

UPPERTON

Conservation Area Appraisal

January 2011



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Eastbourne
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Conservation Area Appraisal

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1 Introduction

- 1.1** Decisions for change within conservation areas are made in line with policies in the Development Plan. This Conservation Area Appraisal will be used as an aid to inform decisions made under policy and guidance documents and is therefore an important statement, which should be taken into account when seeking to make changes in the Upperton 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.
- 1.2** This Appraisal is to be read with the companion documents; **Conservation Areas in Eastbourne** and **Guidance Manual for Designation & Review of Conservation Areas**.
- 1.3** The appraisal in section A:
- assesses the desirability of revising the boundaries of the Upperton Gardens Conservation Area;
 - recommends what those boundaries should be, and;
 - appraises the special character and appearance of the area to be designated.
- 1.4** The Management Plan in section B contains proposals to preserve and/or enhance the character and appearance of the Upperton Conservation Area.

2 Summary of Special Interest

- 2.1** The Upperton Estate is a residential development comprising elegant terraces, semi-detached and detached housing set around leafy squares. It was designed eleven years after the first large-scale plans of 1859 were drawn up for the Devonshire Estate to the south. The best preserved example of the original concept was designated in 1994 as the Upperton Gardens Conservation Area.
- 2.2** Much of its character is derived from its coherent layout with wide, straight or gently arcing avenues, open and closed vistas, wide pavements and garden walls. The formal building lines of the houses are softened by the informality of the landscaped gardens.



Picture 1 Hard and soft contrasts.

- 2.3** The earlier stucco terraces and later red-brick villas create active street frontages with ornate elevations and small front gardens designed to be appreciated from uncluttered wide streets. The narrow lanes to the rear provided access for the tradesmen and staff who serviced the properties.
- 2.4** The houses display a high level of decorative detail, reflected in their ornamental ironwork, brickwork and stucco mouldings.
- 2.5** The appearance of the hard and soft landscaped public areas was also given much consideration as can be seen in the brick-paved footways, tiled garden paths, street trees and decorative functional objects such as the vent pipes, bollards and historic lighting.
- 2.6** Terraced, detached and semi-detached villas were incorporated into the original layout and it is important to retain the varying degrees of spaciousness and gaps around and between these buildings.
- 2.7** Although the survival level of original features is high, the condition of a few properties in the conservation area has deteriorated. Improvements can be made by the reinstatement of missing railings, removal and replacement of inappropriate fittings and improved general maintenance. These issues are addressed in the Management Plan, Section B.

3 Appraisal

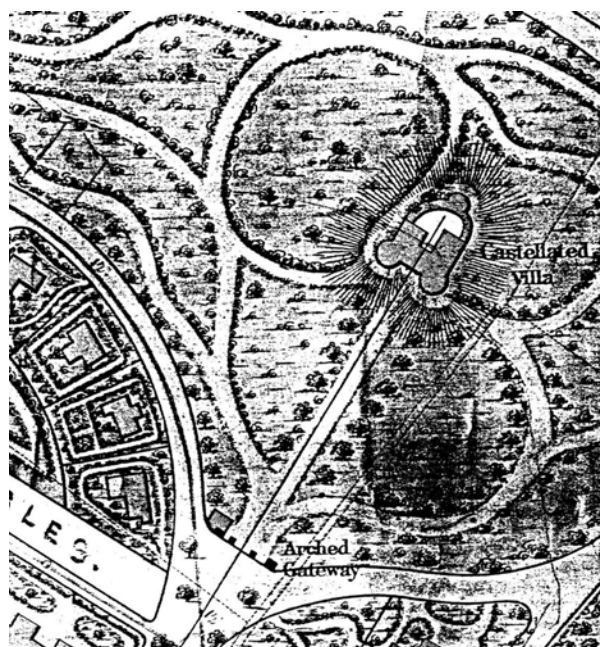
Location and Setting

- 3.1** The Upperton estate dates from the last quarter of the nineteenth century and is situated to the north-west of the railway station, rising up the hill past Mill Gap as far as De Roos Road. It is defined by Upperton Road in the south-west and Carew Road in the north-east, but also includes part of Upper Avenue and part of Bedfordwell Road around the Roborough Day Hospital.⁽¹⁾
- 3.2** The name Upperton is believed to be directly derived from the Anglo-Saxon words Upperton and Upperwyck which denoted dwellings on higher land either side of the Bourne stream.
- 3.3** The estate was built at the end of the nineteenth century on an area of small farms known previously as Hartfield, which belonged to the Davies Gilbert family. It is now surrounded by the older development of Old Town and the Town Centre to the south and west and is contemporaneous with the development to the east and King's Drive/Lewes Road to the north.
- 3.4** **Archaeology:** the whole section of the western part of the Upperton Conservation Area from Hartfield Road and beyond is part of an Archaeological Notification Area (formerly Archaeologically Sensitive Area) as identified by the East Sussex County Council, and outlined in green in Appendix A, figure 2. The area outlined in red on this plan illustrates land where remains dating from the Iron Age and Anglo Saxon periods have been found and this area is a registered Ancient Monument. The history of this section of Upperton Conservation Area indicates that there is a considerable likelihood that archaeological remains will be found in this area.

1 The area is shown in Appendix A, figure 1

The History of Development

- 3.5** The estate was developed as a residential area close to the railway station and newly emerging town centre. Together with the development of the Devonshire estates, it marks the emergence of Eastbourne as a fashionable resort, somewhat later than its regency neighbours of Brighton and St Leonards.
- 3.6** The land belonged to Carew Davies Gilbert and he appointed the surveyor Nicholas Whitley, from Truro, to draw up the layout of the estate.
- 3.7** The "Building Plan of Part of the Manor of Eastbourne, the Property of the Trustees of the Late Charles Gilbert Esq," was drawn up for the Upperton Estate in 1870.⁽²⁾
- 3.8** The estate has a formal road layout with long vistas down the straight main roads that are extended towards the Downs and the sea by the effects of the dramatic contours. Within this formal layout the landscaped gardens provide contrast to the hard urban layout of the streets.
- 3.9** The Avenue formed the focal point of the layout and was described by Whitley as a "planted street, 80 feet wide with four rows of trees". On the plan The Avenue continued through an arched gateway entrance to a "castellated villa" in landscaped grounds, which is now the site of Roborough Day Hospital.



Picture 2 Extract from Whitley Plan, castellated villa.

² Figure 3 in Appendix A shows an extract from Whitley's plan.

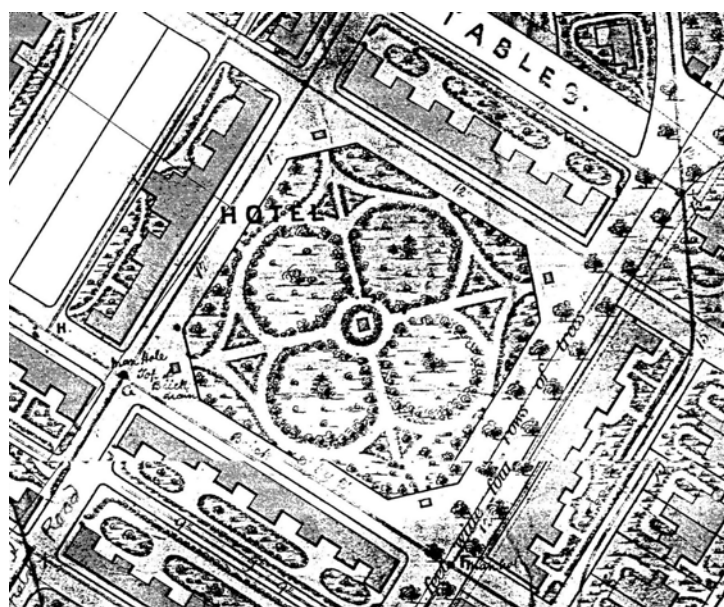
- 3.10** The concept of elegant living amongst garden squares created an estate of spacious dignity, which like contemporary developments to the south, demonstrates the link between earlier urban classicism and the later garden city movement.
- 3.11** Although much of Whitley's road layout remains today, only a small proportion of the buildings were developed in accordance with the plan. The area that was so developed, with minor deviations, forms the basis for this appraisal.
- 3.12** Figure 4, Appendix A is based on the Ordnance Survey plan of 1910 and shows the area that was built approximately in accordance with the Whitley plan. The earliest buildings were elegant, stuccoed terraces built in the classical style, arranged on either side of The Avenue, around the gardens of Hartfield Square and Upperton Gardens. Later development further up the hill abandoned this style in favour of semi-detached and detached villas in red brick.
- 3.13** In 1994 the Upperton Gardens Conservation Area was designated. The boundaries were tightly drawn around Upperton Garden and the houses fronting onto the garden. Adjacent areas to the north and east were subsequently designated an Area of High Townscape Value and within the original estate two separate conservation areas of more recent vintage have been designated (Torfield and South Lynn Drive).⁽³⁾

3 Figure 5, Appendix A shows the Upperton Gardens Conservation Area, the Area of High Townscape Value and buildings of local interest.

Assessing the Area of Special Interest

The Survival of the Gilbert Estate Layout

- 3.14** The junction of Upperton Gardens and The Avenue form the main entrance to the estate. From here the tall stuccoed facades of the terraces either side of The Avenue provide a gateway feature, which contrasts with the foreground development around the junction itself where the Whitley layout has been lost.
- 3.15** The layout by Whitley showed a hotel on Hartfield Road and terraces along The Avenue and around the gardens, with villas in larger gardens of their own further up the hill. This plan was largely adhered to (apart from the hotel), the earlier terraces developed in the classical style followed by villas built in the vernacular style, following the fashions of the time.



Picture 3 Extract from Whitley Plan, hotel Hartfield Road.

- 3.16** Many of the buildings in Upperton were designed by two local architects Blessley and Spurrell. They designed some of the buildings together, other buildings they designed individually and some they designed in partnership with other architects. Their style of architecture reflected contemporary fashions and many of the Buildings of Local Interest in the conservation area are attributed to them; for example, Blessley designed the Grnad Hotel and the Leaf Hall in Eastbourne.



