

## **Chard Regeneration Framework**

Conservation Area Appraisal  
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# CHARD CONSERVATION AREA APPRAISAL

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# CHARD CONSERVATION AREA APPRAISAL

## Introduction

Chard is a historic market town in South Somerset, the current population being around 14,000, situated on the A30, approximately 12 miles west of Yeovil and 16 miles SE of Taunton. The town lies on an historic crossroads between the A30 Salisbury-Exeter route and the A358 Taunton-Axminster road. Chard has a long history, including the creation of an early C13 new borough and a rich industrial heritage. A large conservation area has been designated, including the older historic core around the Parish Church and the long east-west axis of Fore and High Streets.

South Somerset District Council, in partnership with SWRDA, has commissioned a '**Chard Regeneration Framework**' with the primary aim of producing a series of historical, planning and transportation studies and translating these into one design-led solution for the development of Chard. One of the elements is the production of an up-to-date, comprehensive appraisal of the existing conservation area, assessing the historic core's historic assets and understanding current problems and opportunities, and feed this information into the wider Regeneration Framework.

Conservation areas are areas of special architectural or historic interest, the character or appearance of which it is desirable to preserve or enhance. The Chard Conservation Area was first designated in 1973. The District Council is required by Section 71 of the Town and Country Planning (Listed Buildings and Conservation Areas) Act 1990 to formulate and publish proposals for the preservation and enhancement of conservation areas. This can be achieved through conservation area appraisals.

In order that designation is effective in conserving the special interest, planning decisions must be based on a thorough understanding of the conservation area's character. Appraisals are therefore essential tools for the planning process and to manage informed intervention. They will provide a sound basis, defensible on appeal, for the

relevant development plan policies and development control decisions and will form the framework for effective management of change. The appraisal should provide the District Council and the local community with a clear idea of what features and details contribute to the character of the conservation area and how these may relate to the wider proposals for regeneration.

The appraisal document is prepared following advice from English Heritage. There is a summary of the planning policy context and an assessment of the special interest of the conservation area: landscape setting, historic development and archaeology and a more detailed description of the buildings, groups, building materials and architectural details, green elements and opportunities for beneficial change.

## Definition of the Special Interest of the Area

The key assets of the Chard Conservation Area are:

- variations in local topography, particularly the gradual, continuous slope up Fore and High Streets to Snowdon Hill;
- views out to the surrounding countryside and views over the town centre from higher ground, such as the higher slopes of High Street;
- some individually important trees in the parish churchyard, in the grounds of Chard School and on Snowdon Hill;
- a potentially rich archaeology, in areas undisturbed by modern redevelopment, particularly the burgage plots of Fore Street and High Street and in topic areas like the C18 and C19 industries;
- the survival of much of the historic town plan and many of the individual burgage plots;
- 120 Listed Building entries, including a Grade I Parish Church, late C16 and early C17 gentry houses, some impressive C18-early C19 houses, public buildings, Nonconformist churches and multi-storey former mill buildings (outside the current conservation area boundary);

- A dozen unlisted buildings and groups of individual merit and group value, in Fore Street and the SE side of Holyrood Street;
- many small details of interest, including stone paving, open water channels, wrought and cast ironwork, boundary walls and gate piers, signs and plaques;
- the consistent use of local building stones, sometimes in combination, stucco and rough-cast render and a rich red local brick.

**MAP FOUR a and b (page 35) shows some of the conservation area's assets**

## The Planning Policy Context

The Regional Spatial Strategy and the South Somerset Local Plan (Adopted 2006) form the context for conservation area policies. Additional guidance on the protection and management of conservation areas is contained in the national Planning Policy Guidance Note 15 'Planning and the Historic Environment'.

## Assessment of Special Interest

### Landscape Setting

Chard is situated in the SW extremity of Somerset, near the Dorset and Devon borders, in an area of attractive undulating landscape. To the north and NW are the Blackdown Hills, rising to over 300m and to the south is the broad valley of the River Axe, which flows south to the English Channel. The town is on the major watershed between the Bristol and English Channels, with the valley of the south flowing River Axe near the town, and the NE flowing River Isle rising at Combe St Nicholas. The Chard Canal and the associated Reservoir were linked to the Isle.

Surrounding the town are some significant hills, with Windwhistle to the east over 200m, Snowdon Hill to the west to 216m, a series of rounded heights to the NW (Combe beacon and Stony Down), and gentler undulations down to the valley of the Axe. The town is on a fairly level site, with a telling, gradual rise from east to west, along the Fore Street and High Street axis, at about 100m at Furnham to over 200m at the top end of High Street, where the chalk ridge has steeper slopes.

Chard lies within a major geological boundary area, with the Cretaceous Lower Chalk and Upper Greensand to the west and the Jurassic Lower Lias to the east.



**Snowdon Hill**

Apart from a clean boundary between open countryside and the developed area at Snowdon Hill, most of the surrounds of the conservation area are developed. There are, however, large areas of playing fields and sports pitches behind properties on the north side of Fore Street. (**Aerial Photo, page 35**)

## Historical Development and Archaeology

### Medieval

Both before and after the Norman Conquest, the manor belonged to the Bishop of Bath and Wells. There was probably a small settlement at a route convergence around the parish church site and a manor house (probably on the site of Manor House Farm). The area is still known as 'Old Town'.

A borough may have been established to the north of Old Town in 1206 by a charter from the Bishop granting 52 acres to the burgesses of Chard. A charter of 1234 outlined the new settlement's physical limits and tenurial arrangements. Another charter of 1253 granted a market and fairs. The borough's plan has largely survived, being typical of new towns of the period. 52 one acre burgage plots, long and narrow and regular in form were laid out either side of a main street, which is 2600 feet (800 metres) long. There are associated back lanes, in Field Bars (largely replaced by the modern Crowshute Link) and Mill Lane and large areas of rented pasture to the south. Holyrood Street linked the new borough to Old Town.

High Street had a central island of development containing the predecessor of the Town Hall and a shambles. This was removed in the early C19 to permit the easier passage of coaches and carts.

There was a late C15 cloth industry, creating modest prosperity, evidenced in a substantial parish church.

### ***Post-medieval***

A major fire in 1577 destroyed buildings and goods worth £9,000 and necessitated substantial rebuilding. In 1583 the Grammar School was built as a private house, converted to a school in 1671, and there are several other post-fire stone houses in Fore Street and High Street, exemplified by the Court House and The Choughs public house. In the C17, the town figured in two national events, plundered by both sides in the Civil War and contributing 120 men to the Duke of Monmouth's forces in 1685.



***Waterloo House & Manor Court House, Fore Street***

### ***C18 and C19***

There was another fire in 1727, which required repairs to the Grammar School and there were a number of large former coaching inns, such as the George Hotel, reflecting the town's position on the main London-Exeter coaching route. Large gentry houses also attest to Georgian prosperity. The Town Hall was erected in 1832, the Grecian-style Baptist Chapel in 1842, Congregational in 1867 and Methodist in 1895. In 1841, Harvey's Hospital was rebuilt in High Street, in a Neo-Tudor style.

In 1842, James Green designed the 13 mile Chard Canal, to link to the Bristol Channel. The arrival of the railway made it obsolescent and it closed in 1866. Its 50 acre reservoir survives at Chaffcombe and the former

terminus at Furnham Road has a surviving boundary wall and nearby inn. There were originally two railway lines, with two stations, until closure in 1965.

The town's cloth industry was affected by the rise of larger factories in the north of England and the manufacture of machine-made plain lace was introduced in 1821. There were substantial mills in Holyrood Street, Mill Lane and at nearby villages, employing 1150 workers, of whom 500 were outworkers. The Gifford, Fox and Boden's Lace Factories both date from the 1820-30s and are reminiscent of tenement factories in Nottingham. Henry and Walter Boden gave an Institute for their employees' education in Mill Lane in 1892. John Stringfellow (1799-1883) was a lace-making machine engineer acknowledged as a pioneer of powered flight. Another notable local pioneer was James Gillingham, a maker of articulated artificial limbs at his Combe Street workshops.



***Holyrood Lace Mill (Library)***

Other industries included engineering and iron founding, with the remains of the Station Works in East Street and John Smith's Phoenix Iron Works in Combe Street. Charles Denning built an agricultural machinery works at Crimchard in 1880, moving from premises in Old Town. On High Street, Messrs. Brutton, Mitchell, Toms Brewery was in production from 1771 to the 1970s. The 1888 Ordnance Survey sheet shows a gasworks in Mill Street, another brewery in Silver Street

and the Snowdon Works on the south side of Snowdon Hill, producing shirt collars amongst other products.

## C20

There is a large Second World War shelter on the east side of Combe Street, at the edge of the car park. In the latter part of the C20, redevelopment and road schemes created a number of changes, particularly south of Fore/High Streets, with the widening and realignment of Old Town and the creation of Crowshute Link. On the west side of Holyrood Street, Bath Street was radically changed by the creation of car parks and service areas.



**WW2 shelter, Combe Street**

The English Heritage Extensive Urban Survey for Chard is a draft archaeological assessment and contains a historical summary and a more detailed assessment of features and archaeological potential for the various phases of development. There is considerable **archaeological potential** in the conservation area to:

- Define the area of the pre-borough settlement and its plan form;
- Investigate details of the medieval borough's burgage plots, drainage facilities and boundaries (including the supposed rear boundary walls, running parallel to the main axis);
- Research building histories, particularly structural evidence of older elements behind facades;
- Further research the industrial archaeology of the town, both in surviving structures and documentary evidence.

The Chard Museum, at Godworthy House, High Street, is an important repository and basis for local studies. It has, for example, a comprehensive photographic collection and many architectural and street furniture

details, such as road signs, a Somerset CC finger post and a K6 phone box. In any research work, there are various **maps** that are helpful in determining the extent and nature of development and details of individual plots, including the **1840 Wood map** (see illustration) and a series of excellent Ordnance Survey maps, including the editions of 1886 (**MAP ONE, page 32**), 1901 and 1938.



**1840 Wood Map**

## Spatial Analysis

Each settlement differs in its relationships between buildings, gardens, public space and open countryside. Within the historic cores of settlements, there are unique progressions of spaces, with varying character, depending on factors like the density and height of buildings, their position relative to the highway and the character of boundaries. Other factors also have an impact on spatial character, such as the dominance or death of trees, views into or out of the area and topography, the rise and fall and alignment of roads and paths. These are all elements of **townscape**.

Places can be described by:

- the sequence of views obtained in passing through an area;
- the feelings of relative exposure or enclosure, depending on the size and shape of buildings and spaces;
- content: colour, texture, style, and the many little details of materials, street furniture and other characteristics that add to local distinctiveness.

There follows a wider spatial analysis of the whole conservation area and then a detailed

character analysis of two sub-areas. The various elements will be brought together in an assessment of the special interest of the conservation area.

