

WARRIOR SQUARE

Conservation Area Appraisal

March 2011



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WARRIOR SQUARE CONSERVATION AREA APPRAISAL

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1 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 Warrior Square 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**.

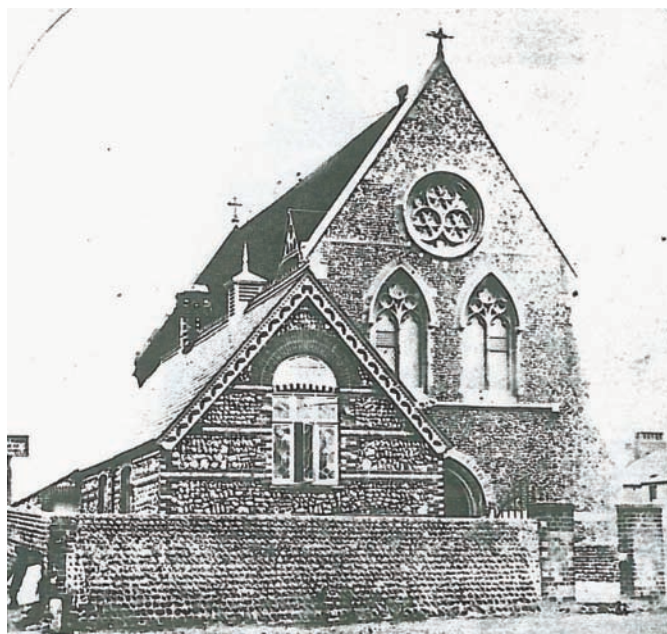
The Appraisal in section A evaluates the special character and appearance of the Warrior Square Conservation Area and reviews the boundaries of the Warrior Square Conservation Area.

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

2 Summary of Special Interest

Warrior Square Conservation Area encompasses a relatively small site bordered by Seaside to the west, Latimer Road to the east, Hanover Road to the north and St James Road to the south. The buildings within the conservation area date from the mid to late nineteenth century and comprise Christ Church (a substantial Gothic Revival church) Brodie Hall (a former Church School), nos. 1 and 2 Church Cottages, the three-storey houses of Latimer Road, nos. 31 and 33 and two rows of terraced housing, set back from and perpendicular to Latimer Road. The orientation of the terraces allows for views of Christ Church chancel from Latimer Road and Halton Road. Warrior Square is not a 'formal square' in the strictest sense of the term; in effect the site is a linear development, designed as two rows of terraced housing divided by a central path.

The modest two-storey rendered terraced houses of Warrior Square (now painted), date from between 1860 - 1865.⁽¹⁾



Picture 1 Brodie Hall and Christ Church, c. 1870.

The Warrior Square terraces are surrounded to the north, south and east by later development, yet the individual terraces retain their original plot depths and grid patterns. Relative to their plot depth, the terraces have comparatively large front gardens, with low, rendered boundary walls. The square itself is bounded by low, rendered walls (now painted) to Latimer Road, with flint boundary walls to Seaside and Hanover Road. The boundary wall to the pedestrian entrance on Latimer Road, completes the 'square' and was built c. 1970.

The terraces are characterised by coherent building and facing materials; their white, painted facades stand out against the flint-faced buildings of Christ Church, Brodie Hall and nos. 1 and 2 Church Cottages, as well as the later, neighbouring

¹ A Rate Book of January 13th, 1865, indicates 14 cottages in this area, which were not present in the Rate Book of January 16th 1860

brick terraces of Hanover and Latimer Road. The homogeneity of the terraces, coupled with the enclosed, yet spacious environment of Warrior Square provides the Conservation Area with a strong source of identity.



Picture 2 Central path, Warrior Square.

Christ Church, originally designed by Benjamin Ferrey in 1858-59, is prominently sited at the junction of Hanover Road and Seaside. As one of the tallest buildings in the area, the Church tower is an important feature in the skyline of the neighbourhood. The principle facade (west elevation) addresses Seaside, whilst Latimer Road and in particular Halton Road offer long views of the chancel.

Brodie Hall, built in 1856, is a simple, flint-faced building set within the grounds of Christ Church. Originally this building was separated from the grounds of the church by a boundary wall, which has since been demolished. Brodie Hall's simple form is enlivened by the decorative brick string courses and timber bargeboards, which mirror the Gothic theme of Christ Church. Originally built as a Church School, Brodie Hall adds visual and group interest to the site.



Picture 3 Christ Church and Brodie Hall, view from Hanover Road.

The public and private hard and soft landscaped areas are an important feature of the Warrior Square Conservation Area. Most of the gardens to Warrior Square retain their grassed areas and Latimer Road retains an almost intact stretch of brick paved footways.

The Conservation Area maintains a feeling of spaciousness, which is derived from gaps between the terraces, as well as the open space in the centre of the 'square'. This spaciousness allows for views into and out of Warrior Square. The contrast of the classical simplicity of the terraces, juxtaposed against the verticality and richly carved ornamentation of the Gothic Revival church when viewed from Halton Road is especially striking.



Picture 4 Gap between terraces, Warrior Square.

The views from different locations into the Conservation Area vary considerably in terms of aspect, width and orientation and in the nature and function of the adjacent buildings. The established visual relationship between Christ Church, Brodie Hall and Warrior Square makes a significant contribution to the character of the area. This strong visual relationship, especially when viewed from Halton Road, suggests that the location of the terraces in relation to Christ Church was given thoughtful and imaginative consideration to create this attractive vista.

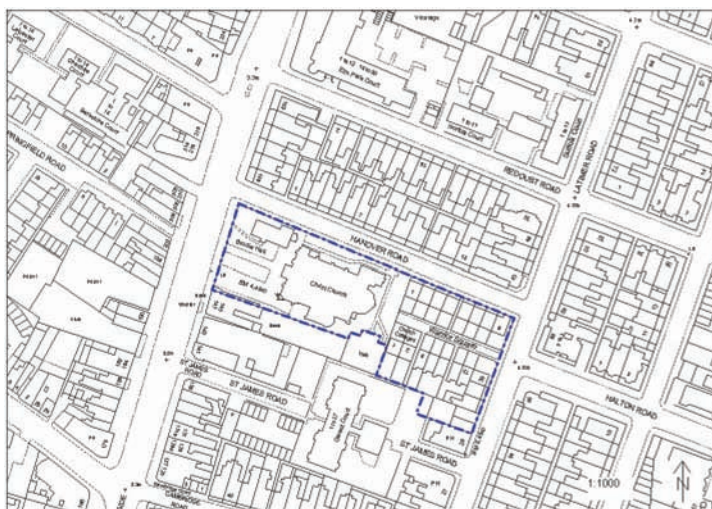


Picture 5 View from Hanover Road towards Seaside.