Picture 4 Nos. 1-9 Upperton Gardens, drawing by R.K. Blessley

- 3.17** The early, medium-high density development of Upperton Gardens, comprising classically designed terraces of three-storey over basement houses with stuccoed fronts, timber sash windows, decorative ironwork and slate roofs facing communal gardens is reminiscent of London Squares. The houses in the north-west section of Upperton Gardens (between Hartfield Road and Enys Road) originally faced gardens in which stood a church dedicated to St Anne⁽⁴⁾ Sadly this church was bombed in the Second World War and the gardens were redeveloped with the houses in Beatrice and Bernard Lanes in a style, which unfortunately, bears little relation to its context.



Picture 5 Locally listed terrace, St Anne's Road.

4 (see figure 4, Appendix A).

- 3.18** Later development favoured detached and semi-detached villas set in spacious gardens. The buildings on Hartfield Road and the detached houses on St Anne's Road depart from the Whitley layout in this respect. The move towards brick-faced buildings with timber details to balconies and porches signifies the emerging Arts and Crafts movement.
- 3.19** A comparison between the Whitley layout (figure 3, Appendix A), the 1910 OS plan (figure 4, Appendix A) and the existing situation at the start of the twenty first century shows that the original Whitley layout has been lost in many of the peripheral areas (figure 7, Appendix A). In considering the areas that retain a special interest for protection, these redeveloped zones have been eliminated as part of the boundary review.



Picture 6 Aerial View Upperton Conservation Area

The Proposed Boundary

- 3.20** The boundary of the Upperton Gardens Conservation Area, designated in 1994, has been reviewed as part of this study.⁽⁵⁾
- 3.21** The main purpose of a boundary review is to assess whether or not the existing boundary should be amended. The Planning (Listed Buildings and Conservation Areas) Act 1990 imposes a duty on local planning authorities to designate as conservation areas any 'areas of special architectural or historic interest the character or appearance of which it is desirable to preserve or enhance'.⁽⁶⁾ A local planning authority from time to time must review and determine whether any parts or further parts of their area should be designated as conservation areas. If so determined, the local authority shall designate those parts accordingly.
- 3.22** If areas outside the existing conservation area can be seen to have demonstrably special architectural and historic interest and the same or very similar character and appearance then the conservation area should be extended to include the new areas. If areas within the existing conservation area have lost the qualities that originally merited their inclusion (through, for example, inappropriate incremental alterations) then these should be excluded from the conservation area. It is important that conservation areas are seen to justify their status and that the concept is not devalued by the designation of areas lacking any special interest.⁽⁷⁾
- 3.23** After careful review it has been found that the boundary of the original Upperton Gardens Conservation Area was drawn too tightly around Upperton Garden Square. The original Upperton Estate was conceived as a coherent and formal set of linear developments located around garden squares. These gardens (Hartfield Square and Upperton Gardens) were crucial to the setting of the development; however the original designation excluded Hartfield Square (the largest of the gardens) from the conservation area. There is very little change in character and quality between the original designation and adjoining areas, the buildings are of contemporaneous date and reflect the architectural style and details of the buildings within the original designation, and include works by the same architects and developers. The topographical, townscape and landscape features of the adjoining area forms an integral part of the setting of the historic built environment and there is a distinct relationship between the setting, open spaces and landscaping of the original designation and adjoining area that cannot be overlooked.

5 In reviewing the boundary of the Upperton Gardens Conservation Area the area was assessed against the tests contained in the **Guidance Manual for Designation & Review of Conservation Areas**.

6 Section 69 of the Planning (Listed Buildings and Conservation Areas) Act 1990.

7 Government Guidance, Planning Policy Guidance Note 15: Planning and the Historic Environment (1994) para 4.3.



Picture 7 Change of scale and orientation, Upperton Gardens (Beatrice & Bernard Lanes).

- 3.24** The revised boundary has been selected in accordance with the requirements of the architectural, boundary and townscape review criteria as set out in the **Guidance Manual for the Review and Designation of Conservation Areas**.
- 3.25** The boundary of the conservation area is shown in figure 9, Appendix A and includes:
- The original conservation area of Upperton Gardens;
 - The Area of High Townscape Value, including Hartfield Square;
 - Ivy Lane (excluding Glenthorne House);
 - The Avenue and property facing onto it with the exception of new development at the north-east end;
 - The north-east end of Hartfield Road, Carew Road between Hartfield Road and The Avenue and Hartfield Lane, including the main building of Roborough Day Hospital because of its crucial role as the focal point of The Avenue.
- 3.26** These revisions widen the scope of the Upperton Gardens Conservation Area to include all the adjoining areas that retain strong characteristics of the Whitley street layout.
- 3.27** The extension to the boundary has conspicuously avoided two areas; the 1960s development of Beatrice and Bernard Lanes, and the buildings on the south-east side of The Avenue as it approaches the hospital. The concentration of anachronisms in these areas has resulted in a dilution of the character of the area.
- 3.28** In these areas modern infill buildings and inappropriate redevelopment or extensive alterations to properties have introduced built forms of a different scale and features of a different period. Examples of such built forms occur with sufficient frequency on Arundel Road, the north-eastern end of The Avenue and Beatrice and Bernard Lanes for these areas to be eliminated from the area under consideration as part of the boundary review.
- 3.29** The revised boundary is a compact area of formal streets and open spaces with townscape character that is strong enough to absorb some smaller anachronisms within a coherent whole. The extension of the

conservation area means that the name Upperton Gardens is no longer appropriate. The extended area will be known as the **Upperton Conservation Area**.

Analysis of the Special Interest of the Upperton Conservation Area

Morphology

- 3.30** Upperton is characterised by consciously designed contrasts between formal, informal, private and public spaces within an overall hierarchy. The two surviving public gardens are the most important public spaces, laid out on gently rising ground to the north-west of The Avenue. The other concentration of green space is around the Roborough Day Hospital, although this is a private space.



Picture 8 Private grounds to Roborough Day Hospital

- 3.31** These landscaped areas are addressed across the wide, straight roads by the front elevations of the houses set around them. These have formal building lines and small, semi-public front areas which provide the setting to display their ornate facades from the public footpaths. The area is medium to high density with approximately 70 dwellings per hectare.
- 3.32** The back (rear) lanes provide a contrast to the wide boulevards and service the private spaces behind the houses. The back lanes are narrow, unmade roads without footpaths and are fronted by screen walling or garages and parking spaces. Their role is purely functional, but some are now attracting traffic in their own right especially where the original curtilage has been subdivided or where they form the boundary between developments of a different character.
- 3.33** The Twitten, which runs north-west towards Mill Gap from Enys Road, becoming Ivy Lane in the process, is part of an ancient route leading from the bottom of Grove Road to the ridge at Mill Gap - an area steeped in ancient history. This narrow, irregular route was accommodated into Whitley's plan and makes a unique contribution to the character of the area.

- 3.34** Hartfield Square is a rectangular space of approximately 1.55 hectares, informally landscaped between winding paths with peripheral trees and areas of planting in the central grassed areas. The corners are chamfered to accommodate pedestrians outside the entrance gates and the approaches are paved in brick. The original footpath layout has been retained. Mature trees partly obscure views out onto the surrounding streets and the occasional seats emphasise the static nature of this enclosed space. The boundary walls are of brick and were originally topped with cast-iron Morris railings, which were unfortunately removed many years ago.



Picture 9 A public space - Upperton Gardens

- 3.35** The other smaller open space Upperton Gardens (0.465 hectares) forms the central part of the original conservation area. It is surrounded by low brick walls with half-round copings originally topped with railings. There are two entrances along each long side comprising square-profile brick piers with triangular caps, unfortunately no original gates survive.



**Picture 10 Upperton Gardens
Boundary Wall**

- 3.36** Upperton Gardens is a rectangular space with trees around the outside of the path, inside the boundary walls. These mature trees provide a secluded and tranquil ambiance, contrasting with the busy roads beyond. The original geometric arrangement of paths within the garden has been lost, but it would appear from the regularly spaced recesses that the paths were originally lined with benches.

Views and Vistas

- 3.37** Upperton Gardens, Hartfield Square, The Avenue and Carew Road are positioned within relatively flat terrain, which rises slightly to the north-west towards Enys Road. The roads here are formally laid out on a grid-like pattern and generally run on a north-south axis. Ivy Lane is an exception to this regular layout, having once formed part of an ancient route from Grove Road to the ridge at Mill Gap.
- 3.38** The Roborough Day Hospital (formerly part of the Princess Alice Memorial Hospital) closes the vista along The Avenue where the original plan showed an arched gateway leading to a castellated villa in landscaped grounds. The building has been much altered over the years but retains some Queen Anne-style influences. It is situated at the end of a straight driveway which forms a continuation of The Avenue, the axis of the development. The central siting of the hospital as a focal point surrounded by trees is an important surviving expression of the original Whitley concept.



Picture 11 Roborough Day Hospital.

- 3.39** Due to the grid-like layout of the area most vistas are open and uninterrupted. The view in a south-easterly direction down St Anne's Road from the elevated position near Mill Gap passes over the roofs of the town to the sea, while the south-westerly axial views terminate with the South Downs National Park near Beachy Head. The contours of the conservation area and its surroundings, as well as the constant sound of seagulls mean that the geographical context is always evident. (8)
- 3.40** The public gardens, Hartfield Square and Upperton Gardens are other important focal points, which have houses facing them on all sides and are a meeting point for residents at leisure.

8 Figure 10 Appendix A illustrates the key views and focal points in the Conservation Area.

Building Styles and Materials

Upperton Gardens consists of rows of terraced houses dating from the 1870s, built in a late classical style. Key architectural features include stuccoed walls (some are lined-and-ruled), overhanging (originally slate) roofs, bracketed eaves courses, continuous porticoes, bay windows and the use of cast-iron decorative features. The houses are three-storeys in height and most have basements. Generally, the windows decrease in size from ground floor to second floor, which denotes the raised ground floor as the principal storey.