### **The Character and Interrelationship of Spaces within the Conservation Area**

Chard has a rich and complex townscape and it is possible to describe the main characteristics. The historic core is composed of:



**Holyhood Street**

- **historic corridor streets**, exemplified by East Street, Fore Street and High Street and Holyhood Street, all with development on both sides, usually built on the back edge of pavements, with rhythms of narrow plots, creating a series of facades up to four storeys in height; subtly curving street lines give visual interest, in revealing parts of the street, rather than the full length and providing partial enclosure; rises and falls in the levels also give further animation, the progression of Fore and High Streets being particularly notable; there are occasional variations provided by churches and other larger buildings set back from the main frontage in their own green or paved spaces, such as the Wesleyan Methodist Church in Fore Street and the Baptist Church in Holyhood Street; the higher slopes of High Street have a larger number of C18 and C19 houses set back behind small front gardens but their proximity to the general road line retains their effect of providing continuity to building groups and visual enclosure;
- **the enclosed green space of the parish churchyard**, roughly D-shaped, with the curve against Church Street and causing an obvious deflection in the road line; the road

boundary is defined by railings and has several large trees set amongst grass and memorials; the western edge is quieter and more secluded, with two old houses, the Manor Farm House and Holyhood House, and the Church Room defining boundaries, along with big trees;



**Parish churchyard**

- **secondary streets, back lanes and alleys**, such as Silver Street and Boden Street and Howards Row on the south side of Fore Street and Park Road and Combe Street on the north, characterised by a smaller scale than the main streets and a mixture of older terraces and modern redevelopment; Howards Row is entered through an archway by the side of the Guildhall but its intimate character has been compromised by modern service and parking areas; similarly, Pig Lane and Bath Lane are narrow cuts off the west side of Holyhood Street, but most of Bath Lane has been destroyed by modern development and the remnants of the two lanes open out into backland parking areas;



**Bath Lane**

- **wider junctions and verges created by highway engineering**, notably Helliars Road and Crowshute Link either side of High Street and the Old Town/Mill Lane junction, all characterised by engineering geometry and widened spaces;
- **suburban streets**, such as Mill Lane and the southern end of Holyrood Street where highway works and modern redevelopment have loosened the grain of the historic layouts, and more modern semi and detached ribbon development on Forton and Tatworth Roads, at the southern entry points, where large trees and stone boundary walls help to define spaces and link together buildings.

These various spaces occur in sequences and combinations that create stimulating **townscape**, which is best experienced by walking through the conservation area from any entry point but a good route is from the eastern, Furnham, entry point, at the foot of Fore Street.

### Fore Street

The Furnham junction is an unpromising space, with constant traffic, several underused large buildings on the East Street frontages, traffic signs and open spaces lacking definition. Visual quality suddenly improves at the entry to Fore Street, with the richly textured and detailed block of the Chard School on the north side and the contrasting urbane Georgian of Monmouth and Essex Houses and a group of C19 buildings on the other side, with no outstanding architecture but a characterful brick block (Red House) on the entry into Silver Street. This is particularly conspicuous when looking back east from higher up the Fore Street slope.



**Looking down Fore St to landmark Red House**

There is a paved space created by the building lines at the Fore/ Silver Street junction, bare and untidy, but with potential for enhancement. Fore Street is a wide corridor space, with rows of mainly C19 buildings interspersed with odd minor landmarks, such as the Methodist Church, the Chard Working Men's Club and the Post Office (all on the south side, with the latter, as a product of the 1960s, rather poorly detailed and set back slightly behind the general building line). Opposite the former Cerdic Cinema is an over-scaled block, of some design merit, but further up the street, there are other, older, landmarks.



**Fore Street & the Guildhall**

The gables and bays of Waterloo House and the Manor Court House and the early C19 Phoenix Hotel, and two imposing early C19 bank facades, on the north side, face the major visual focus, the projecting, columned portico and cupola of the Guildhall. This is a major townscape element, with views up and downhill through the columned space. As a complete contrast in terms of scale, there is an arched entry off the street into Howards Row, a narrow pedestrian space. An equally narrow alley leads to Holly Terrace, two rows of brick mill workers' houses dominated by the bulk of the nearby Fox-Gifford (Holyrood Lace) mill. Waterloo House has a series of small courts off its arched street entrances, with some revealing views of building materials and architectural history.





**Holly Terrace**

Fore Street becomes High Street beyond the junctions with Holyrood and Combe Streets, marked firmly by a large stone-faced block on the south side and a canted corner on the north, into Combe Street.

**High Street**

The hill profile becomes steeper and the character becomes less commercial and more residential, with the occasional focal point in buildings like Harvey's Hospital, with its Gothic Revival bravura and the gabled and bayed Tudor of The Choughs. The smaller scale of buildings (nearly all two storey) and features like thatched roofs give more of a village character than the 'town' elements of Fore Street. Looking downhill, the Town Hall's portico and cupola stand up well.



**Upper end of High Street**

On the south side, a series of houses climb the slope with projecting bays and porches, often fronted by small spaces defined by railings. Some front gardens have been built over to accommodate commercial uses. There is an important curve in the road line towards the top of the hill and buildings on the outside, south, side provide a terminal feature. On Snowdon Hill big trees and stone walls signal the end of historic development and introduce an element of 'countryside'. The north side, on the inside of the curve, is a mixture of long rows of development and

detached houses set back behind gardens. Bellplot House is a good example of the latter, with a buttressed and battered boundary wall that forms a strong boundary to the road.

Returning downhill, there are good long views down the whole length of Fore Street, with the Guildhall again providing an effective focal point.



**The Guildhall as a focal point**

**Holyrood Street**

This starts off as a narrow corridor, with early-mid C19 rows of shops on either side. On the western side, the tall Grecian façade of the Baptist Church is set back from the road behind dwarf walls and railings and the nearby Law Chambers also have a small front space, with a central courtyard created by the U-plan of the building. Between these, the long Victorian flank of the Stringfellow Gallery is reflected by the large bulk of Somerfield opposite (which, however, has done considerable damage to the historic pattern). Either side there are large areas of surface level car parks, behind the frontage buildings, creating relatively monotonous spaces. There are also a series of ponds to the west, associated with former grist mills.



**Holyrood Street from the south**

The street reaches a junction with Mill Lane, with a view of the former Gifford Fox and Boden Mills dominating their smaller neighbours. The townscape changes character radically, with an unsubtle modern block on the east side, followed by post-War three storey apartments.



**Mill Lane**

**The parish churchyard**

The large churchyard is a green space bounded by traffic on one side (with protection given by attractive early C19 ‘Gothick’ railings and entry gates) and a quiet area to the west, with large trees, tombs and the long, relatively low mass of the church, richly textured and coloured.

The **colours** of the area are varied, due to the variety of building materials, with the subtle greys, tans and pale blues of chert walling, the contrasting golden hues of Hamstone, and the greys of other limestones and occasional rich reds of brickwork. Render introduces pale creams and whites and occasional splashes of rich modern colours, along with bright intrusions of shop front materials and fascia signs.

On rear elevations, in particular, slate hanging creates areas of subtly changing greys.

**Key Views and Vistas** vary between longer, wide vistas out to surrounding areas or into the core from higher ground and more intimate, narrower views within the urban structure.

**Wider vistas** include high arcs of vision from the higher slopes of High Street, looking down into Fore Street and the view over Mill Lane from its junction with Holyrood Street.

**Narrower views** are great in number but the most significant are:

- views up and down Fore Street and the lower slopes of High Street, defined by rows of buildings on either side;
- views into Fore Street from side streets, notably from Silver Street to the façade of Chard School; from Boden Street, Holyrood Street and Combe Street, all terminated by buildings and from the two modern entries, Helliars Road and Crowshute Link, into High Street;



**Chard School from Silver Street**

- from the Howards Row archway to the front façade of the Gifford Fox Mill (now District Council offices and named as the Holyrood Lace Mill); similarly there is a framed view down Holly Terrace;



**Howards Row**

- views from the top of Fore Street into Combe Street, with the gable end of

Hope Terrace showing up; and into Holyrood Street, with long rows of C19 buildings leading to modern commercial development and then another stretch of older terraces towards the parish church;



**Holyrood St from the Fore St junction**

- north up Combe Street, with the long, elevated terrace to one side and a group of C19 houses and industrial buildings on the east side;
- a long view of Holyrood Street from the churchyard;
- from the southern end of Boden Street to the large mass of the former Gifford Fox mill;
- up Old Town to the parish church and its graveyard trees;
- From the southern churchyard entry along the whole of the southern flank of the parish church.



**Parish church & churchyard**

The outstanding **landmarks** are the Guildhall; the former Cerdic Cinema; the Chard School (original Grammar School block and the linked Monmouth House); the Waterloo House/ Manor Court block; the Red House at the junction of Fore Street and Silver Street; the red brick Gothic of the

Wesleyan Methodist Church and the two former mill buildings (outside the current conservation area boundary but closely related to it). The parish church is less obvious, tucked into its treed space and the relatively low west tower does not make a major impact.

**MAP TWO (page 33) SHOWS SOME OF THE ELEMENTS OF SPATIAL ANALYSIS**

**Character Analysis**

Chard has a complex town centre with a large conservation area. There are two **Sub-areas (MAP THREE, page 34)** which may be described in some detail:

- **1. Fore Street and High Street**
- **2. Old Town and Holyrood Street**

**Area 1. Fore Street and High Street**

**Building uses** are or were:

- **ecclesiastical**, with the former Wesleyan Methodist Chapel of 1814 and 1859, with a modern shop front to Fore Street, and its 1895 successor nearby; on High Street there are two former chapels, an early C19 one behind No. 61, Richmond House and a 'Meeting Room' behind Harvey's Hospital;



**Former Wesleyan Methodist Chapel, Fore Street**

- **public**, with the 1834 Guildhall being a major landmark and providing a council chamber and mayor's parlour,

with butchers' shambles on the ground floor, later a public space and now a TIC; the Manor Court House, on the north side, was a court room; Harvey's Hospital is a purpose-built almshouse; Nos. 20-24 High Street, Godworthy House and the New Inn have been converted for use as Chard Museum;



**Harvey's Hospital**

- **educational**, the Chard School's precinct comprised of the 1583 block, originally a large gentry house, the attached late C18 Monmouth House, also built as a high status house and the chapel, originally a stable block;
- **residential**, many of the C17-C19 buildings on the main street frontages were originally houses, of varying sizes and plan forms; many, on Fore Street and the lower end of High Street, have been converted to commercial uses, mainly shops and offices, for example, the Natwest Bank was two c.1820 houses and Nos. 32 and 34 Fore Street were detached Regency houses, now offices and shops; the upper slopes of High Street retain residential use, with the occasional use for hotels, restaurants and antique shops and art galleries; Hope Terrace, in Combe Street, was built as a local initiative to provide housing and to relieve unemployment;



**Hope Terrace**

- **commercial**, with a large number of shops inserted into former houses and some later C19 and C20 purpose-built units; most upper floors seem to be used for storage and offices; there are a number of inns and public houses, including the Phoenix Hotel, formerly the George (a coaching inn of repute); The Choughs and The Dolphin; Lloyd's Bank was formerly the Chard Arms Hotel and No. 5 Fore Street was the Crown Hotel.