Although the overall condition of the properties is generally good, the survival level of original features such as timber sash windows and timber panelled doors is low. Improvements can be made by encouraging the removal and replacement of inappropriate fittings and by improved general maintenance. 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 & Boundary Review

Warrior Square Conservation Area, designated in 1986, encompasses an essentially rectangular site. There are two Grade II Listed Buildings within its confines, Christ Church and Brodie Hall, as well as two Buildings of Local Interest; nos. 1 & 2 Church Cottages. The Conservation Area is surrounded on all sides by later development.



Picture 6 Location of Warrior Square Conservation Area

Warrior Square Conservation Area is situated to the south-west of the Redoubt fortress and slightly north of the old Military Drill Ground and Ordnance Yard on Latimer Road. Brodie Hall is located within the grounds of Christ Church, which itself is located to the west of Warrior Square.

Archaeology: Warrior Square Conservation Area is not located within an Archaeological Notification Area (formerly Archaeologically Sensitive Area).

Conservation Area Boundary Review: As part of this appraisal, a review of the existing Warrior Square Conservation Area boundary was undertaken, including examining possible extensions and possible deletions. Applying the tests set out in the *Guidance Manual* ⁽²⁾, it is considered that the existing boundary is satisfactory and no boundary changes are recommended. The style of the housing in the Warrior Square Conservation Area is very different to the neighbouring houses in both form and materials. The development is also unique in its orientation, with housing set back within the site and perpendicular to the main thoroughfare. This unusual orientation allows for the striking view of Christ Church from Halton Road through Warrior Square, which leads one to assume that it was a deliberate conceit on the part of the developer. The distinctive orientation of the site, coupled with the established visual relationship between the terraces and Christ Church gives this area a cloistered, secluded quality, which sets it apart from its surroundings. It is for these principal reasons that no boundary changes are recommended.

² *Guidance Manual for the Designation and Review of Conservation Areas* is available to view and download on the Council website

4 History of the Development

The 1841 Tithe Map of Eastbourne (Figure 3, Appendix D) shows the relatively rural and agricultural nature of the town before the intense development of the late nineteenth and early twentieth centuries. Many of the original field boundaries are preserved in the road layout of Eastbourne. Both Hanover Road, to the north and Latimer Road, to the east, marked the field boundaries of what is now the Warrior Square Conservation Area.



Picture 7 Extract from 1841 Tithe Map of Eastbourne.

Warrior Square was built on an area of enclosed farmland owned by Ann Dorothea Gilbert, located to the north-west of the seaside hamlet of Sea Houses. This area had emerged by the eighteenth century as the focus (although not exclusively so) of early resort activity, with the Redoubt, Ordnance Yard and associated barracks built nearby (see Appendix D, Figure 2).



Picture 8 Warrior Square, circa 1960.

Ann Dorothea Gilbert was an important figure in the history of Eastbourne and was particularly interested in the development of the area as a watering place. She employed Nicholas Whitley, a Cornish land surveyor and civil engineer to produce the plans to develop Eastbourne. The valuable wasteland at the Crumbles

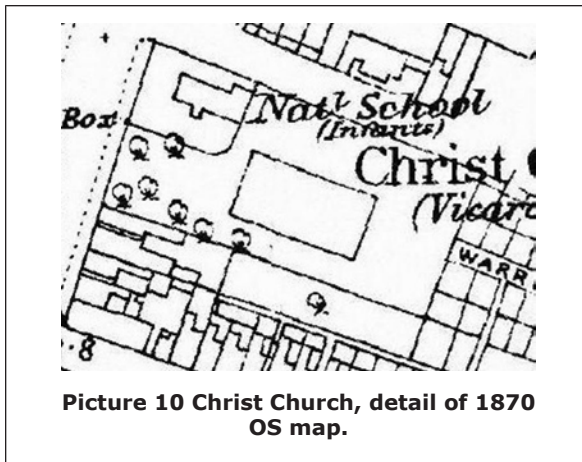
had been partitioned in 1845 between Lord Burlington and the Gilberts, paving the way for the development of Seaside. In 1849 Lord Burlington secured the London Brighton and South Coast Railway to Eastbourne, which was to provide the impetus for much of the ensuing development in Eastbourne. In the 1850s gas and water companies were formed and in 1858/59 Christ Church, Seaside was built on donated land, largely with funds from Mrs Gilbert, although the Duke of Devonshire also contributed to its construction. The church was erected to serve the newly developing estates in the area and was know locally as 'the Fisherman's church'.



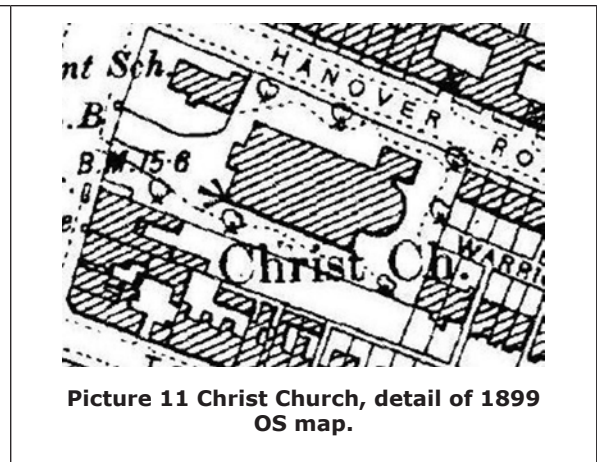
Picture 9 Christ Church, c. 1870.

A contract was signed in July 1858 between Revd R. W. Pierpoint and Mr Thomas Cane, a builder from Brighton, to build Christ Church. The original structure was designed by Benjamin Ferrey in 1858. Ferrey was a fellow pupil and associate of A.W.N. Pugin and trained in A.C. Pugin's drawing school. He established his country house and ecclesiastical practice in Great Russell Street, London. Ferrey also wrote the first biography of both A.W.N Pugin and his son, A.C. Pugin.