The houses were designed as single households (including provision for servant's quarters) and some were possibly intended as boarding houses. Most have now been divided into flats. Conversion to one flat per floor has proved successful and the area is an important housing resource.

3.41 Upperton Gardens (odd)

Nos. 1-9 and 21-29 (odd) Upperton Gardens comprise three-storey over basement houses with slate roofs, tall stuccoed chimney stacks, projecting end-blocks and decorative continuous porticoes to the centre-bays supported by square-profile columns with ornate balustrades. The basement floor to no. 1 has channel rusticated walls and a portico with Doric columns and pilasters to The Avenue elevation. No. 9 has a box-bay window to the side elevation and its entrance is flanked by ornate pilasters with architrave. Unfortunately a large dormer window had been inserted on the front roofslope, which upsets the symmetry of the composition. Decorative details include the moulded render surrounds to the first floor windows with architraves supported on corbels. The windows to the projecting end-bays retain decorative flanking pilasters and architraves with dentil mouldings. The terrace retains most of its one-over-one pane timber vertical sliding sash windows and some (nos. 3 and 5) retain ornate cast-iron railings and sill guards (nos. 1 and 9) to the ground floor windows. The timber panelled doors with square-headed overlights are approached by flights of steps. Low rendered walls with spear-headed cast-iron railings and square-profile rendered piers enhance the setting of the terrace.

There are many stylistic and decorative similarities between nos. 11-19 and nos. 1-9, the principal difference is the use of canted bay windows to the ground floor. Unfortunately a number of the properties in this terrace have inappropriate replacement concrete tiles to the roofs. The recessed entrances have timber panelled doors with square-headed overlights, flanking sidelights and panelled risers and are approached by steps. Cast-iron and wrought-iron railings set in rendered copings with square-profile piers enhance the setting of this terrace.



**Picture 12 View of terraces, nos. 1-9 and 11-19
Upperton Gardens.**

Nos. 31-39 consist of a terrace of five three-bay three-storey buildings with slate roofs, tall chimney stacks and projecting two-bay three-storey end-bays. This terrace is distinguished by the continuous cast-iron veranda, which is the only surviving example in Upperton Gardens. The terrace has a coherent decorative scheme comprising render and cast-iron features, such as the cast-iron balconies and render mouldings to the first floor windows. The setting is enhanced by spear-headed cast-iron railings set in rendered copings and square-profile piers.



Picture 13 Upperton Gardens Terrace.

Three-storey canted bay windows punctuate the form of nos. 41-49. The terrace has slate roofs with stuccoed chimney stacks and channel rusticated walls to the ground floor with render Doric pilasters to the second floor. Decorative porticoes with rendered balustrades supported by Doric columns and pilasters frame the timber panelled doors and these are approached by flights of steps. Most of the buildings in this terrace retain their timber sash windows including one-over-one pane and two-over-two pane windows. The terrace is bounded by rendered boundary walls and square-profile piers.

Nos. 51-59 comprise a terrace similar in form and treatment to nos. 31-39, however this group has lost its decorative veranda with only no. 55 retaining vestiges of the original. Most of the roof slates have also been replaced with inappropriate concrete tiles. These buildings all make a positive contribution to the character and appearance of the conservation area.



Picture 14 Detail of veranda Upperton Gardens.

3.42 Upperton Gardens (even)

The terraces to the east (even) side of Upperton Gardens are similar in form to those opposite, but again differ slightly in architectural treatment and decorative features. Nos. 2-10 (even) have two-storey canted bay windows with a decorative continuous cast-iron balcony. The ground floor walls are channel rusticated and simple render architraves enliven the first floor windows, whilst those to the canted bays have moulded render imposts. The doors are modest with simple square-headed overlights. Unfortunately a number of chimney stacks have been removed, which upsets the rhythm of the roofscape and most of the windows in this terrace have been replaced with inappropriate uPVC units, including some of the doors.



Picture 15 Nos 2-10 Upperton Gardens.

Nos. 12-20 comprise a stuccoed terrace of three-storey over basement houses with hipped roofs (only no. 20 retains its original slates), tall chimney stacks and projecting three-bay end-blocks with canted bay windows and two-bay centre blocks. The terrace is distinguished by the ornate cast-iron balconies to the ground floor, render quoins to no. 12 and different window types to each floor

(round-headed to ground floor, square to first floor and camber-headed to second floor). The render window mouldings include floating architraves to the first floor, which add further decorative interest to the facade (the proportions of the terrace, however, are disrupted somewhat by the insertion of a window to the first floor of no. 16). The porticoes maintain the rhythm of the round-headed window openings and have square-profile piers with foliate capitals. The entrances are approached by flights of steps with rendered walls and cast-iron railings and the terrace is bounded by rendered walls with square-profile rendered piers.

The neighbouring terrace, nos. 22-30, maintains the three-bay three-storey rhythm, but includes two-storey canted bay windows. The terrace retains its roof profile for the most part, however no. 30 has a later dormer window. Most of the buildings in this terrace retain their slate roofs, whilst the end-of-terrace properties (nos. 22 & 24) have inappropriate concrete tiles. Channel rusticated walls to the ground floor, dentilated continuous render string course, architraves to the first floor windows and ornate render eaves brackets enliven the facade. The timber panelled doors have simple square-headed glazed overlights (no. 30 has an unsuitable uPVC replacement unit) and the terrace retains most of its original timber sash windows. There are, however, a number of satellite dishes erected on the principal elevations, which have an adverse impact on the character of the individual buildings and terrace as a whole.

Nos. 32-40 is similar in form to nos. 22-30, but is differentiated by the decorative cast-iron continuous balcony. Nos. 32, 34 and 36 retain some original timber sash windows and some of the houses retain their red and black tiles to the front path. A number of satellite dishes have been erected on the principal elevations, which has had an adverse effect on the appearance of the terrace as a whole. The terrace is bounded by rendered walls with square-profile rendered piers.

Nos. 42-50 is similar in form to the neighbouring terrace, but is more restrained in terms of decorative detailing and only one building in the group retains its ornate cast-iron sill guards (no. 50). The window mouldings to the first floor have simple Doric pilasters and architraves; (although the windows to no. 50 have lost some of these details) and this arrangement is repeated to the entrances. The terrace retains some timber sash windows; however there are many instances of inappropriate uPVC replacements as well as replacement doors. The terrace is bounded by rendered walls with square-profile piers, some retaining cast-iron gates.

Nos. 52 & 54 are the only semi-detached pair of houses in Upperton Gardens and much of their original form remains intact. The three-storey canted bays to the front elevation have decorative cast-iron sill guards, however no. 54 has lost some of its sections. The buildings retain their hipped slate roof, central chimney stack, terracotta ridge tiles and decorative brackets and no. 54 retains its red and black tiles to the front garden. The pair is bounded by rendered walls with square-profile rendered piers. Unfortunately most of the timber sash windows have been replaced with inappropriate uPVC units and a number of satellite dishes clutter the front façade.

The neighbouring building, no. 56, on the junction of Enys Road and Upperton Gardens, is a substantial Arts and Crafts style two-storey red brick detached house with hipped and pitched clay tiled roofs. Set behind brick boundary walls,

the gabled end-bays, full-height canted bays, stone impost courses, string courses and moulded skew corbels add interest to the facade. The segmental pointed arch door is particularly ornate and has foliate motifs to the spandrels. The building makes an interesting visual transition from Upperton Gardens to Enys Road.



Picture 16 Skew corbels to no. 56 Upperton Gardens.

3.43 Enys Road

Enys Road is a long straight thoroughfare running perpendicular to Upperton Gardens and it retains a number of mature trees. Most of the buildings on Enys Road are of Gault brick (some with stuccoed bay windows and/or ground floors) in contrast to the stuccoed terraces of Upperton Gardens. Built predominantly in the classical style, three terraces (1-45) are Buildings of Local Interest dating from the late 1870s.

Designed by J. Trimming, nos. 1-13 (odd) comprise a terrace of six three-bay three-storey houses with hipped roofs, (only nos. 11 & 13 retain their slate roofs, the other properties have inappropriate concrete tiles), stuccoed chimney stacks, bracketed eaves courses and two-storey canted brick bay windows. Simple brick string courses, impost courses and decorative terracotta panels enliven the facade. The windows are camber-headed and some retain their one-over-one pane timber sliding sash windows. Most of the half-glazed camber-headed timber panelled doors retain their overlights and brick surrounds. The entrances are approached by flights of steps. This terrace retains much of its boundary walls with thin, square-profile brick piers, however nos. 5 and 7 have a modern boundary wall with ramp beyond. The houses retain their front gardens with some mature planting.



Picture 17 Nos. 1-13 Enys Road.

Nos. 15 to 27 (odd) were built in 1877 by C. Warick Tomes in a classical style with projecting bays, which was a common stylistic conceit designed to give a terrace the appearance of being a single classical country house. This terrace is a late example of this fashion, which was becoming less common from the 1840's onwards. The terrace is distinguished by its use of decorative cast-iron features; the end-of-terrace houses have cast-iron porticoes with barley-twist mullions, and French windows open out onto ornate cast-iron balconies (which are also present on the canted bays to the centre and end blocks) and verandas. Some of these windows retain their scalloped pelmets. The roofs are hipped (and clad with inappropriate concrete tiles) with rendered chimney stacks, overhanging bracketed eaves courses and some of the roofs have later dormer windows. Glazed tiled panels add interest to the projecting bay entrances. The terrace is bounded by rubble stone walls with red brick bands and brick piers, some boundary wall sections have been painted and/or rendered.

Built in 1877, nos. 29-45 were also designed to give the appearance of a single classical country house, in this instance the central block alone is emphasised with a large pediment. The terrace retains its hipped roof form (however it has lost its slate tiles to concrete replacements) with rendered bracketed eaves course and its roofline remains relatively intact. The later dormer addition to no. 31, however, upsets the overall symmetry of the terrace. Stucco string courses, channel rustication to the ground floor and porticoes with Doric columns and pilasters are characteristic features of this style of architecture and these features are repeated in the two-storey bay windows. The entrances are approached by flights of steps and the terrace is bounded by rubble stone walls with brick string course, render copings and brick piers.