**Monmouth House**

**Building types** are:

- large detached gentry houses, ranging from several post-1577 fire examples such as the older Chard School block (L-plan with a three bay front, originally service room, central entry lobby and parlour and a rear service wing); the complex arrangement of Waterloo House and the Manor Court House behind the main five bay frontage, creating a series of small courtyards; and later late C18 and early C19 examples, such as the double pile, central entry Monmouth and Essex Houses and the later C19 Bellplot House and Durstons, both on the north side of High Street;

- smaller detached houses and villas, mainly early-mid C19, exemplified by the Regency Nos. 32A and 32B Fore Street (central entry up steps from the street, twin canted bays either side and a good quality hall with staircase); there are many other three bay, symmetrical houses with central entries, usually double pile in plan;



**No. 32A Fore Street**

- large houses set in rows, such as the five bay No. 21 High Street and Natwest bank (originally two houses); the top end of High Street has a number of early C19 semis and medium size houses in rows of three or four with similar architectural features and paired adjoining doorcases against party walls;



**Natwest Bank (left)**

- smaller terraced houses, with a few planned terraces, such as Hope Terrace in Combe Street (three storeys plus basement and one bay wide with stairs between the two rooms) and a small row in Nos. 62-66 Silver Street; most smaller houses set in rows are not formally planned but share common design features, some of the properties on the south side of the higher slopes of High Street are early C19 refrontings of C17 cottages (Nos. 35-41 are good

examples, with thatched roofs, No. 35 of two room cross passage plan with a rear wing and outshut);



**Nos. 39 & 41 High Street**

- C19 public buildings, with the Guildhall providing civic rooms on the first floor and public space on the ground; Harvey's Hospital is a mid-Victorian almshouse with two parallel blocks (for males and females?) each with two rooms either side of a central corridor and a central yard, originally with outside wash houses and WCs;
- Chapels and churches, all Nonconformist and variations of a single room plan, with front gable entrances; the larger ones with internal galleries; the Baptist Church had attached school rooms and the Wesleyan Methodist Church has nave, aisles, sanctuary and an attached Hall to the rear.



**Wesleyan Methodist Church**

The **layout characteristics** are two and three storey buildings, rarely with basements and dormers, detached, semis and long rows, mainly parallel to road lines, on the pavement edge or set behind small front spaces. At the eastern end of Fore Street are several former gentry houses, detached and set behind

spaces and there are also a number of these on the NW end of High Street.

The few exceptions to the parallel layouts are a small number of individual houses set at right angles to roads and the Nonconformist chapels and churches.

**Boundaries** are important with substantial stone walls to the rears and sides of properties, those at Harvey's Hospital enclosing the central courtyard, and some front walls of substance, occasionally acting as retaining walls to elevated structures (brick at Hope Terrace). On the SW side of High Street, in particular, dwarf stone walls topped by iron railings define front boundaries and are a definite visual asset. The burgage plot boundaries remain readily evident while the walled rear boundary lines of the medieval borough are apparent in certain locations.

### Key Buildings and Structures

There are 69 Listed Building entries in the Sub-area, with one Grade I and four Grade II\* buildings. Of these the **key buildings** are:

- **Chard School and Monmouth House**, a well-preserved C17 building and an urbane late C18 neighbour, an excellent entry feature when approaching from the east;
- **Essex House**, another important C18 house, diminished by unsightly pebble-dash and four pane sashes but retaining some refined details and important wall paintings;



**Essex House**

- **Nos. 7A-13A Fore Street, Waterloo House and The Manor Court House**, the Grade I entry, a picturesque gabled group with an intact rear Court Room, decorative

plasterwork related to contemporary details at Montacute House;

- **The Guildhall**, an impressive 1834 Classical building, dominating the lower end of the town's main axis;
- **The Choughs**, an attractive c.1600 gabled and bayed building, very visible at about the half-way point of the Fore/High Street buildings;
- **Bellplot House, High Street**, a very good example of refined chert knapping, with other good mid-C19 details and an imposing front boundary wall;
- **Harvey's Hospital**, a busy 'Gothick' assemblage of gables, oriels and prominent chimney stacks, again in a conspicuous position;
- **Godworthy House (Chard Museum)**, five bays of C16-C19 former houses and a pub, with an attractive street frontage and some surviving internal features, such as fireplaces, partitions and ceilings;



**Godworthy House**

- **No. 41 High Street, Peacehaven**, an imposing thatched house, possibly of early origins, with twin canted bays;
- **Hope Terrace, Combe Street**, a locally rare example of a planned terrace, with plain but good details and a visually prominent retaining wall;
- **Prospect House, Combe Street**, a 1728 early brick house of refined details and with social history importance as the home of James Gillingham, the artificial limb pioneer.



**Prospect House**

There are several **key unlisted buildings** of individual merit and/or group value:

- On Park Road, just outside the conservation area boundary, a three storey Chert and brick former warehouse, **the Kingdom Hall of Jehovah's Witnesses**, of historic and visual value;



**Kingdom Hall of Jehovah's Witnesses**

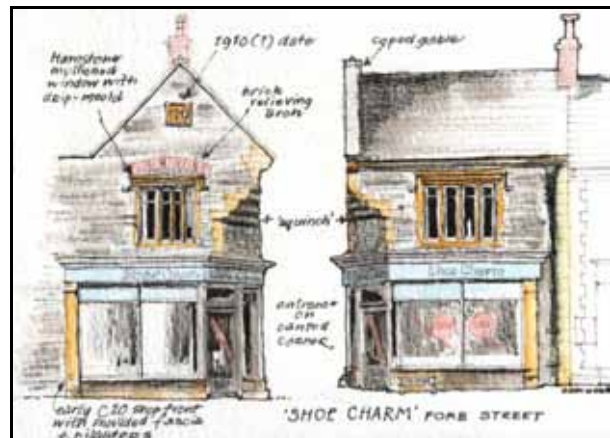
- **A K6 telephone box** in front of the Post Office in Fore Street;
- **The Red House**, on the corner of Silver and Fore Streets, a large late C19-early C20 five bay, three storey block, with two colour brick, five gables and central oriel, a good termination to views down the south side of Fore Street;

- **The Chard Working Men's Club and Institute**, a stucco late C19 building with twin gabled, canted bay ends and a recessed centre with a columned porch and balustrade, Victorian eclectic Classical, with decorative panels and swags; visual value;



**Chard Working Men's Club (left)**

- **Holly Terrace**, two short late C19 red brick rows, good examples of mill housing;
- **No. 20 Fore Street, Shoe Charm**, an important corner building on the Boden Street junction, seemingly late C19-early C20 (date of 1910?), with chert and Hamstone dressings, Tudor Revival and a good shop front; there is a genuine C16/C17 window on the rear elevation;



**Shoe Charm**

- **No. 1 High Street**, on the corner of Holyrood Street, late C19, three storey stucco with a canted corner, camber headed sashes with raised labels and keystones, string course and eaves cornice, continuous shop front with rich dentil cornice, corner entry and pilasters; visual and townscape value.



**No. 1 High Street**

There are several coherent **groups of buildings** in the sub-area:

- Chard School and neighbours west to Essex House on the north side of Fore Street, along with chert boundary walls east of the main School building, and front walls and railings to the large C18 buildings;
- On the south side, from the Wesleyan Methodist Church west to No. 30;
- Back on the north side, from Lloyd's Bank west to the junction with Combe Street, and the Guildhall on the south side;
- In High Street, Nos. 17-23 on the south side and The Choughs, Bellplot House and Harvey's Hospital on the north;
- A large group on the upper slopes of High Street, from No. 35 to No. 131 on the south and from No. 12 to No. 40 on the north.

**MAP FOUR a and b (page 35)** shows building assets.

### **Building Materials and Architectural Details**

**Materials** are distinctive with the use of the Upper Greensand stones from local sources (such as Pope's Quarry on Snowdon Hill and the nearby Chard Caves, Tatworth and Chaffcombe) notably Calcareous Grit, a hard, nodular, white/cream sandstone set in a matrix of fine quartz sand and shell fragments; and Chert, where the addition of

silica has created a very hard material, difficult to work but impregnable to weathering. Seemingly flint-like, Chert is less translucent, rougher in texture and has a shiny pale brown or grey surface colour. The Grit may be used for ashlar dressings, such as quoins, door and window surrounds, cornices and string courses. It is used in conjunction with the Chert, which can be split and knapped to form regular cubes that can be laid in approximate courses. The facade of the late C16 School and the gable of No. 7A Fore Street are good examples of careful knapped work. Bellplot House is an example of mid-C19 continuity in Chert work.

Chert is more commonly seen 'as found', in unworked lumps of varying sizes and shapes, set in large areas of mortar. There are side elevations of buildings by the Guildhall and boundary walls in Silver Street. Some buildings have two or three courses of Chert at the foot of walls using other materials, such as brick or render.



**Knapped Chert, Grit Stone & Hamstone, Waterloo House**

There are rare examples of whole facades in Ham Hill Stone ashlar, such as No. 11 Fore Street (Natwest Bank), Harvey's Hospital (probably reused from an earlier building) and No. 23 High Street (where the stone is incorrectly bedded and is badly eroded), and Bath Stone, at the Guildhall. Hamstone may be used for window and door dressings, in rubble or rendered fronts. Nos. 32 A and B



Fore Street have a rusticated Hamstone front and a classical doorcase of ashlar work.

Chard is predominantly a town of smooth or textured render, covering Chert rubble, giving an urbane finish to walls. It may be lined to simulate ashlar work or may be plain, contrasting with ashlar dressings. Another traditional practice was to wash rubble walling with lime-based colours. Modern oil-based paints provide a more impermeable coating to stonework. There are some interesting contrasts between front and side elevation materials, exemplified by No. 12 High Street, where the front is of smooth render with sashes set below older drip moulds and the side is of chert with mullioned windows.



**No. 12 High Street, render & Chert**

Slate hanging appears on the rear and side elevations of Hope Terrace in Combe Street and at the rear of No.28 Fore Street and the former Wesleyan Methodist Chapel nearby and in various weather-exposed gables.



**Slate hanging, rear of No. 28 Fore Street**

The late C18 and the C19 saw the introduction of a rich red brick, usually in Flemish Bond form, with rubbed brick lintels on Hope Terrace, stone dressings and a

Chert basement on the adjoining Prospect House; and with Bath Stone dressings on the late C19 Wesleyan Methodist Church. Humbler late C19 terraces, such as Holly Terrace, are of red brick, probably from Wellington. No. 63 High Street is a handsome late Victorian brick house. A white/cream brick is also seen on side walls and as paving, possibly from Newton Abbot (Holly Terrace's pavements are a good example).



**Hope Terrace, rubbed & gauged brickwork**

Boundary walls are usually of Chert, as random rubble, with flat coping or cock-and-hen finishes. The wall in front of Bellplot House has coursed Chert with Grit dressings. Many late C18-early C19 houses have dwarf walls of Hamstone topped by iron railings.



**Rubble Chert wall, Silver Street**

**Roofs** vary considerably, according to building age and status. Thatch survives at the top end of High Street and stone tiles are seen at No. 5 Fore Street. Clay plain tiles and slate are the most common materials, with clay Double Roman tiles seen on odd buildings and on the rears of others.