On July 28th 1859 the church was consecrated by the Bishop of Chichester and five years later it separated from Holy Trinity Church and became a parish in its own right. The 1870 and 1899 Ordnance Survey maps illustrate these distinct phases of development and also show that the church grounds were once bordered by trees (1899).

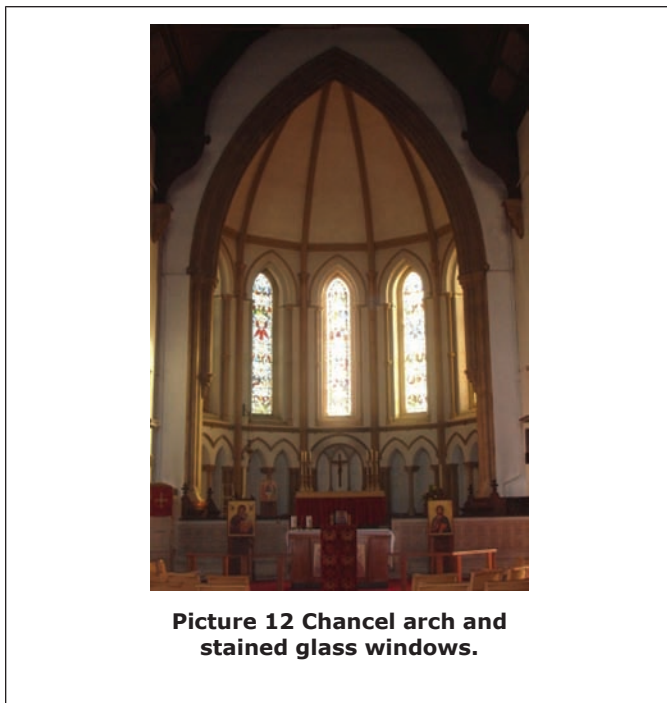


Picture 10 Christ Church, detail of 1870 OS map.

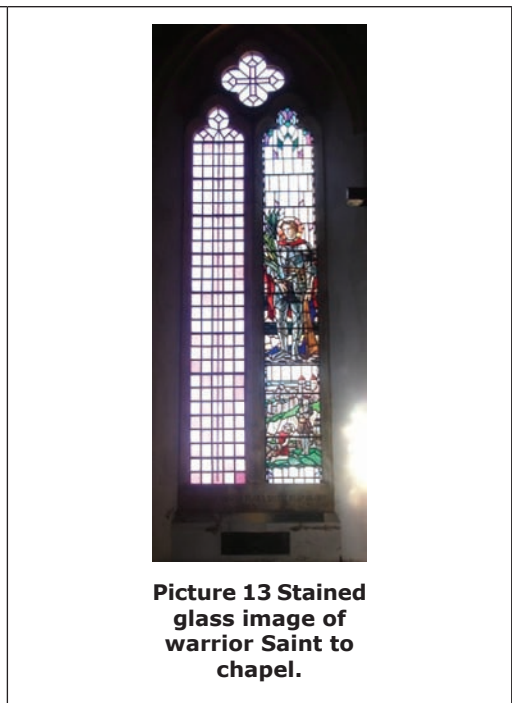


Picture 11 Christ Church, detail of 1899 OS map.

Canon Robert Allen became the third Vicar of the parish in 1877. Soon after his appointment he commissioned E. E. Scott of Brighton to redesign the church. In 1879 the north aisle, the vestry and the apsidal chancel were completed. The chancel arch is reputedly the tallest of its kind in Eastbourne and its central stained glass windows (dedicated to the memory of Princess Alice, who worshipped at Christ Church during her visit in 1878) were completed in 1884 by Clayton & Bell. Originally the walls of the apse were faced in red brick with stone dressings; however this was rendered and covered with painted stencilled ornament, again by Clayton & Bell in 1887. Unfortunately, this stencilled decoration to the apse was painted over, as were all the inside faces of the brick walls in 1958.



Picture 12 Chancel arch and stained glass windows.

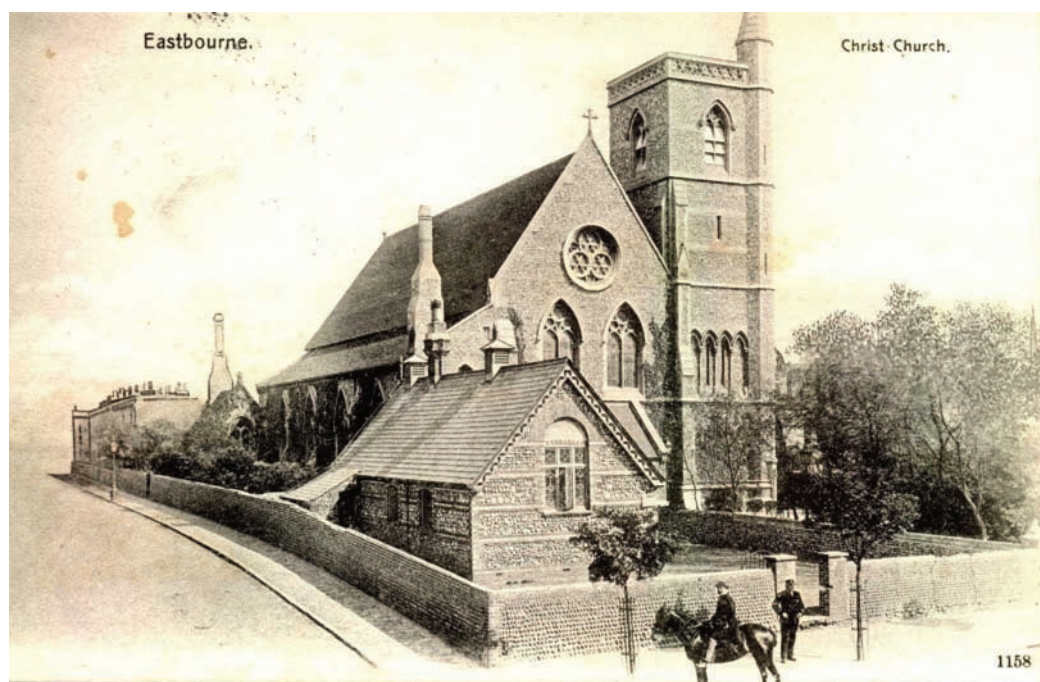


Picture 13 Stained glass image of warrior Saint to chapel.