The terrace (nos. 6-14) on the south side of Enys Road is similar in scale to those opposite but differs in treatment and form. Nos. 6-14 have stuccoed gable-fronted facades with two-storey canted bay windows and are 'book-ended' by smaller end-of-terrace buildings. The overall composition of the terrace however is disrupted by the over-dominant roof extension to no. 6. The rest of the terrace retains much of its original form and decorative features including the cast-iron railings to the canted bays and ground floor. The group, however have lost their original slate roof tiles to inappropriate concrete replacements. The terrace is bounded by rendered walls with square-profile piers. Despite the addition to no. 6 the overall group make a positive contribution to the character and appearance of the conservation area.



Picture 18 Nos. 6-14 Enys Road.

3.44 Ivy Lane

Ivy Lane was once part of an ancient route leading from Grove Road to Mill Gap and runs perpendicular to Enys Road. Its flint walls are particularly noteworthy.

Glenthorne Cottage is a small detached two-storey brick house with clay tiled pitched roof, brick chimney stacks and dormer windows. It retains interesting features such as the tall brick chimney stack and herringbone brick panels to the south elevation. The building makes a positive contribution to the conservation area.

Built c. 1960, Glenthorne House is an essentially U-plan four-storey brick apartment block. It makes a neutral contribution to the conservation area.

3.45 Hartfield Road

The large detached and semi-detached red brick villas along Hartfield Road were built between 1883-1893 by H. Spurrell, R. K. Blessley (separately and in partnership with Field), Alfred Chancellor and J. Barsley. The buildings have segmental-headed entrance porches with balustraded balconies above. Built to a similar design they share many decorative features, including tall red brick chimney stacks, brick strip pilasters and string courses, terracotta panels to the gable apexes, decorative timber glazed lean-to porches to the side elevations and ornate canted bay windows to the rear elevations. Most retain their clay tiled pitched roofs, however some have removed parts of their chimney stacks.

There are some subtle decorative differences within the group, notably to the balustrades and porches. No. 11 for example, has a decorative rendered architrave to its porch supported by square-profile Doric columns with pronounced entasis. No. 11 also retains timber casement windows to the ground floor with ornate stained glass overlights, these are particularly notable as much of this group have lost their original windows to inappropriate replacements, mainly uPVC. The design of nos. 3 - 15 would have been considered more modern than the classical style at the time.



Picture 19 Columns with pronounced entasis Hartfield Road.

No. 17 and 19 comprise an asymmetric pair of red brick two-storey over basement houses with hipped and pitched clay tiled roofs, terracotta ridge tiles with vents, dormers, brick eaves courses, strings courses and continuous sill courses. No. 17, designed by H. Spurrell as his private house c. 1886, has an interesting hexagonal three-storey end-bay and retains most of its timber sliding sash

windows, including the six-over-one pane openings to the first floor and one-over-one pane windows to the ground floor. The door is recessed behind a pointed arch storm porch with splayed brick voussoirs.

The form of no. 19 is simpler in comparison and has a canted two-storey end-bay with hipped roof and canted bay window to the front elevation. The porch to the side elevation is especially decorative and comprises a round-headed opening with pediment and ball finials. The boundary walls are red brick and flint walls with rendered copings.



Picture 20 Nos. 17 & 19 Hartfield Road.

Further along Hartfield Road the buildings become more varied in form, materials and treatment. Nos. 21 & 23 comprise a pair of two-storey houses with clay hanging tiles to the first floors, rendered ground floors and canted bay windows. The entrances are recessed behind pointed arch openings with red brick voussoirs. Both houses have been altered over the years and have lost their original roof tiles, however much of their original form remains discernible. The houses are bounded by flint walls with painted render copings, plinths and square-profile red brick piers.

Nos. 25 & 27 are one of the few buildings on Hartfield Road with flint and brick walls, which provide textural and chromatic interest to the façade and wider streetscape. The three-bay two-storey semi-detached houses are double gable-fronted with pitched roofs, (no. 25 retains its slate roof, no. 27 has inappropriate concrete tiles), terracotta ridge tiles, simple timber bargeboards and canted bay windows. They retain much of their original form and features including their one-over-one pane timber sliding sash windows. The entrances are recessed behind pointed arch openings with brick surrounds and the doors retain their glazed overlights and sidelights. The entrances are approached by flights of steps.

Built by Blessely in 1882 nos. 29 & 31 are Buildings of Local Interest and comprise a semi-detached pair of three-bay two-storey red brick houses with hipped slate roof having fish scale courses, dormer windows, red brick and rendered chimney stacks. Render decorative features include brackets, raised panels and keystones to the eaves course. A timber porch continues over the bay windows as a pentice roof with decorative fish scale slates. Render quoins articulate the form of the houses and the entrances are recessed behind pointed arch openings approached by flights of steps. The houses retain their original form, features and materials, including their timber sash windows.



Picture 21 Nos. 29 & 31 Hartfield Road.

Nos. 33 & 35 and 37 & 39 comprise pairs of double gable-fronted three-bay two-storey semi-detached houses with bay windows to front elevation, pitched roofs (with replacement concrete tiles), timber bargeboards and red brick chimney stacks. The red brick walls are enlivened by Gault brick string courses. Both pairs retain their timber sash windows.

Nos. 16 & 18, 20 & 22 are red brick semi-detached houses with central gabled bays, two-storey canted bay windows (with decorative terracotta panels) and oriel windows to the first floor. The pitched and hipped roofs have clay tiles (replacement tiles to no. 22) and nos. 16, 18 and 20 retains their terracotta ridge crestings and finials. The gables to nos. 20 & 22 have mock timber details and the first floor is clad with clay tile hangings. Nos. 16 & 18 have tile hangings to their gable apices. The houses retain their decorative lean-to glazed timber porches. Flint boundary walls with red brick plinths, rounded red brick copings and square-profile piers enhance the setting. No. 18, however has a two-storey extension to the end-bay, which disrupts the symmetry of this pair.

Nos. 12-14 are another example of brick and flint faced houses. These semi-detached four-bay two-storey buildings have pediments to their centre-bays, red brick pilasters, strip quoins, window and door dressings. Terracotta ridge crestings add interest to the clay tiled hipped roofs and the houses retain interesting features such as the box bay windows and square-headed shallow niches to the pediments.

3.46 Hartfield Lane

The Guide Hut, a modest red brick six-bay single-storey former parish hall provides a small space for community use. The simple building is enhanced by the buttresses and porch with decorative bargeboards and terracotta ridge crestings.



Picture 22 Guides Hut, former Parish Hall, Hartfield Lane.

Hooky Cottage (no.1) and Hartfield Cottage (no. 2) Hartfield Lane, comprise a pair of semi-detached two-storey red brick gable-fronted houses. They retain their pitched tiled roofs with terracotta ridge tiles.

3.47 Carew Road

Carew Road is a gently curving thoroughfare, which still retains much of its original layout by Whitely as well as buildings by Blessley and Spurrell. It is bounded to the east by the Roborough Day Hospital site, which is located at the junction of Carew Road, Upperton Avenue and The Avenue. The hospital is a substantial red brick building, which despite additions and alterations (it has lost its chimney stacks and sash windows) still retains interesting Queen Anne style influences evident in features such as the Dutch gables. Flint boundary walls and robust, rusticated square-profile piers with large ball finials to the caps enclose the site and enhance its setting.

No. 1 Carew Court, built c. 1966 is a prominently sited five-storey apartment block. The walls are red brick with render plinth course and eaves courses. The design of the building is typical of its era and type. Set within its own grounds, the building is 'read' almost in isolation and makes a neutral contribution to the character and appearance of the conservation area.

No. 3 Carew Road is a detached irregular-plan red brick house, with subtle Gothic revival features including gable-fronted bays, pitched clay tiled roofs with gablets, terracotta ridge crestings, timber bargeboards, scalloped hanging tiles and box bay window. Most of the windows are enlivened by Gault brick surrounds and many sash windows remain in situ, including two-over-two pane sliding sash windows to the first floor and one-over-one pane sash windows to the ground floor. The timber porch retains its ornate stained glass windows, which adds further decorative interest to the building. The house is bounded by flint walls with rendered plinth courses, rounded red brick copings and square-profile flint piers with chamfered Gault brick quoins.

Built in 1882 by Blessley and Spurrell nos. 5 & 7 are Buildings of Local Interest and comprise a symmetrical pair of semi-detached two-bay two-storey houses with pitched clay tiled roofs, terracotta ridge crestings and red brick chimney stacks. They are of a similar form and style to no. 9 & 11; however nos. 5 & 7

retain their timber sash windows. The first floor is of Gault brick with red string courses and the ground floor is red brick with Gault brick string courses. This gives the building a chromatic variation which enlivens the façade and adds to its overall interest. The façade is distinguished by the large glazed porch with decorative trefoil ridge crestings, glazed lozenges, quatrefoil motif and stained glass margin windows. The flint boundary walls have red brick plinths, brick-on-end and (later) rendered copings and square-profile red brick piers with flint panels.



Picture 23 Nos. 5 & 7 Carew Road.

3.48 Eversfield Road

Eversfield Road fronts directly onto Hartfield Square and its buildings are a mix of stuccoed terraces, brick semi-detached houses and a later infill block.

The stuccoed terraces (no. 10, nos. 18-24 and 4-10) comprise three-bay three-storey over basement houses built in the classical style with projecting end-bays. A continuous portico supported by square-profile painted brick piers with ornate foliate capitals, cast-iron railings and balconies enliven the centre-bays to both terraces. Classical features include triangular and segmental pediments to the first floor windows and brackets to the eaves courses. The terraces retain much of their original form (although there have been unfortunate incremental changes, including a large dormer to no. 6 and loss of original slates to the roofs) and features including the timber French doors and timber sliding sash windows. The principal façade of no. 10 addresses Hartfield Road and has two-storey canted bays flanking the simple square-headed entrance. No. 10 retains many notable features and materials including the decorative render eaves brackets, timber sash windows and cast-iron sill guards to the ground floor windows. The terrace is bounded by render walls with square-profile piers.