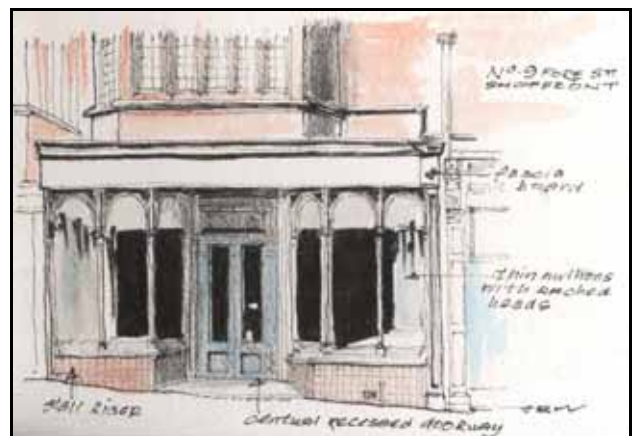
**Details** include:

- **A great variety of window types**, ranging from multiple light stone mullions with drip moulds and labels (arched lights at Waterloo House and the Manor Court House and door and windows under a continuous mould at Godminster House); wooden casements on some of the older, smaller cottages; vertical sliding sashes (with glazing bars varying from thicker to very slender bars, and later C19 marginal glazing and large single panes); canted stone bays and oriels;
- **Doorcases and porches**, including C17 four-centred arches set under drip moulds; elaborate C17 porches at Chard School and Waterloo House with gabled tops to fronts and sides; Classical pilasters and straight or pedimented cornices over (paired doorways under a common architrave on the upper slopes of High Street); grander Classical porches, of Tuscan columns, some with steps up; and humbler stone or wooden hoods on shaped brackets; No. 63 High Street has an attractive late Victorian glazed porch with a gable, round headed lights and contemporary coloured, leaded glass;
- **Ashlar gate piers** related to large houses. With early C19 details like swags and Greek Key patterns at Monmouth House;
- Examples of traceried semi-circular **fanlights** on late C18-early C19 buildings;
- End pilasters, plain, rusticated or with incised Greek Key patterns, quoins, stone cornices, swept-up parapets, string courses and plat bands and plain or moulded window surrounds, all good examples of a modest **Classical vocabulary (Appendix One)**;



**Nos. 119 & 121 High St: Classical details**

- Decorative fretted **bargeboards** at No. 40 Fore Street on twin gables and a large dormer;
- Stone, rendered or brick **chimney stacks**, with particularly prominent octagonal types (recently renewed) at Harvey's Hospital;
- Some good C19 and early C20 **shop fronts**, with stone or timber surrounds, pilasters, moulded fascias and wooden mullions, the arched tops to No. 9 Fore Street are notable; modest early C20 examples like that to Shoe Charm, on the corner of Boden Street, with a dentil cornice, stone pilasters and timber mullions and transomes are worthy of mention;



**No. 9 Fore Street, shop front**

- **Corner buildings** deliberately designed to make a visual impact with devices like splayed angles, decorative panels and entrances on the angle (examples at Combe Street and Holyrood Street junctions and Shoe Charm at the Boden Street junction);



**Corner building, Combe St junction**

- The attached Gothic **metal lettering** on Harvey's Hospital;
- Some excellent **wrought and cast ironwork** throughout the area, notably bracketed shop signs (such as that at The Choughs); balustrades, such as the geometrical lozenge patterns on the porch of the Phoenix Hotel; a great richness of area railings, varying from spears and urns, palmettes, anthemion (honeysuckle pattern) and later Victorian interlaced ovals with foliage adornments; the gate at the rear yard entrance to Lloyds TSB has fleurs-de-lys and a swept top rail; there are the remains of an elaborate floriated rail and gate at Prospect House; one prominent local maker was John Smith's Phoenix Iron Works of Combe Street (name seen on surviving railings); there is an elaborate iron footpath turnstile on the south side of Snowdon Hill;
- Areas of **traditional paving**, notably the large Yorkstone slabs under the Guildhall portico and small areas of lias setts, white brick and pebbles;
- The **open water channels** at either side of Fore Street (previously in lias stone channels but, unfortunately, now replaced by concrete or brick);
- Some **public art** in two sculptures and water features in Fore Street.

**Appendix One** summarises the town centre's basic architectural periods and their architectural vocabulary.

### **Parks, Gardens and Trees**

The area is comprehensively developed with little or no formal green space, apart from the School playing fields (not really visible from Fore Street). These, interestingly, have hedgerow trees around them, once coppiced,

and, by comparing their shapes with fields on the 1888 map, there appears to have been continuity. There are a number of front and side gardens on the upper part of High Street. On Fore Street, the Wesleyan Methodist Church has a small front space with ornamental trees.

Mature trees behind Chard School are visible from the public realm and individual fine specimens are apparent in the gardens of larger houses and behind Harvey's Hospital. The immature street planting adjacent to the Guildhall is beginning to have a positive impact that will increase over time. There is a **Tree Preservation Order** on the south side of Snowdon Hill.



**Mature tree, north side of High Street**

**Opportunities for Beneficial Change** include:

- Replanning the currently bleak space at the junction of Fore and Silver Streets, tackling surfaces, traffic signs and street furniture;



**Bleak space, Fore St/Silver St junction**

- Improving the East Street 'gateway' to the town centre, possibly finding a new use for the interesting Wool Store

and filling some of the gaps created by car parking and spaces around modern buildings;

- Improved tree planting on both sides of Fore Street;
- Improving the bare Market car park on the south side of Fore Street (this appears as a green space, open to Fore Street on the 1888 map, named Keeping Row and was the market field);
- Removing some of the larger street lights and highway clutter in Fore Street;



***Eastern edge of conservation area: loss of enclosure***



***Large lighting standards & clutter, Fore St***

- There are several historic buildings currently unoccupied, such as the rear part of No. 1 Fore Street, on the corner of Combe Street, and No. 9 Fore Street;
- Obtaining public entry or use for the important Manor Court House;

- A number of shops on Fore Street have upper floor windows requiring repair and repainting and there is a group of former houses on the north side of High Street (Nos. 14-16) that appear to be in poor condition;
- The iron railings in front of Prospect House are in poor condition and a large portion is now missing;
- The Phoenix Hotel has lost much of its Classical detail around its windows and parapet, following its repair;
- Improving several modern shop fronts which are discordant in materials and colours;
- The car park in Combe Street creates a large hole in the historic fabric;
- Some of the important C19 industrial archaeological features, such as the Snowdon Collar Works, parts of John Smith's development in Combe Street and a bonded warehouse in Silver Street, have been lost; surviving features should be preserved and fully recorded.



***Maintenance problems, High St (top), lost ironwork, Combe St (above)***



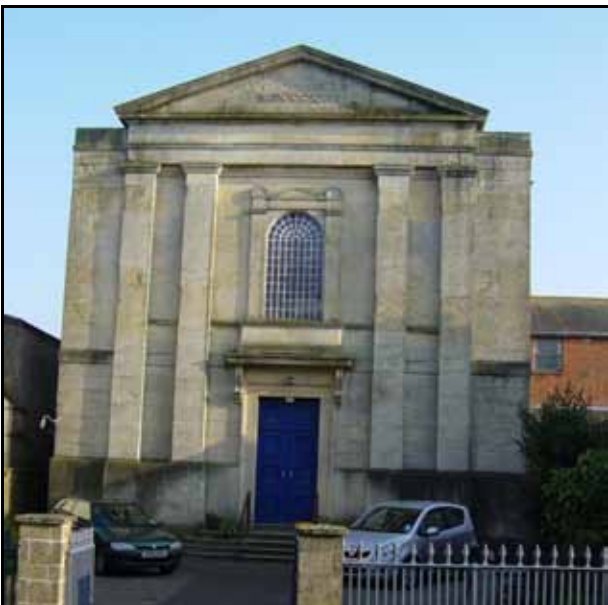
**Combe Street, gap created by car park**

**Area 2. Old Town and Holyrood Street**

This consists of a large area south of the main east-west commercial axis, with the historic parish church set in a large graveyard, adjacent to a major historic feature, Chard Manor Farm House, a small part of Old Town (adjacent to an area much affected by redevelopment) and the important north-south route, Holyrood Street, back to Fore and High Streets. Holyrood Street is a corridor of mixed development, with houses on the southern part, rows of commercial uses to the north, and several public buildings.

**Building uses** are or were:

- **ecclesiastical**, with the mainly C15 Parish Church of St Mary the Virgin (incorporating older masonry); the associated Church Room on the edge of the churchyard; and the 1842 Baptist Church on the east side of Holyrood Street;



**Baptist Church**

- **public**, the Law Chambers in Holyrood Street are legal offices; they were formerly offices to the Gifford/Fox Mill and the adjacent No. 19 was an associated high status house;



**Law Chambers**

- **commercial**, with shops on both sides of the northern section of Holyrood Street, a large modern supermarket in the middle section and a public house on the corner of Church Street and Old Town; the two major mill buildings are outside the conservation area boundary but their current business and public uses are important to the whole of the town centre; the Stringfellow Gallery was a former industrial building related to the Gifford/Fox Mill;
- **residential**, Holyrood Street would have been predominantly residential in character until the mid-C19 and commercial uses have since occupied many ground floors; larger gentry houses remain by the churchyard (including the Manor Farm House, which seems to have had a medieval ecclesiastical ownership); smaller attached houses and cottages are seen in the middle part of Holyrood Street and along Old Town and Mill Street.

**Building types** are:

- A large late medieval parish church with west tower, nave and aisles, north and south porches and chancel;
- An early C19 Nonconformist church with a front entry, large internal preaching space with galleries on three sides and later schoolrooms attached to the east;
- Detached gentry houses, with Chard Manor Farm House having seven bays, No. 23 Holyrood Street (the Law Chambers) with a three bay centre and projecting side units; Holyrood House has a T-plan; Vine House (No. 28 Old Town) is a former farm house with a central hall and a side carriage entrance and associated smaller farm cottages;



**Chard Manor Farm House**

- A substantial C16/C17 house (Nos. 58 and 60 Holyrood Street) of five bays, now divided into two; Nos. 62 and 64 are also C16, a three room cross-passage plan;
- Small-to-medium houses in rows both single pile with rear wings and lean-tos and double pile with central entries;
- The Church Room, an early C19 two storey building with one room on each floor.

The **layout characteristics** are two or three storey rows built on or near the highway edge, with some evidence of rear entries by through passages, interspersed with large public buildings set behind front spaces or, in the case of the parish church, a large churchyard. The Gifford/Fox (Holyrood Lane) Mill stands in an area of car parking but its ancillary buildings and entrances still have a major impact on the east side of Holyrood Street.

## Key Buildings and Structures

The Sub-area has 51 Listed Building entries, the parish church being Grade I and Chard Manor Farm House and the Baptist Church Grade II\*. Of the remaining Grade II buildings and structures, 17 are churchyard table tombs and other monuments.

The **key buildings** are:

- **The Parish Church of St Mary the Virgin**, a substantial C15 town church set in a graveyard rich in C18-C19 memorials;



**Parish church**

- **Chard Manor Farm House**, a large early-mid C18 gentry house with visible medieval elements;
- **The Baptist Church**, a handsome Grecian-style ashlar front with extant fittings, of great presence in the sub-area;
- **Nos. 58 and 60 Holyrood Street and Nos. 62 and 64**, two important late medieval houses, with later alterations, retaining structural and internal features;
- **No 23 Holyrood Street (Law Chambers)**, a large early C19 former house and mill offices with Classical and Tudor Revival details, together with its courtyard and front railings, of visual importance in Holyrood Street.