The Chapel of Remembrance on the south aisle was built in 1922 under the Revd Henry von Essen Scott, to commemorate the men of the parish who lost their lives during World War I. The chapel interior has a fine vaulted apse and stained glass windows depicting the three warrior saints; St Alban, St Martin and St George.

The chapel screen is one of the finest works of relief sculpture in the county and features a striking trumeau figure of Christ giving his blessing. Carved angels to the spandrels hold inscribed scrolls and carved head stops adorn the hood mouldings. The screen was carved by C. Godfrey Garrard, a local sculptor whose works in Eastbourne include the John Wesley Woodward Titanic Memorial to the wall facing the bandstand on Grand Parade. Garrard was renowned for his cherubs and seraphims, which appear amongst the foliage of the column capitals. Christ Church was the fishermen of Eastbourne's church and it continued to be such into the twentieth century, and up until 1908, it was also the garrison church of Eastbourne.

Julia Brodie arranged for a small school to be built to cater for the growing population of the area in 1856 on the ground adjoining the site on which the church now stands. This is the present Brodie Hall, (originally called *Christ Church Infant School at Sea Houses*) and until Christ Church was built three years later, it was used for services. In 1868 it was stated that the number of children the school would hold was 100, but that the average attendance was 175. The school was maintained out of a small fee paid by each child and a small endowment.



Picture 14 Christ Church and Brodie Hall, c. 1895

5 Analysis of the Special Interest of the Warrior Square Conservation Area

5.1 Morphology

Warrior Square Conservation Area is positioned on relatively flat terrain, on what was formerly agricultural land. Essentially a rectangular site, it is bounded on four sides by roads formally laid out on a grid-like pattern. Seaside is the earliest road of the group and is clearly visible in the 1841 Tithe map of Eastbourne, Latimer Road, formally 'Tower Place' was laid in the mid nineteenth century. 'Tower Road', which once bounded Warrior Square to the south, has been superseded by St James' Road, whilst Halton Road, built between 1895-1900, permits unobstructed views of Warrior Square from Royal Parade.



Picture 15 View of Latimer Road.

The terraces to the south (nos. 9-13 consec Warrior Square and 1 & 2 Church Cottages) have generous rear gardens relative to their plot size, with smaller gardens to the front, whereas the terraces to the north (nos. 1-8 consec Warrior Square) have smaller plot sizes, with larger front gardens and smaller yards to the rear. Nos. 31 & 33 Latimer Road front directly onto the street.

Nos. 1 and 2 Church Cottages are of a similar modest size, but differ in terms of roof form and materials. The flint walls of the cottages provide a textural and chromatic contrast to the painted rendered walls of the neighbouring houses.



Picture 16 Warrior Square c. 1985, with unpainted boundary walls and remaining unpainted houses.

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.

5.2 Views and Vistas

The set back nature of the Warrior Square Conservation Area, together with the grid-like pattern of routes, open space in the centre of the square and the narrow gaps between the terraces, allows for both open and oblique views into the square. The open spaces and gaps between the buildings also provide important links between Warrior Square and its surroundings. The boundary walls to Latimer Road, Hanover Road and Seaside 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 17 View of Warrior Square from Halton Road.

The Conservation Area maintains a feeling of spaciousness, derived from these gaps and open areas. Perhaps the most striking view is that of Christ Church Chancel when viewed through Warrior Square from Halton Road. The alignment of the central path of Warrior Square with Halton Road (perpendicular to Latimer Road) allows for this unobstructed view, which juxtaposes the classical simplicity of the terraces against the verticality and richly decorated chancel of the Gothic Revival church.



Picture 18 View of the rear elevations from St James Road.

The views from different locations into the Conservation Area vary considerably in terms of aspect, width, orientation, and in the nature and function of the adjacent buildings. The established visual relationship between Christ Church, Brodie Hall and Warrior Square makes a significant contribution to the character of the area.

5.3 Building Styles and Materials

Character of Warrior Square:

The scale and layout of the Warrior Square terraces are typical of mid-nineteenth century modest-sized housing. The Warrior Square terraces comprises an ordered, coherent development defined by the generally consistent size of the individual plots and uniformity of plan. This coherence extends to the unified decorative scheme of elegant proportions with recurring ornamental motifs, such as the label mouldings and keystones over the simple fanlights.

Nos. 1 and 2 Church Cottages, built c.1860, are of a similar scale to the Warrior Square terraces, but differ both in form and materials. The pitched slate roof with central chimneystack is a highly visible and distinctive feature of this pair, as are the flint-faced walls.



Picture 19 Nos. 1 and 2 Church Cottages.

The eclectic use of traditional materials (render, brick, slates and clay tiles) throughout the Conservation Area has resulted in a distinctive mix of texture and colour. This variety extends to the style of the buildings within the Conservation Area themselves. The buildings of Warrior Square were built within a 10 – 20 year time-frame and as a result this relatively small area contains a mix of architectural styles ranging from classical-style terraces, vernacular cottages, Gothic Revival church and Church school.

Roofscapes comprise an extremely important part of the character of the buildings within the Conservation Area. The natural slate roofs of Church Cottages and Brodie Hall are prominent, displaying an attractive patina of age, whilst the clay tiled roofs of Christ Church provide chromatic and textural variety to the general roofscape of the Conservation Area. The butterfly roofs of the Warrior Square terraces are concealed behind parapets.

Chimneystacks form an important and highly visible element of the character of Warrior Square; they define the rooflines and refine and accentuate the rhythm and repetition of the terraces in particular. The robust, central brick chimneystack to Church Cottages is a notable feature of this pair, as is the tall, decorative sandstone stack to the church vestry and brick stack to Brodie Hall.



Picture 20 Chimneystacks to Warrior Square, nos. 1-8.