The end-of-terrace building to nos. 10-4 has been replaced with a three-bay five-storey post Second World War infill brick block, (no.32). It is a detractor, which does little to enhance the appearance of the group or conservation area as a whole.

Nos. 12-16 are detached three-bay three-storey brick houses with full-height canted end-bays and two-storey canted bay windows to the gable-fronted end-bays. They share stylistic similarities to the substantial red brick semi-detached houses on Hartfield Road. The red brick facades to nos. 14 and

16 have unfortunately been covered in thick cement render and the group have lost their timber windows to uPVC replacement units. Of the group only no. 12 retains its brick façade with decorative strip pilasters to the gable and ornate timber glazed porch to the side elevation.



Picture 24 Porch to no. 12 Eversfield Road.

3.49 St Anne's Road

St Anne's Road fronts directly onto Hartfield Square and retains some mature street trees. The decorative boundary wall to nos. 1-9 (odd), is particularly notable and has balustrades in the form of a round-headed arcade complete with render voussoirs, impost mouldings, keystones and lined-and-ruled render to the spandrels. Built in 1879 by Blessley & Spurrell to a classical design, nos. 1-9 are Buildings of Local Interest (see figure 5, Appendix A) and comprise a terrace of three-bay four-storey over basement brick houses with projecting end-blocks. No. 1 addresses both St Anne's Road and The Avenue (this elevation has two-storey canted bay windows flanking the entrance). The terrace retains decorative classical features including the stuccoed ground and basement floors, recessed centre-bays with a continuous portico supported by Corinthian columns with cast-iron railings over arched plinths, (the projecting end-blocks have Corinthian pilasters to the ground floor) and alternate segmental and triangular pediments to the first floor windows. Most of the terrace retains its two-over-two pane timber sliding sash windows with horns; unfortunately no.1 has lost all its historic windows to the principal facades, and the terrace has lost its original roof slates. The half-glazed timber panelled doors have simple overlights and are approached by flights of steps.



**Picture 25 Boundary wall to locally listed terrace
St Anne's Road.**

Nos. 11-21 form a group of similar three-bay two-storey detached red brick houses with dormer windows (most of which have been enlarged), three-storey gable-fronted end-bays and canted bay windows with sprocketed hipped roofs. These houses suffered minor bomb damage during the war with the loss of many windows. Scalloped hanging tiles add interest to the first floors and mock timber to the gables (no. 13 has tiles to the gable). Unfortunately, most of the windows in this group have been replaced with uPVC. The group is distinguished by the ogee-headed half-glazed doors which are particularly ornate and have scrolled pediments with floral swags and consoles (no. 13 and No. 21 have unfortunately lost these doors).



Picture 26 St Anne's Road.

Occupying a prominent corner site at the junction of St Anne's Road and Hartfield Road, no. 23 is a substantial red brick four-bay three-storey detached house with Gothic Revival influences. The building retains interesting features including the box bay window, canted bay window and single-storey turret to the corner addressing the junction. Mock timber framing to the gables and alternate coloured hanging tiles add textural and chromatic variety and many of its timber sash windows to the upper floors remain. Unfortunately a modern cantilevered canopy has been inserted over the storm porch, which itself has been sealed off with a modern glazed door. The roof is clad in concrete tiles, unsuitable for a historic building such as this and it has lost its chimney stack to the side elevation, of which only the flue remains. The building is bounded by flint walls with red brick plinths, copings and square-profile piers.



Picture 27 Examples of different gable treatments

No. 25 is a substantial detached double gable-fronted building with pitched clay tiled roofs, terracotta ridge crestings, simple timber bargeboards and tall red brick chimney stacks. Retaining much of its original form, materials and features including the hung tiles with blue tile lozenge motifs to the gables, six-over-one pane timber sliding sash windows to the upper floors and stained glass quarry glazed window, the building presents a strong facade to the streetscape. Flint boundary walls with red brick plinths, copings and square-profile piers enhance its setting.



Picture 28 No. 25 St Annes's Road.

3.50 The Avenue

The Avenue is a long, linear development perpendicular to Eversfield Road and St Anne's Road and retains a number of mature street trees and freestanding ER II post box; towards the south-east the terraces front directly onto Hartfield Square and Upperton Gardens. The building pattern is mainly three-storey over basement terraced housing dating from the 1870s onwards. Principal architectural details include two-storey canted and box bay windows, porticoes, overhanging roofs with bracketed eaves courses, stuccoed walls (some are lined-and-ruled), red and Gault brick walls, and the use of decorative cast-iron features. These houses were originally designed as single households or possibly boarding houses, but most have now been divided into flats and some are in use as offices.



Picture 29 The Avenue.

Nos. 1-6 comprise a terrace of three-bay three-storey over basement houses with three-storey canted bay windows, hipped roofs (only no. 7 retains its slate roof) with bracketed eaves courses and rendered chimney stacks. This terrace is more richly decorated than the neighbouring group, nos. 7-11, with render keystones and dentilated cornices to the ground floor windows. The terrace retains much of its timber sash windows and most of the cast-iron sill guards remain intact (only no. 6 has lost its sill guards). The entrances are approached by flights of steps with render walls having cast-iron railings.

Nos. 7-11 are very similar in form to nos. 1-6, the main difference is the height of the canted bay windows, which are two-storeys tall. Of the group, only no. 7 retains its slate roof. The walls are rendered to the upper floors and channel rendered to the ground floors. The terrace retains its cast-iron sill guards to the ground floor windows. The entrances are particularly ornate and comprise square-headed openings with flanking Composite style pilasters, render keystones and architraves surmounted by blind balustrades. Most of the timber panelled doors remain intact and these are approached by flights of steps. The boundary walls are rendered and have square-profile piers.

Nos. 12-16 comprise a terrace of two-bay three-storey over basement houses with hipped roofs (only no. 12 retains its slate roof with terracotta ridge crestings), red brick chimney stacks, brick eaves courses and timber bargeboards to the gablets that sit atop the two-storey box bay windows. Gault and red brick is used to good effect in this terrace, providing chromatic interest; the terracotta tiles and ornate cast-iron sill guards to the box bay windows provide further decorative interest. The porticoes are particularly notable comprising rendered canopies supported by banded columns (and pilasters flanking the doors) with foliate caps. The terrace retains most of its square-headed timber panelled doors with overlights and these are approached by flights of steps. Many of the windows in the terrace retain their one-over-one pane timber sliding sash windows; however there are instances of inappropriate uPVC replacements. The terrace is bounded by low brick walls with tall square-profile red brick piers.



Picture 30 Brick terrace, The Avenue.

Nos. 17-32 The Avenue once comprised a complete terrace of 16 stuccoed houses, 8 buildings (nos. 20-27) were destroyed due to bomb damage during World War II. The form of this terrace is similar to those of other terraces within the conservation area, comprising projecting end-blocks and facades enlivened by two-storey canted bay windows and porticoes to the recessed entrances. The overhanging hipped roofs (some retain their original slate roofs) have bracketed eaves courses, the canted bay windows have bracketed cornices and no. 32 retains its dormer window. Foliate capitals enliven the square-headed portico columns, and these motifs are repeated in pilaster form to the ground floor round-headed windows. The window treatment in this terrace is particularly interesting, with round-headed openings to the ground floor; square-headed shouldered openings to the first floor and camber-headed openings to the second floor. The doors are round-headed with simple glazed overlights. Most of the windows in the terrace are timber sash, however a number have been replaced with inappropriate uPVC units.

Nos. 17-19 are similar in form to nos. 32-28. Nos. 18 and 19 have porticoes, round-headed windows to the ground floor, square-headed windows shouldered to the first floor (with render floating architraves) and camber-headed windows to the second floor. The ground floor windows have decorative render impost courses and cast-iron balconies. No. 17 projects forward and has a canted two-storey bay window to The Avenue elevation. Its portico has been infilled and a window has been inserted.

Nos. 20-27 is a modern brick terraced infill, which fronts directly onto Hartfield Square. It has a projecting four-bay four-storey centre block and lower two-bay three-storey with dormer attic wings. Although less architecturally distinguished, it performs a comparable townscape function by virtue of its traditional design and its scale, roof pitch and building line.

The Public Realm

- 3.51** The trees in the public gardens and along the streets (predominantly Elms), particularly those to Enys Road and The Avenue, make an important contribution to the character of the area. The Whitley plan shows two rows of trees on either side of The Avenue, a great many of these trees on the grass verge were felled in the storm of 1987. The line that survives along the south side of The Avenue grows in the grass verge close to the carriageway, whereas on the north side it is generally those trees at the back edge of the footpath.



Picture 31 Street trees Enys Road.

- 3.52** Enys Road is another road formally designed as an avenue. The street trees here are still an important feature although to a lesser extent than the Avenue. There are also street trees in St Anne's Road. Collectively, the trees help to purify the air and create a habitat for birds, squirrels and insects. ⁽⁹⁾
- 3.53** The characteristic Eastbourne pavements of Sussex red bricks laid in stretcher courses at right angles to the road survive only in short stretches, mainly in Upperton Gardens and St Anne's Road. The pavers were made from a local clay which was mixed with chalk and brick dust to produce a multi-red colour with flashes of blue.
- 3.54** There are two rustic, half-timbered kiosks (both are buildings of local interest) on The Avenue frontage of Upperton Gardens: one is currently in use as a snack bar and the other houses an electricity sub-station. The snack bar was designed in 1906 by P.D. Stonham as a cabman's shelter and has a gabled roof finished with cedar shingles. The sub-station is of a similar design and dates from the 1920s.

⁹ Trees within the conservation area that are subject to a Tree Preservation Order are set out in the Audit, Appendix C.



Picture 32 Kiosks, The Avenue.

- 3.55** Bollards vary from the oldest traditional cast-iron examples such as the two bollards at the entrance to Ivy Lane (stamped with 'Morris Eastbourne')⁽¹⁰⁾ through to the blue Eastbourne reproductions enclosing the recycling centre in The Avenue.



Picture 33 Bollard detail, Ivy Road.