Amongst **unlisted buildings**, the following are important for their individual architectural merit and/or their group value:

- **The Stringfellow Gallery** in Holyrood Street, a two colour brick block with large, multi-paned camber headed windows, buttresses and a rich cornice, of great visual value; c.1906, a former manufactory and repair shop for mill machines and bobbins (modern addition to east front);



**Stringfellow Gallery**

- **No. 36 Holyrood Street**, a large, seven bay, late C19 three storey brick and render block, with pilasters and round arches and a richly rusticated and vermiculated base to the centre bays;
- **No. 74 Holyrood Street**, tall late C19 brick and stone façade, canted ground floor window, canted oriel above, prominent gable with decorative barge board, ironwork on bay; group value.

Nos. 2-16 Holyrood Street and 1-9, including the Baptist Church; and Nos. 19-23 and 38-70 form coherent **groups of buildings**. The parish church, railings, monuments, mature trees, Holyrood House, Church Room, Chard Manor Farm House and the row on the east side of Church Street, including The King's Head, form a looser but intact group of buildings and other assets. **(MAP FOUR a and b)**



**No. 38 Holyrood Street**

## **Building Materials and Architectural Details**

**Materials** include the use of the very distinctive local chert as material for walling and the Calcareous Grit. The latter has great versatility and was used for dressed stone and, occasionally, ashlar work on features like quoins and window and door dressings. Fine quality oolitic limestones, notably Ham Hill Stone, were also used for ashlar work and the Baptist Church has a whole façade of Bath Stone. The parish church shows a combination of Chert, Grit and Hamstone.



**Parish church building stones**

A common material is smooth or textured render, covering rubble stone, sometimes scribed or lined to represent ashlar work.

An orange-red brick is seen on C19 and early C20 buildings, on whole facades or as quoins and window and door dressings. The two mill buildings, outside the current conservation area boundary, are of brick (also used internally as fire proofing), supposedly dug from the actual sites. There is a particularly interesting stretch of boundary wall on the east side of Holyrood Street, towards the junction with Mill Lane, with a Chert base and Flemish Bond brick with vitrified headers. There are also brick facades that have been painted. There is a stretch of Newton Abbott white brick paving in Bath Lane.

There is an impressive slate hung gable end at No. 7 Holyrood Street, next to the Baptist Church, originally patterned with differently coloured slates but now altered through repair.

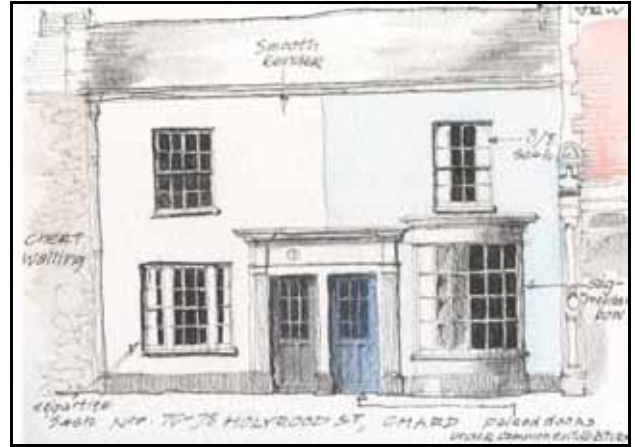


**Holyrood Street, brick & Chert (top) & slate hanging (above)**

The west side of Holyrood Street shows the variety and combinations of materials well, with the rendered Nos. 68 and 70, the Chert front to Hairflair (No. 80) and an adjacent brick three storey façade at No. 74.

**Details** include:

- **sash windows** with simple flat architraves or richer detailing with moulded surrounds and expressed keystones; and refinements in window arrangements, such as triple units separated by stone mullions;
- **canted bay windows**, both one and two storey;
- **pilastered or columned door surrounds**, sometimes with architraves or pediments over; simpler flat stone hoods on shaped brackets; radial or rectangular fanlights; there are Tuscan porches at No. 23 Holyrood Street and No. 19;
- a few reasonable **shop fronts**, such as the shallow C18 bow at No. 76 Holyrood Street and Later C19 twin bayed types with a central door at Nos. 2-6A;



**Nos. 76-78 Holyrood St, sashes, bow window & paired doors**

- **cast and wrought ironwork** like the railings in front of the Baptist Church with taller end panels with honeysuckle, flowers and lyre motifs; speared railings on the eastern side of the churchyard, together with 'Gothick' overthrows to contemporary gates.

### **Parks, Gardens and Trees**

The parish churchyard is an important green space, with mature trees on its western boundary and on the south side of the church. There are other significant groups around Chard Manor Farm House and further south on Tatworth Road. The latter site and trees in the grounds of Holyrood House have **Tree Preservation Orders**.



**Tatworth Road looking towards Manor Farm & churchyard**

### **Opportunities for Beneficial Change**

These include:

- replacement or improvement of some intrusive and poorly detailed modern buildings on the edges of the conservation area, notably Somerfield in Holyrood Street and the commercial and housing development



on the SE extremity of Holyrood Street;

- removal of the obtrusive poles and wires in Holyrood Street;
- other public realm enhancements at the front of the Bath House Hotel and Somerfields;
- improving the poor external condition of No. 23 Holyrood Street;
- improving the edges of the conservation area, particularly on the west side of Holyrood Street, where large car parks south of Bath Street and adjoining Crowshute Link would benefit from more adequate edge definition and planting or infill development.



**Modern buildings in Church St (top) & car parks (above)**

## Community Involvement

Local residents and appropriate interested parties will be consulted on the contents of this appraisal and on the proposals for amendments and extensions to the boundary of the conservation area, as part of the wider process of consultation and involvement in the creation of the 'Chard Regeneration Framework'.

## Amendments to Conservation Area Boundary

It is apparent that there are some anomalies in the current boundary, notably on both sides of High Street, where rear property boundaries are not followed, with the boundary crossing in arbitrary straight lines; behind Chard School; and west of the parish church, where the boundary cuts across a modern residential estate and a playing field. In this case, the boundary should follow the edge of the churchyard.

There are also opportunities to amend the current boundary on both sides of Fore Street and High Street to recognize and protect medieval plot boundaries and rear walls (where these can be identified from old maps).

The most obvious deletions from the current boundary are the two former mill buildings, the former Boden Club and Institute and adjacent terraced houses and the elaborate archway to Boden's Old Lace Mill, in Boden and Mill Streets. It is possible to draw a tight boundary around the two building groups or to follow the whole of the north side frontages of Mill Street and Silver Street. There may also be a case for an extension up Combe Street to include a C19 group on the east side, the remains of John Smith's foundry, chapel, hotel, shop and workers' housing. This group has been affected by demolitions and alterations but is an important example of 'capitalist paternalism'. **(MAP FIVE, page 36)**



**Combe Street, C19 buildings associated with John Smith's development around the Phoenix Iron Works**



**Boden Institute**

## General Condition

Overall, the town's historic buildings are in reasonable condition but there are a few Listed and key unlisted buildings that are either currently unused or in poor condition (such as the Working Men's Club in Fore Street, several shops in Fore Street and a group of houses on the north side of High Street). Other commercial premises show decay of upper floor windows, blocked guttering and broken downpipes. Nos. 7-13 Fore Street are also of concern.

The public realm has problem areas, such as the bare space at the corner of Fore Street and Silver Street; poles, wires and other clutter in Fore and Holyrood Streets; and the

large areas of surface parking around the SW edges of the conservation area and on the south side of Fore Street.

## Summary of Issues

Bringing together the various issues raised in the descriptions of the two Sub-areas, there is concern about:

- the poor condition and/or lack of current use of a number of listed buildings on Fore Street and High Street;
- some examples of C20 redevelopment on Fore and Holyrood Streets that are obtrusive, poorly detailed and of alien materials;
- large areas of surface car parking that isolate historic buildings and create holes in the urban fabric;
- a currently unworthy 'gateway' on East Street, with some buildings in poor condition and ill-defined servicing and parking spaces;
- the effects of traffic on some of the peripheral roads, particularly in Church Street and Old Town;
- associated clutter created by over-scaled lighting and traffic signs;
- the loss of authentic details, such as windows and doors on a number of unlisted C19 and early C20 buildings of group value;
- the loss of townscape and potentially important industrial archaeology in areas like Combe Street through incremental demolition and alteration;
- the erosion of important medieval plot boundaries through development;
- some poor quality modern shop fronts, characterised by lack of depth and detail, discordant materials and colours.

## Useful Information

**Criteria used for assessing the contribution made by unlisted buildings:** the actual design characteristics, such as mass, skyline, interesting details and materials; and position relative to the wider setting, individual or groups of Listed Buildings.

The members of the Chard Museum Trust and Chard History Group have been generous with their help.

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## Maps

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## Glossary of Architectural Terms

**Architrave:** lintels and jambs surrounding a door or window

**Art Deco:** 1920s and 30s style with bold outlines and streamlining

**Ashlar:** best quality masonry with smooth face and narrow joints

**Bargeboard:** wooden protective strips in the angle of a gabled roof, often decorated

**Battered:** a sloping back (retaining) wall

**Burgage plot:** medieval division of land leased to a burgess

**Cambered arch:** arch of an almost flat curve

**Canted bay:** splayed or angled sides to projecting window

**Casement:** opening lights hinged at one side

**Cock-and-hen coping:** vertical, alternating long and short stones on top of a wall

**Coped gable:** angled capping, usually raised above height of adjoining roof

**Corbel:** a projecting block

**Cornice:** a moulded projection crowning a wall

**Cross passage:** house plan with corridor directly between front and rear doors

**Cupola:** small dome or turret

**Dentil:** a projecting block on a cornice

**Double pile:** house plan with two rooms' depth

**Dressed stone:** masonry worked to produce an even finish but not as precisely as ashlar

**Drip mould and label:** projecting horizontal moulding to throw off rain and the decorative end stops commonly seen in Tudor, C17 and Tudor revival buildings

**Eared surround:** an architrave or moulding that sweeps further out at the top or bottom of a window or door opening

**Expressed keystone:** the central arch stone that projects further from the wall face than its neighbours

**Fascia:** on a shop front, the horizontal name or sign board

**Flemish Bond:** brickwork with alternating headers and stretchers in every course

**Four-centred arch:** Tudor arch of flattened profile

**Gentry house:** a high status house

**Glazing bar:** usually wooden division of a window light

**Gothic Revival:** C19 rediscovery and development of the pointed arch architecture of the Middle Ages

**'Gothick':** a playful and archaeologically incorrect C18-early C19 version of medieval gothic

**Greek Key:** an incised pattern on stonework with repeated rectangular spirals

**Header:** end of a brick

**Hipped roof:** both roof slopes are angled back at corners

**Hollow chamfer:** side of stone window or door or mullion with a sunken profile

**Lintel (or lintol):** horizontal stone or wood former to top of door or window opening

**Lucam:** projecting structure on industrial buildings containing hoist & taking in doors

**Mullion:** vertical bar dividing window lights

**Neo-Tudor:** revival of C16 architectural style

**Oriel:** a projecting first or second floor window

**Outshut:** lean-to at rear or side of a building

**Palladian Revival:** classical architecture based on a C18 rediscovery of the pure design principles of Andrea Palladio