The variation of the type and colour of the facing materials significantly contribute to the character and appearance of the Conservation Area. The visual contrast between the rendered walls of the Warrior Square terraces, flint-faced walls of Church Cottages, Brodie Hall (both with brick dressings) and Christ Church (sandstone dressings) is especially striking and is an important and distinguishing feature of the Conservation Area. Parapets and window treatments also emphasise the uniformity and regular pattern of the terraces as well as defining each group of buildings.

Windows are important features and can dramatically change the appearance of a building if changed for an alternate design or the same design in non-traditional materials. Unfortunately, the terraces of Warrior Square have lost most of their original timber sash windows to UPVC.

The remaining traditional four-over-four pane timber sliding sash windows in Warrior Square are characterised by slender glazing bars and horns to the upper sashes. They are set back from the external face of the facades and retain their original glass, which is characterised by pleasing, undulating planes and reflections that cannot be reproduced by modern equivalents.

Doors to the Warrior Square terraces are round-headed and are enlivened by the simple render keystones over the plain, glazed fanlights. Some original doors remain and these have simple mouldings to the timber frames. The loss of most of the original doors and windows in Warrior Square is unfortunate. Modern replacements rarely relate to the traditional appearance and finish of the original designs, and often result in a significant and detrimental impact on the appearance of the houses.



5.1 Building Descriptions:

Warrior Square consists of two rows of two-bay two-storey terraced housing, built in the classical-style. Key architectural features include painted rendered walls, parapets concealing butterfly roofs, with valleys and ridges running front to back with rendered chimneystacks and terracotta pots.



Picture 23 Butterfly roofs to rear elevations, Warrior Square, nos. 9-13.

Nos. 1-4 Warrior Square retain much of their original form, as well as decorative features including moulded cornices to the parapets. The windows are camber-headed with bracketed sills and label mouldings to the ground floor windows. Simple keystone motifs provide decorative relief to the round-headed door openings. The facades of nos. 1-4 have lost their original windows and doors to inappropriate UPVC replacement units. No.1 has a recent porch to the front elevation, which breaks up the unity of the group. Of the group, only no. 2 retains its two-over-two pane timber sliding sash windows to the rear elevation.



Picture 24 No. 2 Warrior Square.



Picture 25 No. 3 Warrior Square.

Nos. 5-8 are very similar in form to nos. 1-4, the principal difference is that the main elevation of no. 8 addresses Latimer Road. No. 8 is a three-bay two-storey end-of-terrace house with an interesting round-headed window to the centre-bay, first floor. Nos. 5 and 7 have later porch additions and no. 6 has a tiled canopy over the door. None of the properties retain their original doors and most have lost their timber sash windows to UPVC. Of the group, only no. 6 retains its sash windows to the rear elevation and no. 8 has reproduction Georgian-style multiple-pane sash windows to the front elevation. No. 8 also has a cast-iron street name plaque to its front elevation and side elevation (Hanover Road).



Picture 26 No. 6, rear elevation (Hanover Road).



Picture 27 No. 7 Warrior Square.



Picture 28 No. 8 Warrior Square.

Nos. 9-11 comprise a terrace of three houses and are noticeably smaller in width than the other houses in the square, having only one window to the first floor, front elevation. They share the same simple decorative motifs, but retain more notable features including timber sash windows, glazed overlights and timber panelled doors (to nos. 10 and 11). No. 9, however, has a later porch addition and replacement UPVC windows.



Picture 29 No. 9 Warrior Square.



Picture 30 No. 10 Warrior Square.



Picture 31 No. 11 Warrior Square.

Nos. 12, 13, 35, 37 and 39 comprise an L-shaped terrace of five houses. The principle facades of nos. 35, 37 and 39 address Latimer Road. The form of nos. 12 and 13 are slightly wider than those of nos. 9-11. No. 12 retains its simple glazed overlight to the front door, which is a notable surviving feature of the group. A modern box porch obscures the front door to no. 13.



Picture 32 Warrior Square, nos. 13 & 39, front elevations.

Nos. 35 and 37 have lost their original windows and doors to UPVC as well as some decorative render details. No. 39 retains much of its original form, including features such as the timber sash windows, however the front elevation has lost both its label mouldings to the ground floor window and glazed overlight, which has been filled in, however the keystone remains.



Picture 33 No. 35 Latimer Road.



Picture 34 No. 37 Latimer Road.

Nos. 31 and 33 Latimer Road comprise a pair of four-bay three-storey town houses with lined-and-ruled rendered facades and moulded cornices to the parapets. The ground floor window and door openings have decorative render label mouldings. Unfortunately, these houses have lost their original windows and door to inappropriate UPVC replacements.



Picture 35 View of nos. 31, 33, 35, 37 and 39, Latimer Road.

Nos. 1 and 2 Church Cottages are Buildings of Local Interest and were built in the 1860s. They comprise a modest pair of two-bay two-storey semi-detached houses with a pitched slate roof and red brick, shared chimneystack with terracotta pots.



Picture 36 Church Cottages c. 1985

The walls are coursed knapped flint with red brick quoins and rendered plinth courses. No. 1 retains its three-over-six pane timber sliding sash window to the first floor and six-over-six pane sash window to the ground floor. The window and door openings have red brick Gibbs style surrounds. The houses are set back within their own grounds and are bounded by flint boundary walls with simple square-profile red brick piers.

Christ Church is a Grade II Listed Building and was built in two phases; the original structure was a simple barn-style church, built in 1858-1859 and subsequently remodelled in 1870. The original building was designed by Benjamin Ferrey and was later redesigned in part by E. E. Scott. Particular features of note include the west elevation of the building and interior War Memorial Chapel. The church also retains some interesting fittings to the interior including notable examples of nineteenth century stained glass windows by Clayton and Bell and a late nineteenth century organ. Christ Church has group value with Brodie Hall (originally built as a Church School for infants), which is located to the north-west of the church and is listed separately at Grade II.