- 3.56** Lamp standards vary in design and colour from the black painted columns in the existing conservation area (some of which have modern fittings on old cast iron posts) to the lighter in colour and taller recent examples in The Avenue. A single swan-neck street lamp with scrolled motif and plinth stamped with 'J. Every Founder Lewes' remains on Eversfield Road; the Every Foundry was the largest traditional iron and steel foundry ever to be based in Lewes. Ivy Lane also retains a decorative 'Morris' cast-iron street lamp with square-profile plinth and cylindrical fluted shaft with raised decorative motifs including acanthus leaves.
- 3.57** There are two post boxes in the conservation area, a simple wall-mounted ER II box on Enys Road and a free standing pillar box on The Avenue.
- 3.58** The vent pipes on Enys Road, with standard cylindrical shafts and decorative saw-tooth banding add variety to the streetscape and are becoming an increasingly rare element of the suburban fabric, especially in such an intact condition as these.

10 Ebenezer Morris had his foundry in Lewes and a shop in Eastbourne



Picture 34 Cast-iron 'Morris' lamp standard



Picture 35 Vent pipe Enys Road



Picture 36 Wall mounted ER II post box Enys Road

Table 1

- 3.59** The triangular traffic island at the junction of St. Leonard's Road and The Avenue still has two cast iron plaques on its retaining walls bearing the initials LPS. These were stands from where luggage porters (for the station) plied their trade. On the south-eastern wall of Upperton Gardens is a similar plaque bearing the letters HCS - a hackney carriage stand.
- 3.60** The public gardens are bounded by low red-brick walls with buttresses, rounded capstones and square-profile brick piers with triangular caps. Holes in the capstones indicate that the walls were originally topped with railings. The boundary walls to both Hartfield Square and Upperton Gardens make an important contribution to the townscape. ⁽¹¹⁾
- 3.61** Over the years the pathway pattern in Upperton Gardens has changed from the original composition; recesses in the path kerbing indicate the location of seating, which have since been removed and these add interest and context to the site.

11 Important boundary walls are highlighted in figure 9, Appendix A.



**Picture 37 Space for a bench,
Upperton Gardens.**

Problems and Opportunities

Traffic

- 3.62** Traffic affects Upperton in two ways; the flow and management of traffic towards the town centre from the A27 via the Polegate By-Pass into The Avenue has turned The Avenue into a busy major thoroughfare, effectively dividing the two sides of a single townscape composition. The Avenue is, however, wide enough to accommodate such traffic.
- 3.63** The second way in which traffic affects Upperton is the proximity of the area to the town centre, which makes it a convenient place to park. The area suffers from parking stress, in part due to the commercial use of some buildings within the conservation area, which has exacerbated the demand for parking spaces. The number of on street parking spaces should not be reduced by allowing for crossovers and off street parking to individual properties as this would necessitate the removal of boundary walls, which are important to the setting of the individual building or terrace and wider conservation area.

Land Use

- 3.64** The estate was originally built as a residential area and the area is still predominantly residential, although many of the properties, including most of the terraced houses have been subdivided into smaller living units. Most houses have accommodated these residential conversions successfully without the need for unsightly additions or means of escape.
- 3.65** Several properties on The Avenue have been converted to commercial and office use and this has given rise in some instances to inappropriate alterations to the original building (such as those highlighted in figure 6, Appendix A) and or extension or redevelopment of the site. Many commercial forecourts and back gardens have been paved over for car parking and boundary walls lost. A change of use from residential from commercial also generates added demand for parking.
- 3.66** Policy BI 1 in the Eastbourne Borough Local Plan 2001-2011 seeks to retain existing employment premises. There may be an opportunity in the future to introduce policies that are more flexible in allowing change of use from commercial back to residential and these could be permitted on condition that some of the original features are re-instated.
- 3.67** A change from residential use to residential institutions (such as care homes) usually results in a greater degree of alteration to the original building, boundary walls and often includes changes to the curtilage of a building (such as amalgamation of adjoining plots).

- 3.68** Of all the use categories, the absorption of medical uses⁽¹²⁾ into the fabric of the area has been the least successful. Nos. 5-7 Enys Road is an example of such a conversion, in which the original boundary wall (part of a cohesive whole) has been removed across the two properties and replaced with taller walls screening a ramp beyond. The provision of surgeries, however, is important for local residents and enhances the sustainability of the location by providing essential facilities within walking distance of homes.

Subdivision of Curtilages

- 3.69** A number of properties in the area have rear accesses, which has prompted some owners and developers to subdivide their sites, thus restricting the original property to a frontage access only and creating separate curtilages with access from the service road for commercial development.
- 3.70** Examples can be found at the northern end of Upperton Lane, opposite the commercial uses behind Upperton Road. These can exacerbate parking stress, whilst the use of the rear access can alleviate it.

Problems & Opportunities: Public Realm

- 3.71** Both Upperton Gardens and Hartfield Square retain mature planting, which is well maintained by the Borough Council. There may be opportunity to involve residents in the future development of these gardens through a voluntary 'Friends' scheme.⁽¹³⁾
- 3.72** The footway paving is a patchwork of traditional brick pavers, blacktop, redtop and concrete slabs in pink or grey. Should an opportunity arise to rationalise the surface treatment of these footways, Eastbourne Borough Council will work in conjunction with East Sussex County Council and will seek to retain the remaining stretches of traditional brick pavers. In other areas, redtop is the preferable surface treatment for conservation areas. Retop and relaying brick paved sections will necessitate negotiation with East Sussex County Council and will require a monetary contribution from Eastbourne Borough Council.



Picture 38 Footway paving Hartfield Road.

12 Use Class D1

13 For more information contact the Parks and Gardens team.

- 3.73** Street trees have been replaced in many cases and there are some breaks in continuity, especially along Enys Road. There is an opportunity for this to be remedied with conservation area status.⁽¹⁴⁾

14 For more information refer to Section 2, Management Plan, Action by the Local Authority in the Public Realm.

4 Section B: Management Plan

Introduction

- 4.1** Change is inevitable in most conservation areas; the challenge is to manage change in ways that maintain and if possible, strengthen an area's special qualities. Positive management is necessary if pressure for change, which tends to alter the very character that made the areas attractive in the first place, is to contribute rather than detract from the area's qualities. The following are the principal means of achieving these objectives, whilst at the same time ensuring the preservation and enhancement of the character and appearance of Upperton Conservation Area:
- **Planning Policy and Guidance**, which are applied to development proposals through the development control process;
 - **Local Authorities** (County and Borough) through traffic management measures, improving street furniture and maintaining the public realm. The Council may also draw up development briefs for key sites in the area;
 - **Residents and/or landlords** keeping the buildings in good repair, maintaining their original features and using these guidelines when considering works to their property.

Planning Policy and Guidance

- 4.2** National, regional and local policies relating to conservation areas are referred to in the companion document "**Conservation Areas in Eastbourne**".
- 4.3** **Design Considerations:** where new buildings are concerned the importance of good design that takes full account of its context is essential when considering proposals within or affecting Conservation Areas. The use of good quality external 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. The footprints of new buildings are important and these should correspond to the existing grain. The housing density of the conservation area is approximately 70 dwellings per hectare. The Council encourages good quality developments, but in all such proposals design and conservation considerations must be primary parameters from the outset.
- 4.4** A successful project will; relate well to the geography and history of the place and the lie of the land, sit happily in the pattern of existing development and routes through and around it, respect important views, respect the scale of neighbouring buildings, use materials and building methods which are as high in quality as those used in existing buildings and create new views and juxtapositions which add to the variety and texture of the setting. ⁽¹⁵⁾
- 4.5** **Development Considerations:** pressure for development can sometimes have a negative impact upon the character and appearance of conservation areas, some of these development considerations are highlighted below;

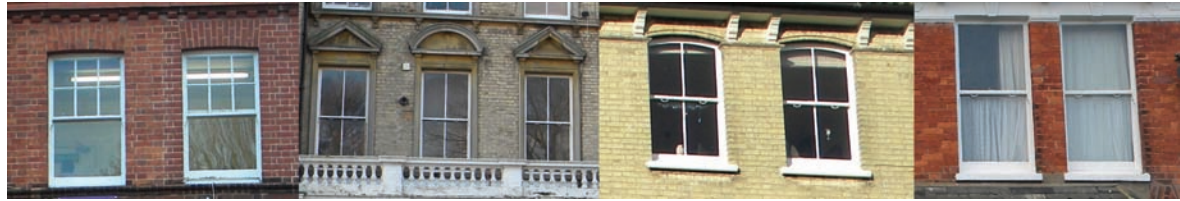


Picture 39 Missing sections of cast-iron sill guards.

- 4.6** **Original Features:** loss of original features, details and materials is apparent throughout the conservation area. In particular the removal of boundary walls, cast-iron railings, chimney stacks, decorative plasterwork, timber sash windows, cast-iron sill guards, timber panelled front doors, terracotta ridge tiles, finials, rendering brickwork, infilling

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

window, door and porch openings are amongst the most important discernible changes that can have a negative impact the quality, richness and visual cohesion of the house frontages.



Picture 40 Timber sash windows

If a development proposal represents a reasonable opportunity to restore the building to its original appearance it will be made a condition of the planning permission, in order to enhance the character and appearance of the conservation area.



Picture 41 uPVC windows

- 4.7 Dormer Windows:** dormer windows have been inserted or enlarged on front roof slopes of buildings in some locations. These are prominent and intrusive elements in the streetscene, unless they form part of the original design. The introduction of new or enlarged dormers within the front slope of a roof of a building within a conservation area currently needs planning permission and will not be generally supported as they make such a detrimental impact in the streetscene.



Picture 42 Prominent dormer to terrace, Upperton Gardens.