**Pantile:** a clay roof tile of shaped or curved section

**Pediment:** the triangular or semi-circular hood or gable end on classical architecture

**Pilaster:** a flat, slightly projecting version of a column

**Plat band:** a flat horizontal feature that may sub-divide a building's wall

**Polite:** architecture that accords with national fashions and techniques, usually fairly up-to-date

**Portico:** a range of columns forming a porch

**Ramps/ramped up:** changes of level in a wall managed, sometimes, by curved sections

**Romanesque:** architecture based upon the round arch

**Rubbed brick:** high quality details created by careful abrading of bricks

**Rubble random:** unworked and unshaped stone walling without any form of coursing

**Rustication:** the deliberate deepening of joints to create a strong appearance

**Sash:** wooden window with two separate lights that can be moved vertically by pulleys and weights

**Soffit:** the underside of a roof that projects beyond the wall surface

**Stone coped gable:** a raised banding of regular stones that finishes and protects a gabled roof

**String course:** a thin horizontal projection dividing a wall surface

**Stucco:** a smooth render, fashionable in the C18-19

**Swag:** a decorative festoon or flowery loop

**Swept roof:** a lean-to roof that curves upwards with a concave profile

**Transom (e):** horizontal stone or wood bar dividing a window

**Tudor Revival:** C19-early C20 reuse of Tudor forms and details

**Venetian window:** a three unit classical opening where the central piece is usually higher and wider than the outside ones, and usually round arched

**Vermiculated:** stone or render finish suggesting the patterns created by worm casts

**Vernacular:** buildings of local styles and details, as opposed to fashionable, national ('polite') styles

**Vitrified header:** in brickwork, a darker, more crystalline finish to a brick end, created by extra heat in the brick kiln

## APPENDIX ONE: Basic architectural vocabulary by defined periods

- Post 1577 fire to the late C17, a **broadly Tudor vernacular**, characterised by the careful use of materials, such as knapped chert, varying combinations of stone mullioned windows, generous coped gables breaking otherwise long frontages, tall 'tower' porches, four-centred arch doorways set under drip moulds;



***C16 coped gables, tall porches, mullioned windows***

- 'polite' **Classical frontages**, early C18 – mid C19, normally flat-fronted, with eaves cornices or parapets, corner quoins or pilasters, a careful relationship between window openings and blank wall (dictated by proportional rules related to the 'golden section'), a continuum of sash window design, varying in glazing bar profiles, thickness and patterning, plain window surrounds or, in the case of more prestigious houses, moulded surrounds, raised keystones, carefully detailed pedimented or flat-architraved doorcases with columns or pilasters, radial or rectangular fanlights, panelled door reveals, varying patterns of front railings and gates; early-mid C19 houses tend to be more delicate and refined in their details with rendered facades, bracketed eaves, Greek or Tudor Revival details and ironwork verandahs and balconies;



***Classical vocabulary: grand gentry house (top) with tripartite window, cornice and expressed keystones; early C19 suave details (second from top) with larger first floor windows; rendered front (third) with careful window to wall proportions, paired doorcase & 8/8 sashes; rhythm of windows & doors (fourth) with radial fanlights***



**Mid C19, vermiculated quoins, careful use of quality materials, surrounds to sash windows & projecting, bracketed eaves**

- **Later C19-early C20 commercial architecture** with more florid details, such as dormers with debased Classical or 'Dutch' gables, deep canted bays, large-paned sash windows with horns on the dividing transom, Classical, Gothic or Italianate detailing around doorcases, and elaboration in the form of frilly bargeboards, large dormers and rusticated ground floors;



**Late C19 rustication & Italianate detail**



**Eclectic Classical & Dutch details (top) & decorative details, barge boards, eared surrounds to marginal sashes, large dormer & rusticated entrance arch (above)**



- **Traditional timber and stone shop fronts** with a sensitive relationship with the whole façade, details like moulded cornices, console brackets, canted fascia boards, side pilasters (plain, reeded or panelled), stone, render or tile stall risers and recessed doors with fanlights over; good examples are Nos. 9 and 28 Fore Street, Nos. 13 and 15 and 19-21 High Street and Nos. 2, 14, 16 and 18 Holyrood Street;



***C19 timber shop front with moulded fascia, reeded pilasters, thin mullions & inset doorway***

- **Late C19-early C20 housing**, with patterns of gables, canted bays, red brick and false half-timber and humbler terraces of flat-fronted red brick with repetitive patterns of timber sashes and door openings;



***Red brick houses in Fore Street***

- **C20 buildings**, varying from Neo-Classical (the corner block at Nos. 2-4 Fore Street), 'modern', with

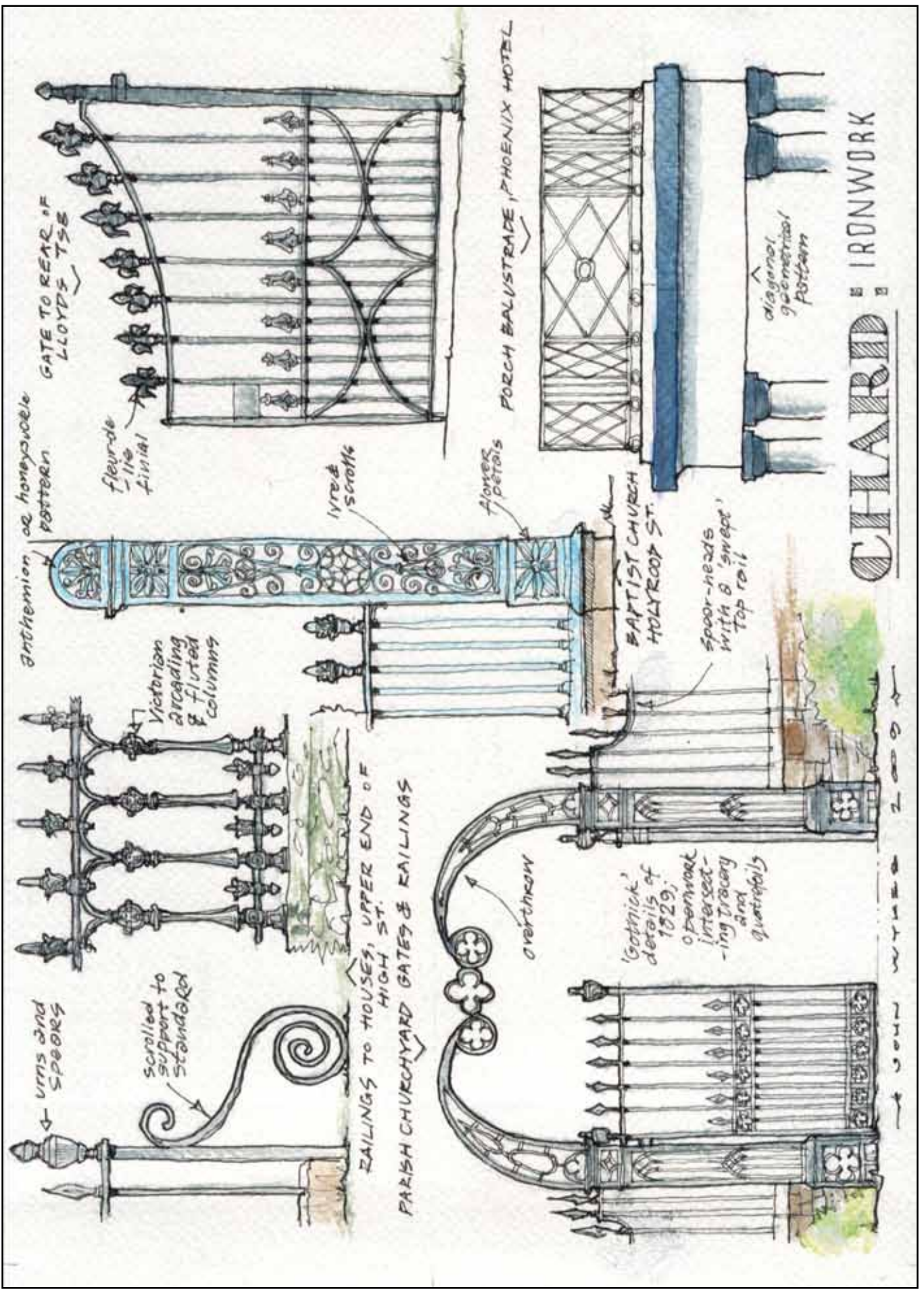
contemporary window and door details (Post Office) and Post-modern, such as the Co-op in Fore Street and the eastern side of the Stringfellow Gallery); houses in Silver Street have a traditional 'warehouse' character; much of the larger shopping units, such as Summerfield, use basically sympathetic materials and attempt to break down their large mass by roof features;

- A very functional and sternly handsome **industrial vocabulary**, on the boundary of or outside the current conservation area, with up to five storeys of repetitive windows (camber and straight-headed), plain end gables with taking in doors and lucams, large expanses of brickwork, and more richly detailed ancillary buildings with debased Classical and Italianate detailing (corbels, pilasters, contrasting brick colours).



***Sternly functional buildings with elaborate ancillary structures***

This summary can be applied to both character areas and thus the whole conservation area.