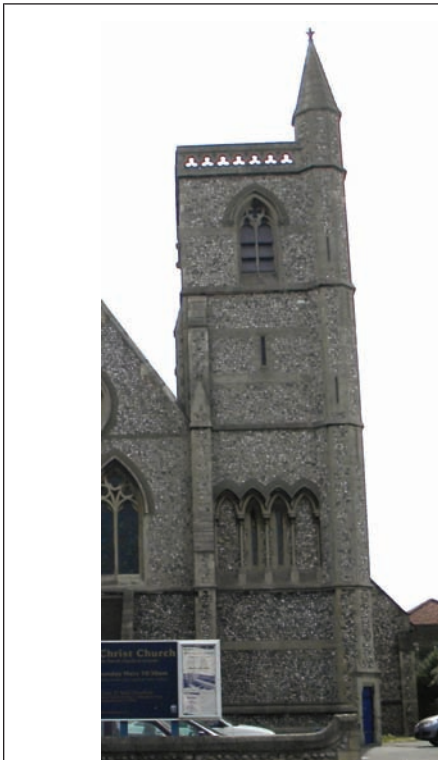


Picture 37 Christ Church, west elevation, Seaside.

Christ Church has flint-faced walls with cut sandstone dressings. It appears that only the west wall of the nave (with its lean-to porch) and its pair of large two-light decorated-style traceried windows beneath the large rose window survives of the original 1858 church.

E. E. Scott of Brighton began work on the chancel in 1878 and the nave roof was built in the same year by builder Mr Peerless of Eastbourne. The south aisle and four-stage tower to the west elevation with set-back buttresses were added in 1870 although the tower, west porch and chancel were not completed until 1879.

The tower is particularly interesting and has an octagonal corner turret, which rises above the level of the tower parapets to a stone pinnacle. The parapets have pierced trefoil motifs, which reflect those of the rose window. The tower, second stage, has an order of blind arcading with inset lancet windows to the centre lights and two-light trefoil-headed belfry windows surmounted by carved roundels with inset quatrefoils, carved sandstone hood mouldings and slate louvres.



Picture 38 Christ Church Tower.



Picture 39 Corner doorway to tower, with main entrance in background.

The tower has a carved sandstone pointed arch south doorway with carved waterleaf capitals to the flanking shafts, hood moulding with head-stops and double leaf timber battened doors with strap hinges. The door opening to the

corner of the tower is an interesting feature, with a chamfered surround and single-leaf timber battened door with strap hinges. A carved benchmark survives to the plinth, west elevation.⁽³⁾



Picture 40 Benchmark to tower plinth.

The north aisle is buttressed and has four pointed arch windows inset with three-light decorated traceried windows with alternating tracery designs and ballflower stops to the hood mouldings. The vestry to the north-east has a gabled roof and a tall sandstone chimney stack. The chancel is six-sided with cut sandstone quoins and lancet windows with block-and-start sandstone surrounds, continuous sill courses and hood mouldings.



Picture 41 Nave, north elevation.

3 A Benchmark is a mark used by surveyors of the Ordnance Survey to provide a 'bench' for a levelling staff in order to determine altitude above mean sea level. The mark comprises a horizontal line with a broad arrowhead beneath, which was used from the Middle Ages onwards to mark the property of the sovereign. Benchmarks are found on OS trigonometrical pillars and on prominent buildings such as church towers.

The interior has a pointed arch arcade with octagonal sandstone piers to the south and round piers to the north arcade, both have carved waterleaf capitals. The canted and boarded tie beam and arched brace nave roof is divided into panels by moulded ribs. The arched braces have an ogee profile and the roof has a crested wall-plate with painted decorated panels to the nave.



Picture 42 Ceiling panels to Christ Church nave.

The south aisle roof is more elaborate than the north aisle with pierced sexfoils to each truss. The chancel is decorated with blind Early English style arcading, which is divided into bays by shafts that extend upwards as ribs to the stone vault. The church retains its low stone chancel screen with carved plaques and marble coping with integral polygonal stone pulpit. The pointed-arch openings to the War Memorial Chapel carved by C. Godfrey Garrard are richly decorated and include a trumeau figure of Christ and carved angels to the spandrels.



Picture 43 Chapel screen, Christ Church.

Other features of note include the square-profile font with chamfered corners and foliate motifs to the bowl on a cylindrical stem with marble shafts. The stained glass windows to the apse (1880-1884) are by Clayton and Bell and the stained

glass windows to the War Memorial Chapel date from the 1920s. The central window commemorates Princess Alice, the daughter of Queen Victoria, who worshipped here.

Brodie Hall, built in 1856, is a Grade II Listed four-bay single-storey cottage ornee-type Church School located to the left of Christ Church. It has knapped flint walls with red and blue brick string courses and quoins, providing chromatic and textural interest to the facade. It retains its pitched slate roof with particularly ornate red and blue brick chimney stack, decorative timber bargeboards to the gables and vents with decorative finials. The porch to the south elevation is distinguished by the ornate timber bargeboards and door opening with red and blue brick block-and-start surround. The segmental-headed windows have the same brick surrounds to the tripartite casement windows with ornate glazing bars.



Picture 44 Brodie Hall, front elevation.

5.4 The Public Realm

The front gardens of the Warrior Square terraces have uniform, low rendered boundary walls and most have simple timber single-leaf gates. These walls front onto the wide central path, which comprises beach shingle with flanking concrete paving slabs. The gardens provide ample space for planting and some of the properties retain mature hedging. There is a grassed area with trees to the grounds of Brodie Hall and mature hedging to the rear of Christ Church.



Picture 45 Boundary walls to Warrior Square.

Originally unpainted, the boundary walls have square-profile piers to the pedestrian entrances to the terraces fronting onto Latimer Road. These walls may originally have had cast-iron railings. Nos. 8 and 39 have sections of modern metal railings to the Latimer Road elevation. The flint-faced boundary walls to Hanover Road have rendered copings and red brick piers, which blend harmoniously with the field flint walls. The walls rise in height at the Christ Church curtilage.

Flint is a readily available vernacular material and has been used extensively in the Conservation Area, from the construction of humble boundary walls, to modest vernacular housing (Church Cottages), and as a facing material for larger, more prestigious buildings such as Christ Church and Brodie Hall.



Picture 46 Flint wall, Hanover Road.

Footways: Red bricks laid in stretcher courses at right angles to the road survive relatively intact along Latimer Road. These pavers, made of clay mixed with chalk and brick dust to produce a multi-red colour with flashes of blue, were the traditional surface treatment in Eastbourne. Hanover Road has lost its traditional footway surfacing to red-top and concrete slabs cover the footways to Seaside. Much of the surfacing to the Christ Church forecourt has been given over to car parking and is surfaced with black-top.