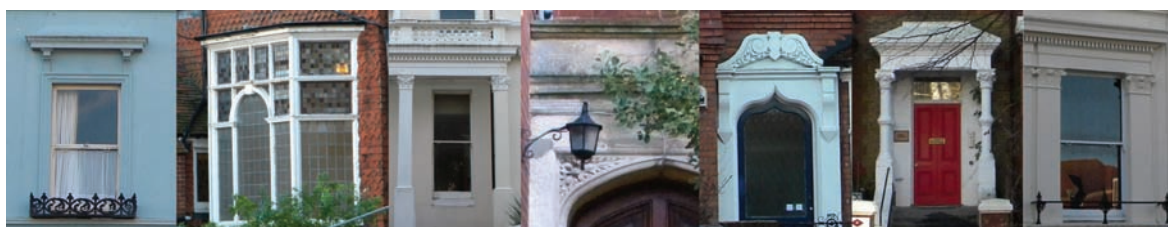
- 4.8 Brickwork, Stonework, Painting, Render and Cladding:** the painting and/or rendering of brickwork has occurred in some instances within the conservation area. This has a detrimental effect on the

appearance, integrity and consistency of frontages in a number of locations. Other changes that have affected the coherent appearance of the frontages include the re-cladding of roofs in non-original materials such as concrete tiles.



Picture 43 Rendered brick Hartfield Road.

- 4.9 Change of Use:** the change of use of any building originally designed for domestic use, from any use within class B ⁽¹⁶⁾ of the Town and Country Planning (Use Classes) Order 1987, back to a residential use within class C ⁽¹⁷⁾ will normally be permitted. This should reduce the demand for car parking on forecourts and associated alterations to entrances etc.



Picture 44 Decorative features

- 4.10 Subdivision:** a small number of sites within the conservation area have been subdivided to provide workshop, office or residential space fronting the rear service lane. This space should be retained for purposes ancillary to the enjoyment of the dwelling houses and flats, to allow access for residents' and service vehicles and/or private amenity space and to reduce parking stress. Therefore the subdivision of sites to create new units accessible only from a rear service lane will not normally be permitted in the conservation area.
- 4.11 Boundary walls:** front boundary walls and party walls are important features within the streetscene and provide visual continuity and enclosure to the street frontages. Where adjacent units fall into the

16 Businesses, general industrial and/or storage and distribution

17 Hotels, Residential institutions, secure residential institution and/or dwelling house.

same ownership or are assembled for an institutional use, the dividing walls between the buildings or curtilages and the individual accesses from the highway shall be retained.

- 4.12 Forecourt Parking and Vehicular Crossovers:** the conservation area retains much of its original boundary walls with few instances of forecourt parking on hard-standings within the front gardens of properties. The introduction of forecourt parking disrupts the visual continuity of the street frontages and enclosure of space, eroding the character and appearance of the conservation area.



Picture 45 Dominant rear extension Upperton Gardens.

- 4.13 Opportunity Sites:** these are areas where visual improvements are desirable and could be achieved through redevelopment or refurbishment. Where these sites are identified the potential for redevelopment will be judged against the criteria suitable for a conservation area. New buildings should contribute positively to the visual quality of the area and preserve and enhance the character and appearance of the area. In considering proposals for new buildings in the conservation area, amongst the principal concerns should be the appropriateness of the mass, scale of the architectural elements and its relationship with its context. A good new building should be in harmony with, or complementary to, its neighbours having regard to the pattern, rhythm, details and materials of the surrounding development in the conservation area. A new building that fails to respect its context is not a good building.

- 4.14** The Upperton Conservation Area is a predominantly residential area and there is little scope for new developments, however a number of buildings would benefit from refurbishment and redevelopment to redress previous alterations that have had a negative impact upon the character and appearance of the buildings themselves and the wider conservation area. These buildings are referred to in the Audit, Appendix C.

Action by the Local Authority

- 4.15** For the conservation area Management Plan to be successful the Council will strictly apply national, local policies and also the proposals listed in the management plan in order to preserve and enhance the special interest of the conservation area.
- 4.16** **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 works to a tree. The street trees and gardens are maintained by the Council's Parks and Gardens department. Where trees have been lost suitable replacements will be sought.

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 on trees so far as it is necessary to remove the dead, dying or dangerous part. However some five days notice should still be given except in an emergency.
- Small trees, i.e. trees with a diameter of less than 75mm at 1.5m above the 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).

- 4.17** **Highways:** the surfaces of footways, footpaths and the vehicular drives that cross them are important contributors to the streetscape. Sections of traditional brick paving and an array of traditional street furniture such as bollards, vent pipes, post boxes and lamp posts are still extant in the Upperton Conservation Area. The presumption would be to retain these features 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 46 Traditional brick paving
Hartfield Road.**

- **Street furniture:** similarly there is growing erosion of the town's traditional street furniture. In the majority of instances if a traditional style lamp post requires replacement it is East Sussex County Council's policy to replace the redundant post with a modern style column. With regard to Conservation Areas the Borough Council can enter into negotiations with East Sussex County Council to collaborate on measures such as retaining existing traditional columns where possible and/or painting new street columns black. Again this will require a monetary top up by Eastbourne Borough Council.
- **Traffic:** Eastbourne Borough Council will endeavour to collaborate with East Sussex County Council on any future Traffic Management Schemes/Plans they may produce for the area.

4.18 Monitoring and Revision:

The Council will monitor the Upperton Conservation Area and review the Conservation Area Appraisal on a regular basis, ideally no less than every five years.⁽¹⁸⁾

4.19 Conservation Area Advisory Group:

The Conservation Area Advisory Group assists in the pro-active management of the Borough's Conservation Areas and provide the Council with detailed advice and assistance on applications for change within each Conservation Area on a regular basis.

4.20 Design Review Panel:

The Design Review Panel advises the Council on the quality of design in respect of developments that meet the criteria for consideration by the Panel. The views of the Panel form the basis for negotiation with the applicant, where necessary and will comprise a material consideration, which will be taken into account by the Planning Committee in reaching a decision on the application. The panel usually only considers applications which both; fall within the 'major' category of development and have a significant visual impact.

¹⁸ This is in line with English Heritage recommendations set out in Guidance on the Management of Conservation Areas, 2006.

4.21 Policies for New Developments: the Council is currently preparing a Local Development Framework (LDF) which will replace the adopted Eastbourne Borough Plan in stages. The LDF is intended to simplify the planning system and make it more responsive to the public's requirements. There is specific local guidance on the design of new development and developers should refer to the relevant policies in the Eastbourne Borough Plan and the design guidance contained in the Eastbourne Townscape Guide, supplementary planning guidance adopted in 2004.

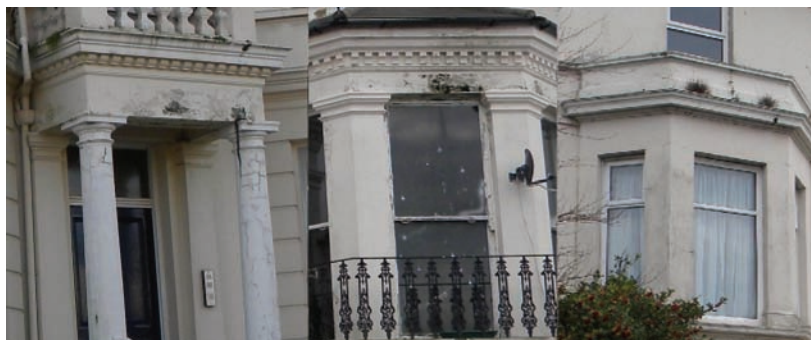
4.22 The extant Borough Plan sets out detailed planning policy guidance on the principles of good design. As a general rule, all new developments within the Upperton Conservation Area will be required to:

- harmonise with the appearance and character of the local environment respecting local distinctiveness;
- be appropriate in scale, form, materials (preferably locally sourced), setting, alignment and layout;
- make the most effective use of the site with the highest density appropriate to the locality;
- comply with the requirements of a planning brief (where appropriate);
- ensure car parking and highway access provision is not visually dominant. The needs of pedestrians, cyclists and public transport should be paramount in the design of access and parking arrangements;
- be supported by the submission of an appropriate design and access statement and any other additional information to justify the style of the building/major extension in relation to the local townscape;
- take into account the needs of people with disabilities which are articulated in other policies in this Plan.

4.23 Policies for Existing Buildings: generally the buildings within the conservation area are family houses that have been converted into flats. Lack of maintenance and unsympathetic alterations and the loss of original features, details and materials pose the biggest threat to the quality, richness and visual cohesion of the historic built environment.

4.24 Flats do not have any permitted development rights and therefore all alterations and extensions will require planning permission. Single Family dwellings, however, have permitted development rights which in normal circumstances provide permission for a variety of alterations. Greater restrictions automatically apply in conservation areas and planning permission is required for alterations such as the addition of dormer windows, installation of particular types of cladding, the erection of satellite dishes (subject to size and location) on a wall or roof slope fronting the highway and extensions over a certain size.

- 4.25** Regular maintenance should be carried out to prevent or at least delay the need for significant repairs. Where repairs are necessary they should be carried out using traditional materials that do not damage the character of the building.



Picture 47 Maintenance issues.

- 4.26** There should be a presumption against alterations to buildings which adversely affect their character and appearance or that of the conservation area as a whole. Where inappropriate alterations have already been made, private owners should be encouraged to restore the historic character of their building, for example by reinstating appropriate sash windows or removing unsightly additions.



Picture 48 Loss of plaster details, Upperton Gardens.

- 4.27** The distribution of Council guidance leaflets on a variety of issues may help to encourage private owners to improve the appearance of their buildings and prevent unnecessary deterioration. The negative impact of poorly maintained buildings on the street scene as a whole should be emphasised. Suggested guidance documents include:
1. a design blueprint for the treatment of land fronting the service lanes to optimise their use and bring order to future alterations in these areas.
 2. A design blueprint for the location of bins in terraced properties that have been divided into flats.

4.28 Articles 4 (1) and (2) of the General Permitted Development Order (GPDO) 1995 and as amended 2008, enable local planning authorities to make certain directions withdrawing permitted development rights. Article 4 (1) Directions can be used to withdraw permitted development rights from any type of land or building but must be approved by the Secretary of State. Article 4 (2) Directions can be used to withdraw permitted development rights for a range of alterations or small extensions to family houses in conservation areas and are served by the local planning authority without reference to the Secretary of State, after public consultation. The Council can use Article 4 (2) Directions to protect conservation areas from incremental changes, such as the loss of traditional windows, doors and chimney stacks. They are particularly useful in protecting the locally listed buildings within a conservation area which are in use as single family dwellings from unsympathetic alterations which would otherwise be permitted development.