GATE TO REAR OF LLOYDS TSE

fleur-de-lis finial

Anthemion or honeycomb pattern

lyre & scrolls

flower petals

PORCH BALUSTRADE, PHOENIX HOTEL

diagonal geometrical pattern

CHARD IRONWORK

urns and spears

scrolled to support standard

RAILINGS TO HOUSES, UPPER END OF HIGH ST. PARISH CHURCHYARD GATES & RAILINGS

overhang

'Gothick' details of 1829; ornate intersecting tracery and quaterfoils

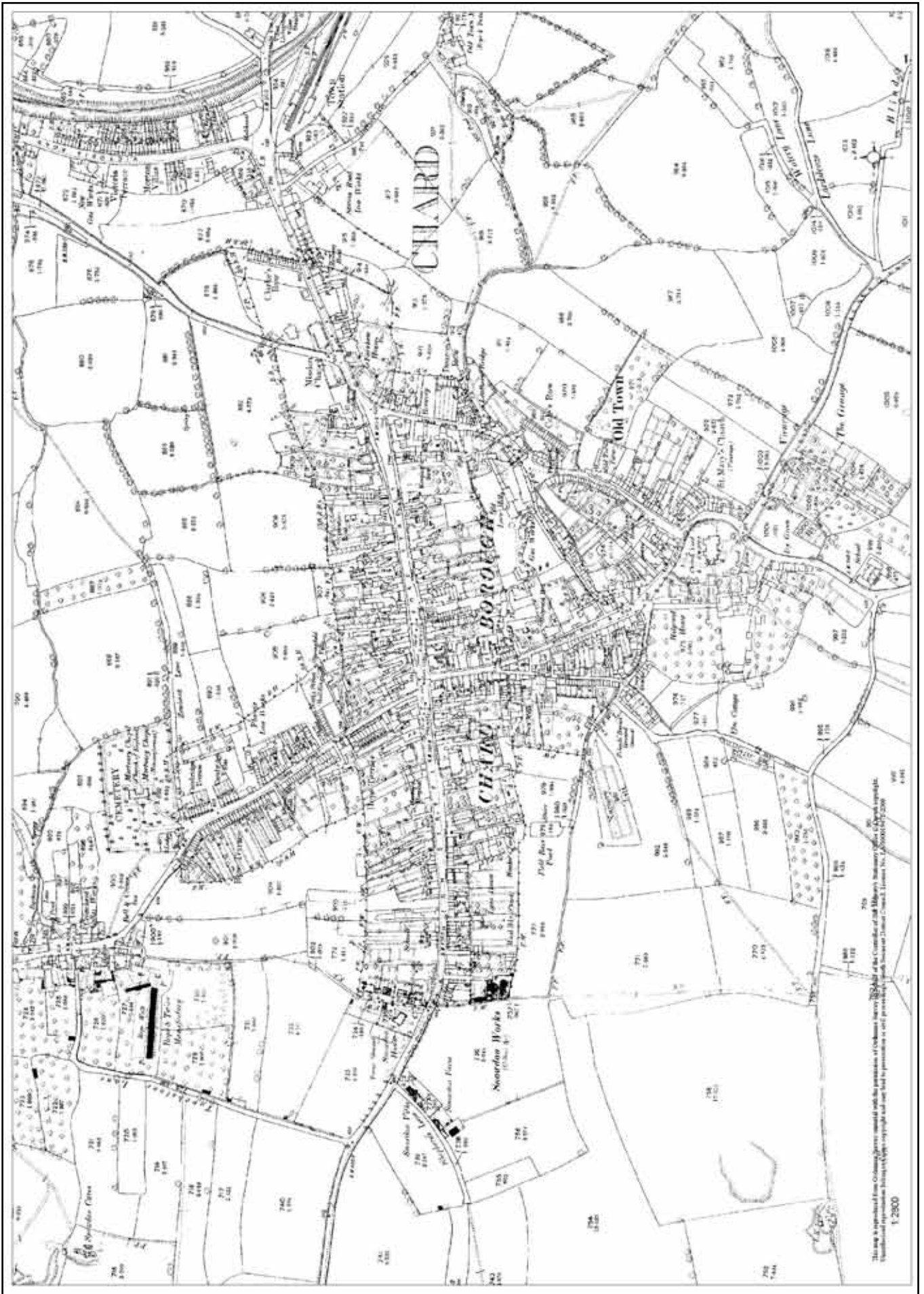
BAPTIST CHURCH HOLYROOD ST.

spoor-heads with 8 'sweep' top rail

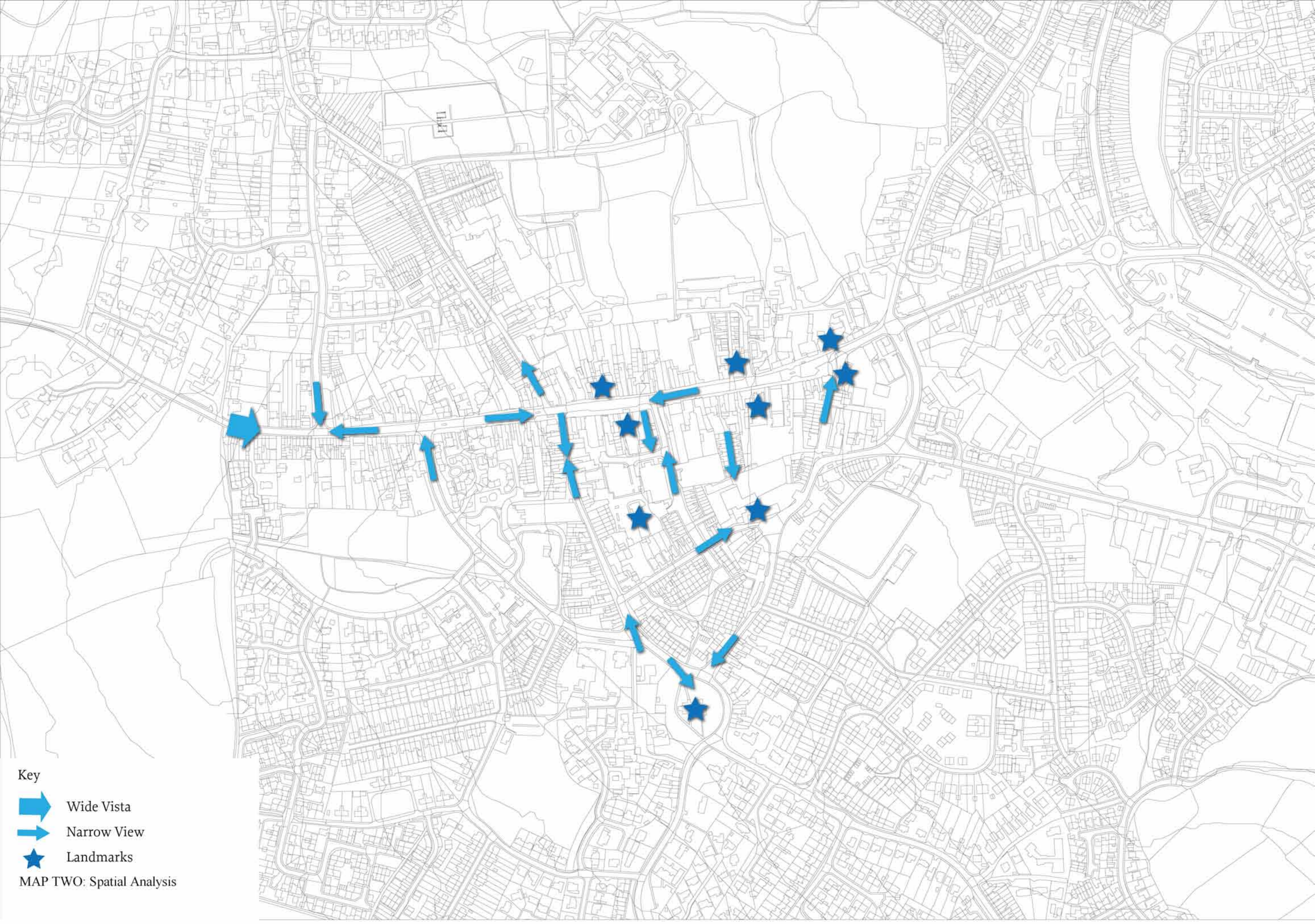




**2007 AERIAL PHOTO** of central area, showing historic core, modern extensions & green spaces



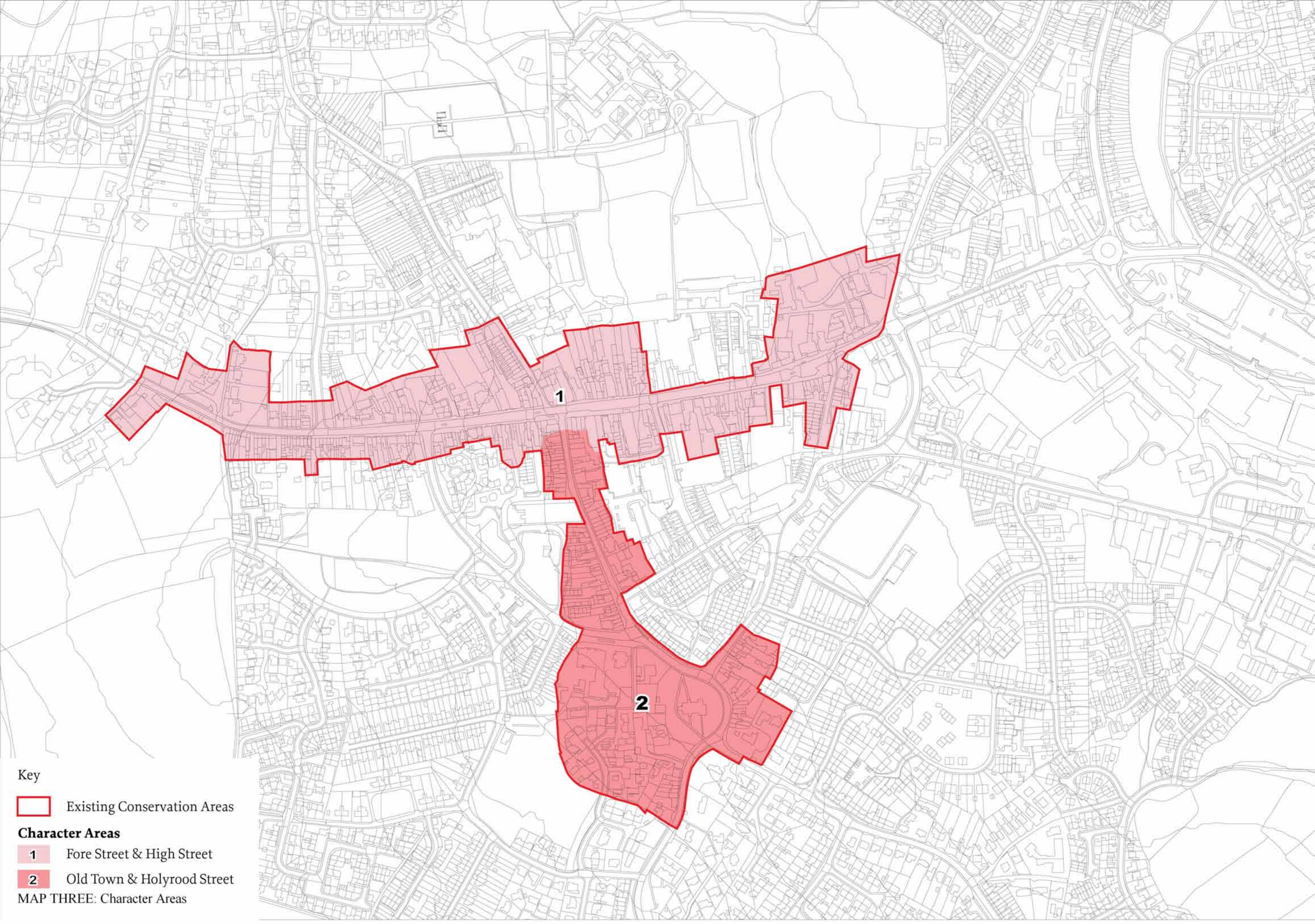
**MAP ONE: 1888 Map, showing medieval burgage plots & the extension up Combe St**