Picture 47 Pavoids and Staffordshire blue bricks to Latimer Road.



Picture 48 Staffordshire Blue bricks to Christ Church crossover, Seaside.

The Latimer Road crossover to Warrior Square and the crossover to Christ Church, Seaside retain their individual 'Staffordshire Blue' bricks. These bricks are notable survivors of the Eastbourne vernacular. Latimer Road also retains its distinctive Purbeck stone kerbs, which add character, texture and variety to this stretch of footway. The surface treatments of Latimer Road and Seaside (to a lesser extent) make an important contextual and historic contribution to the Conservation Area and serve as examples of a local, traditional ground surface treatment, which was once widespread across the Borough.



Picture 49 Warrior Square street plaque.

Lighting: a single swan-neck cast-iron street lamp with fluted shaft (and replacement lamp light) survives to Hanover Road, it retains its foundry mark to the plinth, which has been obscured by layers of paint. The lamp makes a positive contribution to the character and appearance of the conservation area.



Picture 50 Street lamp to Hanover Road.

5.5 Problems and Opportunities

Land Use: Warrior Square Conservation Area is a compact space with defined land usage. The estate was reputedly built to house married officers stationed in Eastbourne and the area retains its residential use.

Nos. 31 and 33 Latimer Road may have been designed as single households or were possibly intended as boarding houses. These have now been divided into flats. Conversion has proved successful and this group is an important housing resource in the area.

Christ Church retains its original use, and Brodie Hall, formerly a national school, has been successfully converted and is currently in use as an outreach centre. There is little pressure within the Conservation Area for changes of use.

Traffic: Warrior Square has escaped pressure for forecourt parking due to its enclosed nature and intact boundary walls. There is pressure for on-street parking in the area, which generally suffers from parking stress.

6 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

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 Warrior Square 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.⁽⁴⁾

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 throughout the Warrior Square Conservation Area. In particular the removal of external decorative plasterwork, replacement of timber sash windows and timber

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

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.



Picture 51 Original timber sash window to Church Cottage.

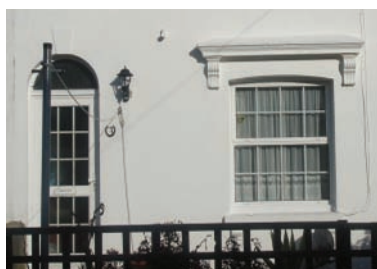


Picture 52 Original timber sash window, Warrior Square.



Picture 53 Original diamond tracery window to Brodie Hall.

Existing doors and windows can frequently be repaired and, if necessary, upgraded for better security or draught-proofing. Furthermore, the timber used historically in old 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.



Picture 54 Poorly designed UPVC door and window, Warrior Square.



Picture 55 Replacement UPVC window.

Stonework, painting, render and cladding: the original render facades of the Warrior Square terraces have all been painted a consistent white, which gives the group a unified appearance. Although the application of paint is a relatively recent phenomenon in the history of the development, the white facades of Warrior Square have now become a familiar and established part of the character of the Conservation Area.



Picture 56 Rendered facades to Warrior Square, originally unpainted, c. 1986.

The Council will encourage a consistent and co-ordinated approach to exterior painting, and will discourage the use of alternative colours and or textured coatings. Cladding the exterior walls of a house in a Conservation Area usually results in a loss of visual cohesion and requires planning permission.



Picture 57 Latimer Road, all original windows & doors replaced & fanlight infilled.

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. In this case, dormer windows do not form part of the architectural character of the Warrior Square Conservation Area.

Boundary walls: front boundary walls and party walls are important features in the streetscene and provide visual continuity and enclosure to the street frontages. These dividing and boundary walls should be retained.



Picture 58 Warrior Square, 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" ⁽⁵⁾ may be covered by additions or other buildings.

Forecourt Parking and Vehicular Crossovers: the Conservation Area retains all of its original boundary walls. The introduction of forecourt parking would disrupt the visual continuity of the boundary wall treatments and enclosure of space, eroding the character and appearance of the Conservation Area.

5 The term "original house" means the house as it was first built or as it stood on 1 July 1948 (if it was built before that date). Although you may not have built an extension to the house, a previous owner may have done so.



Picture 59 Flint walls to Hanover Road.

Opportunity sites: these are areas where visual improvements are desirable and could be achieved through redevelopment or refurbishment. The Warrior Square Conservation Area is predominantly residential and there is no scope for new developments within the designated site, however a number of buildings would benefit from refurbishment to redress previous, unsuitable alterations.

Article 4 Directions: There has been a diminution in the character and quality of the frontages of houses in the Conservation Area, where the loss of original features has occurred. The potential for harm to the character and appearance of the Warrior Square Conservation Area is noted however, the rate of this 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

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 Warrior Square 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 surfaces of footways and the vehicular drives that cross them are important contributors to the streetscape. The footway paving of the Warrior Square Conservation Area is a patchwork of traditional brick pavers and purbeck stone kerbs to Latimer Road, Staffordshire Blue bricks to the crossovers at Latimer Road and Seaside with later surfacing comprising black-top, red-top and concrete slabs in pink or grey elsewhere in the Conservation Area. The presumption would be to retain the traditional brick pavers, Staffordshire Blue bricks and purbeck 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. The sensitivity of Conservation Areas is recognised by East Sussex County Council and in order to enable a higher quality finish, Eastbourne Borough Council is asked to top up the cost for works such as relaying existing stretches of brick pavers or laying red-top on other stretches of pavement. To meet the objective of maintaining good quality footways that enhance the character and appearance of the Conservation Area, the Council will endeavour to preserve traditional footways by meeting the extra costs of retaining and maintaining sections of brick paving or relaying red-top in other areas, where funds allow.



**Picture 60 View of footway,
Latimer Road.**

The Conservation Area retains a single cast-iron lamp post to Hanover Road. Eastbourne Borough Council will endeavour to retain this lamp post and will seek to ensure that any proposed replacement lamp posts in the Warrior Square Conservation Area are painted black.