4.29 Unlisted buildings within the conservation area identified as buildings of local interest include nos. 1-45 Enys Road, nos. 1-9 (odd) St Anne's Road, Electrical Substation and the Kiosk The Avenue, nos. 29 and 31 Hartfield Road and nos. 5 and 7 Carew Road. It is proposed that an Article 4(2) Direction should be used to provide an additional protection for the contribution that these buildings make to the conservation area.



Picture 49 Locally listed buildings Enys Road

4.30 The types of 'permitted development' for which planning permission can be required under Article 4(2) Directions are:

- Demolition of boundary walls 1 metre in height or lower (the demolition of walls over 1 metre in height require planning permission under Circular 1/2001);
- Infilling porticoes, windows, doors on the front elevation of properties or on the side elevation where these front a highway;
- Changes to windows, window openings and door openings;
- Changes to the roof including the addition of dormers or demolition of chimney stacks;

- The addition of a porch;
- Painting any previously unpainted surfaces.

Action by Residents

4.31 Residents, landlords and local businesses will be encouraged to read about the history of their area and its architecture, which makes up a significant part of the special character and appearance of the area and to participate in the preservation and enhancement of that character.

4.32 The council will seek as part of the adoption process of this document to encourage the founding of a Residents' Association to promote dialogue with the Council and a sense of pride in the local community.



Picture 50 Hartfield Square garden.

Appendix A Maps

A.1 Figures:

Figure 1: The Original Upperton Estate.

Figure 2: St Anne's Archaeological Notification Area

Figure 3: Extract from 'Building Plan of Part of the Manor of Eastbourne.

Figure 4: Area built to Whitely Plan.

Figure 5: Designated Areas and Buildings.

Figure 6: Modern infill & Redevelopments.

Figure 7: Greater Upperton: Hierarchy of Spaces.

Figure 8: Views and Focal Points.

Figure 9: Upperton Conservation Area Boundary.

Appendix B Glossary

Glossary of Terms

1. **Acanthus.**
Stylised representation of the leaf of the *Acanthus spinosus* plant used for decorative enrichment of various elements in Classical Architecture.
2. **Architrave.**
Lowest part of the three main parts of an entablature, essentially a formalised lintel.
3. **Arts and Crafts.**
Late nineteenth century English movement that attempted to re-establish the skills of craftsmanship and handicrafts threatened by mass production and industrialisation. The movement was influenced by Pugin and Ruskin in holding that truth to materials, construction methods and function are the essence of design. William Morris was the most important personality associated with the movement.
4. **Balustrade.**
Series of balusters forming a type of parapet.
5. **Bargeboards.**
Boards (often decorated) above a gable.
6. **Bay window.**
Rectangular, circular (bow), segmental or canted projection from a façade, largely filled with windows.
7. **Brackets/bracketed eaves courses.**
Feature projecting from a wall to support an element that overhangs.
8. **Channel Rustication.**
Bevelled grooves in rustication (making of a texture on a face).
9. **Corbel.**
Projection from a wall supporting an arch, beam, truss or parapet.
10. **Dentil.**
Small blocks set close together forming a horizontal series. An entablature with dentils is 'dentilated'.
11. **Development Plan.**
The Development Plan is the South East Plan and 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.
12. **Eaves.**
Lowest part of a roof projecting beyond the face of the wall below.
13. **Eaves Course.**
Decorative band between the edge of the eaves above and face of the wall.
14. **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.

15. **Entasis.**
Convex curved swelling to the shafts of columns in classical architecture.
16. **Finials.**
Feature at the top of a gable or spire, usually decorated.
17. **Fish-Scale Slates.**
Scalloped-edged decorative roof slates.
18. **Floating architrave.**
Architrave that is unsupported by brackets or consoles.
19. **Flute.**
Channels set parallel to each other in Classical column shafts.
20. **Gablets.**
Small gable rising from (usually) a hipped roof.
21. **Gault Brick.**
A brick made from a mixture of a thick clay soil and sand that produces a colour of brick between white and pale yellow, depending on the percentage of clay.
22. **Impost Course.**
Projecting member from which an arch springs, often moulded.
23. **Keystone.**
Wedge-shaped block at the crown of an arch to consolidate the structure.
24. **Ogee.**
Upright double curve, convex at bottom and concave at top.
25. **Pediment.**
Low pitched triangular gable following the roof-slopes over a façade or portico in classical architecture.
26. **Pentice Roof.**
Lean-to structure erected against the side of another building with a single-pitched or pent roof.
Covered walkway set against a larger building.
27. **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.
28. **Portico.**
A porch with a roof supported by columns, often leading to the entrance of a building
29. **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.
30. **Queen Anne Style.**
Popular from the 1860s onwards, the style was influenced by C17 and C18 Flemish and English domestic architecture, but eclectic motifs were drawn from other sources and included; terracotta features, open-bed and broken pediments, tall chimneystacks,

steeply pitched roofs, Dutch gables and bay windows. Such architectural features were combined with a new freedom of asymmetrical and informal planning derived from the Gothic Revival and the ideas of A. W. N. Pugin.

31. **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.
32. **Ridge Crestings.**
Ornamental ridge cap fixed above the ridge of a roof.
33. **Sill Guard.**
Vertical posts (usually cast-iron and often ornamental, sometimes with horizontal members) set within a window sill to the external face, generally to the basement and ground floor windows.
34. **Skew Corbel.**
Corbel set obliquely and projecting beyond the return wall of a gable.
35. **Spandrel.**
Plane between two arches in an arcade.
36. **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.
37. **Veranda.**
External covered gallery with lean-to roof supported by columns (usually metal), attached to a building. Verandas can be very decorative and became popular from the early C19.
38. **Vernacular-style.**
Style of architecture based on simple, indigenous and traditional structures following well-tried forms and types.

Appendix C Audit

An audit of the fabric of the Upperton Conservation Area has been undertaken to identify both designated (listed buildings) and non designated (buildings of local interest and unlisted buildings) heritage assets⁽¹⁹⁾ 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 been identified.

Statutory Listed Buildings:

There are no statutory Listed Buildings in the conservation area.

Buildings of Local Interest:

Carew Road

Nos. 5 & 7

Hartfield Road

Nos. 29 & 31

Enys Road

Nos. 1 – 45 (odd)

St Anne's Road

Nos. 1 – 9 (odd)

The Avenue

The Electrical Substation

The Kiosk

Positive Contribution Buildings:

In addition to those heritage assets on the local list 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 Upperton 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. Further information on these buildings can be found in the *Building Styles and Materials* section.⁽²⁰⁾

The Avenue

Nos. 1-19

Nos. 28-39

Upperton Gardens

Nos. 1-29 (odd)

Nos. 31-59 (odd)

Nos. 2-56 (even)

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

20 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.

Enys Road

Nos. 6-14 (even)

Hartfield Road

Nos. 3-15 (odd)

Nos. 17-27 (odd)

Nos. 33-35 (odd)

Nos. 12-22 (even)

St Anne's Road

Nos. 11-25(odd)

Eversfield Road

Nos. 4-24(even)

Nos. 10 Hartfield Court

Ivy Lane

4 Glenthorne Cottage

Hartfield Lane

No. 1 Hooky Cottage

No. 2 Hartfield Cottage

No. 3

Carew Road

No. 3 Aylesford

Nos. 9 & 11

No. 1 Roborough Day Hospital

Elements of streetscape interest:

The character and appearance of the Upperton Conservation Area are not solely a function of its buildings. Elements within the public realm, such as original pavement materials, boundary walls, signage, planting and mature trees contribute greatly to the area's quality, character and appearance. Many of the streets are tree lined and have front gardens with semi-mature and mature planting. Further information can be found in *The Public Realm* section of this document.

The Avenue

Street trees

Freestanding pillar box

Boundary walls to terraces

Vent pipe

Upperton Gardens

Boundary walls to terraces

Boundary walls to Upperton Gardens

Sections of brick pavers

Upperton Gardens

Enys Road

Boundary walls to terraces

Cast-iron vent pipes
Wall mounted post box
Sections of brick pavers

Hartfield Road

Boundary walls to houses
Boundary walls to Hartfield Square
Hartfield Square gardens

St Anne's Road

Boundary walls to locally listed terrace
Boundary walls to houses
Street trees
Sections of brick pavers

Eversfield Road

Cast-iron lamp standard
Boundary walls to terrace

Ivy Lane

Walls
Cast-iron lamp standard
Cast-iron bollards

Hartfield Lane

None

Carew Road

Boundary walls to houses
Boundary walls to Roborough Day Hospital
Trees to Roborough Day Hospital site

Detractors:

Inevitably there are buildings that detract from the character and appearance of the Upperton Conservation Area. This may be due to a building's scale, materials, relationship to the street or due to the impact of alterations and extensions. On the whole, there are few detractors in the conservation area, the roads where they do occur are set out below;

Upperton Gardens

Building to rear of no. 3
Building to rear of no. 39
Building to rear of no. 51
Building to rear of no. 53

Eversfield Road

No. 34 Eversfield House

Neutral Contributors:

There are few neutral contributors within the conservation area, the places where neutral contributors occur are set out below;

The Avenue

Homegate House

Upperton Gardens

Lanes between Upperton Gardens and St Anne's Road

Carew Road

No.1 Carew Court

Tree Preservation Order (TPOs):

Tree Preservation Orders give permanent protection to trees and provide that no person may, without consent, cut down, lop, top, uproot, willingly damage or destroy or cause or permit the cutting down, topping, lopping, uprooting, wilfull damage or destruction of a tree. This consent is not needed in some exceptional cases and it is an offence to take these actions in contravention of a Tree Preservation Order. When a tree is protected and is cut down, damaged or destroyed it is the duty of the landowner to replace it with a tree of suitable size and variety as soon as is possible.

Hartfield Road

No. 9 (TPO Number: 78)

Carew Road

Roborough Day Hospital (TPO Number: 55)

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