Key

-  Wide Vista
-  Narrow View
-  Landmarks

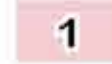
MAP TWO: Spatial Analysis

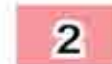


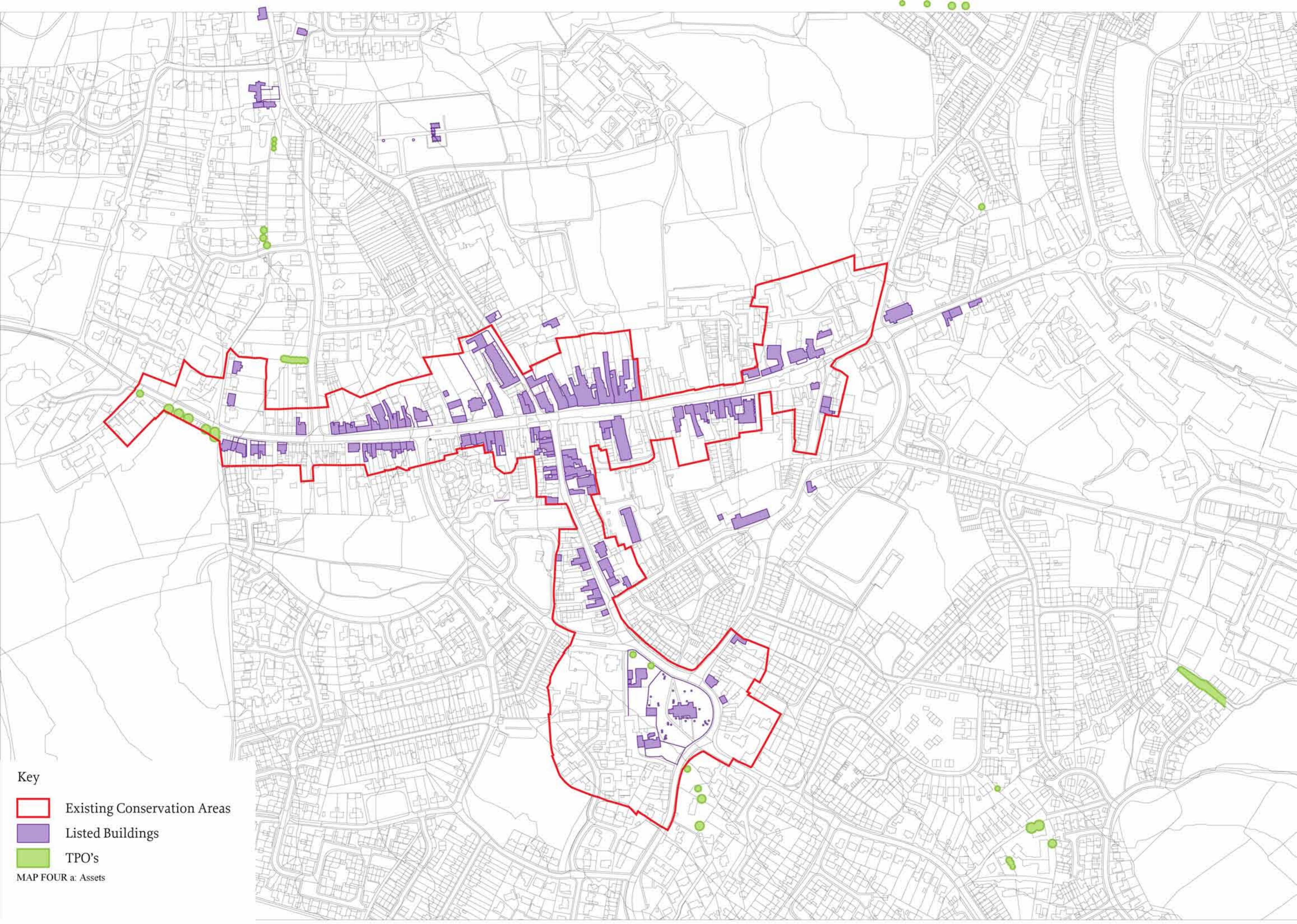
Key

 Existing Conservation Areas

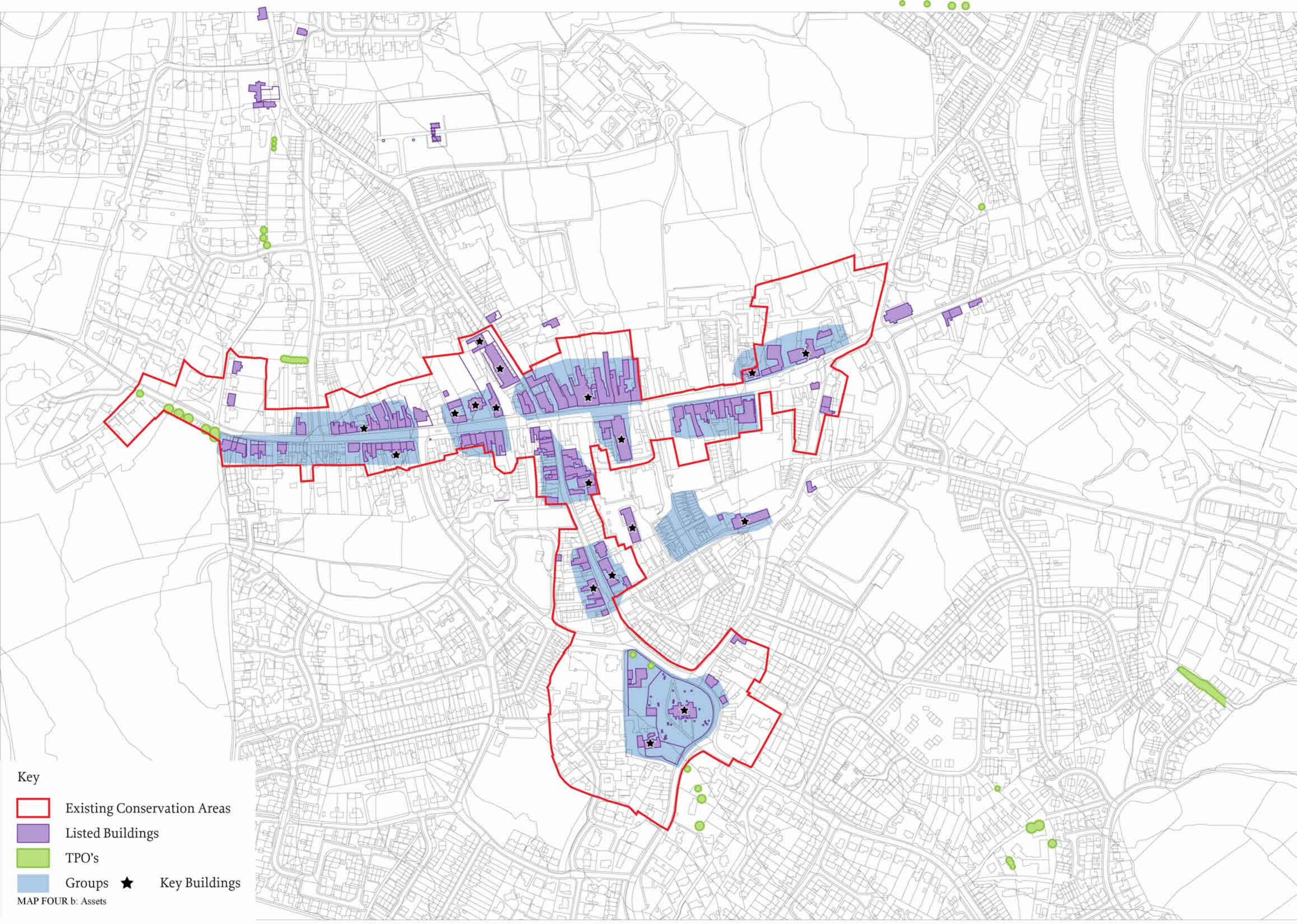
**Character Areas**

 1 Fore Street & High Street

 2 Old Town & Holyrood Street

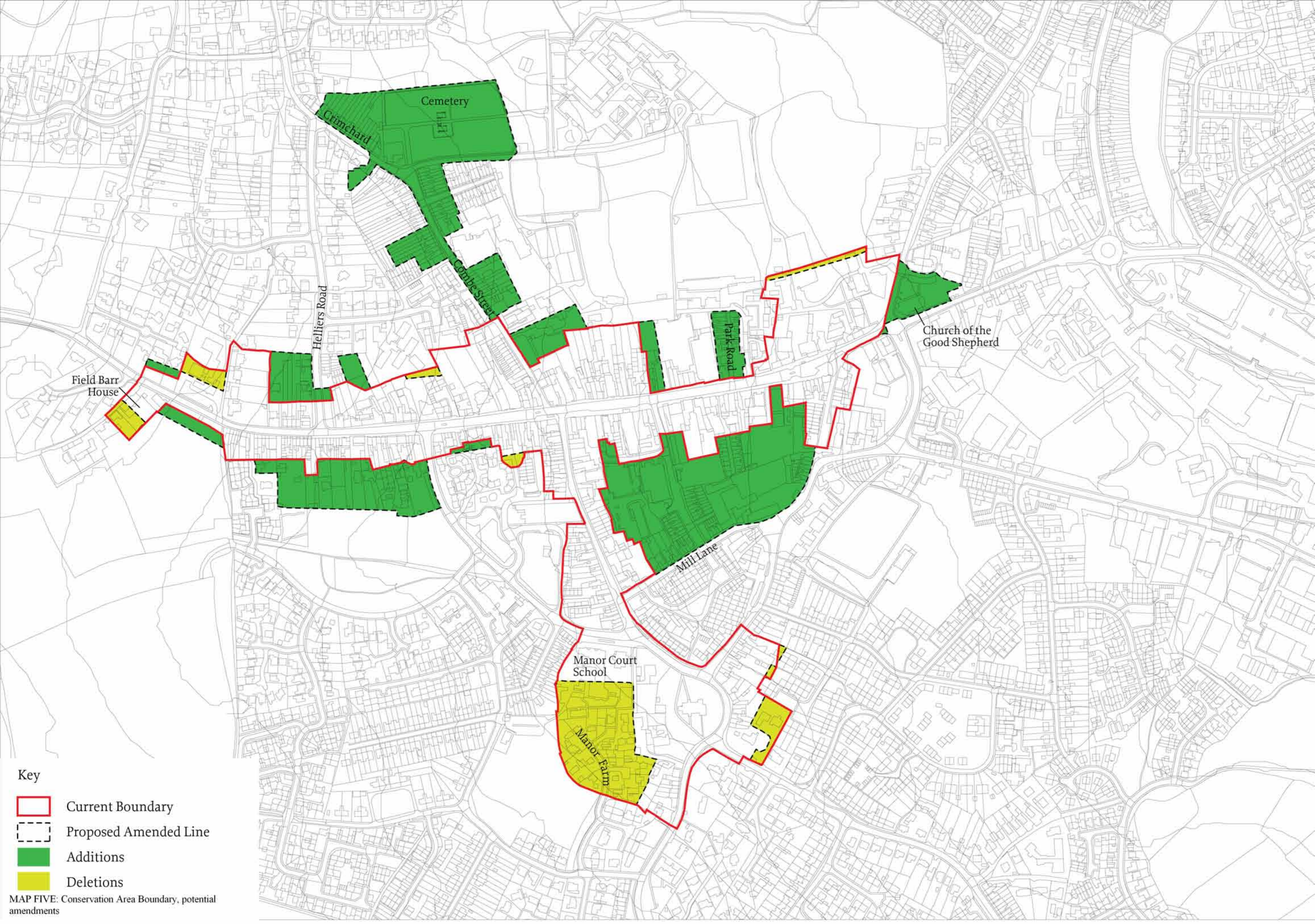


- Key
- Existing Conservation Areas
  - Listed Buildings
  - TPO's
- MAP FOUR a: Assets



Key

-  Existing Conservation Areas
-  Listed Buildings
-  TPO's
-  Groups
-  Key Buildings



- Key
- Current Boundary
  - Proposed Amended Line
  - Additions
  - Deletions

MAP FIVE: Conservation Area Boundary, potential amendments