9 Action by Residents

Residents, landlords 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. Residents will be encouraged to retain the coherent paint scheme of Warrior Square and when refurbishing properties, residents will be encouraged to seek advice from the Council's Conservation Officer. The Council will also encourage the replacement of UPVC windows for four-over-four pane timber sliding sash windows, UPVC doors for timber, four-panelled doors and will encourage missing render mouldings to be reinstated.

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 Warrior Square Conservation Area has been undertaken to identify both designated (listed buildings) and non designated (buildings of local interest and unlisted buildings) heritage assets⁽⁶⁾ that make a positive contribution to the character and appearance of the conservation area, as well as elements of streetscape interest. In addition, neutral elements and elements that detract from the character and appearance of the conservation area have also been identified.

Statutory Listed Buildings:

Address	Date First Listed	Grade
Christ Church, Seaside	17/05/1971	II
Brodie Hall, Seaside	17/05/1971	II

Buildings of Local Interest:

Warrior Square

Nos. 1 & 2 (Church Cottages)

Positive Contribution Buildings:

In addition to those buildings on the statutory and local lists there are a large number of individual buildings and groups of buildings that contribute to the character and appearance of their immediate surroundings and the Warrior Square Conservation Area as a whole. Even though some of these buildings may have experienced minor alterations over the years they still make a positive contribution to the conservation area as part of a group. 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.

Warrior Square

Nos. 1-13

Latimer Road

Nos. 31-39 (odd)

Elements of streetscape interest:

The character and appearance of the Warrior Square Conservation Area are not solely a function of its buildings. Elements within the public realm, such as the traditional pavement materials, boundary walls, street furniture and street signage contribute greatly to the area's quality, character and appearance.

Warrior Square

Boundary walls to terraces

Latimer Road

Brick paviers

Crossover Staffordshire Blue bricks

⁶ Heritage assets are defined in PPS5 as 'those parts of the historic environment that have significance because of their historic, archaeological, architectural or artistic interest'

Boundary walls

Seaside

Crossover Staffordshire Blue bricks
Boundary walls

Hanover Road

Cast-iron lamp post
Boundary walls

Detractors and Neutral Contributors:

Porches have been erected on the front elevation of some properties in Warrior Square; accretions such as these (including canopies etc.) visually disrupt the consistency and coherence of the Warrior Square frontages. Replacement UPVC windows and doors have also resulted in a negative visual impact upon the character and appearance of the individual buildings concerned, which in turn effects the appearance of the wider Conservation Area.

11 Appendix B: Glossary

1. **Architrave.**
Lowest part of the three main parts of an entablature, essentially a formalised lintel.
2. **Balustrade.**
Series of balusters forming a type of parapet.
3. **Bargeboards.**
Boards (often decorated) above a gable.
4. **Brackets/bracketed eaves courses.**
Feature projecting from a wall to support an element that overhangs.
5. **Butterfly roof.**
A roof form where the roof is constructed in the form of a 'V' where the central gutter is at right angles to the front raised parapet, which conceals the roof. This form is often expressed at the rear of the property as a 'V' shaped butterfly parapet.
6. **Corbel.**
Projection from a wall supporting an arch, beam, truss or parapet.
7. **Cottage ornée.**
Small single-storey dwelling often asymmetrical and irregular, with small leaded windows, roofs, hips, gables and fretted bargeboards, large ornamental chimneystacks, part of the cult of the picturesque.
8. **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.
9. **Entablature.**
In classical orders, the entire horizontal mass supported by columns and or pilasters. Usually it consists of three main horizontal elements, the architrave, the frieze and cornice.
10. **Finial.**
Feature at the top of a gable or spire, usually decorated.
11. **Gothic Revival.**
Conscious movement that began in England to revive Gothic architecture, mostly from the mid eighteenth century and throughout the nineteenth century.

12. **Keystone.**
Wedge-shaped block at the crown of an arch to consolidate the structure.
13. **Label moulding.**
Hood-moulding extending horizontally across the top of an aperture, returning downwards vertically and terminating in stops.
14. **Lined-and-ruled.**
Vertical and horizontal lines incised into render to create illusion of ashlar masonry.
15. **Ogee.**
Upright double curve, convex at bottom and concave at top.
16. **Pilaster.**
A pilaster is a rectangular support that resembles a flat column. The pilaster projects only slightly from the wall, and usually has a base, shaft, and capital.
17. **Portico.**
A porch with a roof supported by columns, often leading to the entrance of a building.
18. **Quatrefoil.**
In Gothic tracery any circular lobe tangent to the inner side of a larger arc meeting other lobes in points called cusps. A quatrefoil has four foils separated by cusps.
19. **Quoins.**
Angular courses of render or stone at the corner of a building, usually laid as alternate quoin headers and stretchers, often dressed with channels so they project from the face of the wall.
20. **Ridge crestings.**
Ornamental ridge cap fixed above the ridge of a roof.
21. **Sexfoil.**
In Gothic tracery any circular lobe tangent to the inner side of a larger arc or arch: prefixes are used to describe how many foils occur—*trefoil* (3), *quatrefoil* (4), *cinquefoil* (5), *sexfoil* (6), *multifoil*, etc. A *sexfoil*, therefore, has six lobes, separated by cusps, in the shape of a flower with six leaves.
22. **Spandrel.**
Plane between two arches in an arcade.
23. **Stucco.**
Slow setting plaster of which there are two basis types, one made from limes and the other from plaster, the former is usually classed as cement.

24. **Trumeau.**

Stone mullion/pier supporting the tympanum of a doorway, as in medieval Gothic Churches, often decorated with figural sculpture.

25. **Tympanum.**

Triangular or segmental face of a pediment contained between the horizontal and raking cornices or segmental cornice often containing decorative relief sculpture.

12 Appendix C: Bibliography

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13 Appendix D: Maps

Figure 1: The Existing Boundary of the Warrior Square Conservation Area

Figure 2: Archaeological Notification Areas & Scheduled Monument.

Figure 3: Extract from 1841 Tithe Map of Eastbourne.

Figure 4: Designated Heritage Assets, Non-Designated Heritage Assets & Positive Contribution Buildings.

Figure 5: Areas Discounted for Conservation Area Status.

Figure 6: Important Views and Focal Points.

Figure 7: Extract from 1870 OS Map.

Figure 8: Extract from 1899 OS Map.

Figure 9: Extract from 1887 Ministry of Defence Map of Eastbourne.