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# MEADS

## Conservation Area Appraisal

April 2012



Eastbourne Borough Council  
Town Hall, Grove Road  
Eastbourne  
East Sussex BN21 4UG

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# **MEADS**

## **CONSERVATION AREA APPRAISAL**

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# 1 Introduction

Decisions relating to changes within Conservation Areas are made in line with the relevant policies set out in the Development Plan. This appraisal will help to inform decisions made under policies and guidance documents and should therefore be taken into account when seeking to make changes in Meads 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.

The Appraisal evaluates the special character and appearance of Meads Conservation Area and reviews the Conservation Area boundaries.

Meads Conservation Area covers an extensive area of 111.8 hectares,(Figure 1, Appendix D), consequently for the purposes of the appraisal, Meads Conservation Area has been divided into 4 Character Areas. These areas are discussed in greater detail in section 6 and are as follows:

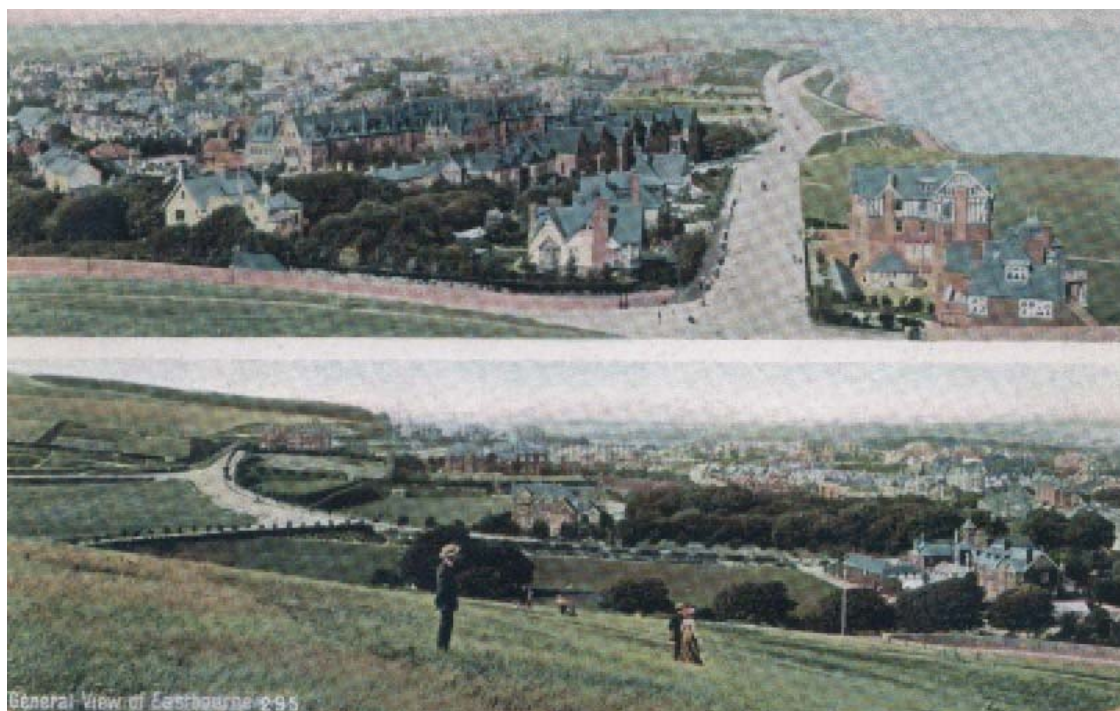
- Character Area 1: Sea Front and All Saint's Hospital (Figure 2, Appendix D)
- Character Area 2: Meads Road, Meads Street and the Village (Figure 3, Appendix D)
- Character Area 3: Residential streets to the east (Figure 4, Appendix D)
- Character Area 4: Institutional Buildings and Edwardian houses to the west (Figure 5, Appendix D)

Character area boundaries in a complex residential and urban environment are inevitably subjective in places. The boundaries are based not only on architectural or historic characteristics, but also on the dynamic experience of the area – how it is perceived when walking, cycling or driving through it, and when 'boundaries of experience' are crossed. This includes such sensations as awareness of enclosure or openness, and degrees of noise or activity, which can provide edges to areas just as much as map-based boundaries, or changes of use.

The Management Plan in section B contains proposals that seek to preserve and enhance the character and appearance of Meads Conservation Area. This appraisal is to read in conjunction with the following companion documents, Conservation Areas in Eastbourne and Guidance Manual for the Designation and Review of Conservation Areas.

## 2 Summary of Special Interest

Meads Conservation Area was built largely between 1870 and 1910 as part of the 7<sup>th</sup> Duke of Devonshire's plan for the development of Eastbourne, which was drawn up by his surveyor, Henry Currey, in 1872. The layout of many of the streets, the creation of the famous Western Parades along the cliff tops, and the provision of large number of prestigious family houses for the wealthy middle classes, all were included in Currey's scheme for a new town by the sea.



**Picture 1 View of Meads from the Downs.**

This history has produced a townscape which is attractively cohesive and yet very informal. Of note are the sweeping esplanades along the sea shore, the mature planting on the cliff walks, and the various seaside activities (swimming, miniature golf and bowls), which are popular with residents and visitors throughout the summer months. Spacious residential streets lie further inland, with large street trees (many Elms survive in Meads conservation area), wide grass verges, and greensand, brick or flint front boundary walls. Many of these streets retain traditional red brick pavers with Staffordshire Blue brick crossovers.

Architecturally, the Victorian and large red brick Edwardian villas and hotels (most of which date to between 1890 and 1900) are of special merit with their tiled roofs and decorative tiled front elevations, white-painted timber sash or casement windows, half-timbered decoration (usually to prominent gable fronts) and panelled front doors.



**Picture 2 Timber sash windows.**



**Picture 3 Decorative timber porch.**



**Picture 4 Timber detail to gable.**

Surrounding the conservation area, and providing a particularly attractive setting, are the towering chalk cliffs of Beachy Head, marking the start of the South Downs Way, with more wooded hills to the west and north, all of which form part of the South Downs National Park. Old Town lies to the immediate north, beyond the expanses of the Royal Eastbourne Golf Course, and to the east, at a slightly lower level, is the centre of Eastbourne, also largely laid out in the 19<sup>th</sup> century.

A certain amount of new development, particularly new blocks of flats, was allowed in Meads Conservation Area in the past, which has adversely affected the character of this area in places, however, many of these structures were built before designation. This appraisal seeks to prevent further inappropriate development by identifying the special architectural and historic interest of the area, and by suggesting ways in which the conservation area can be preserved and enhanced for future generations.

### 3 Location, Setting and Boundary Review

Meads Conservation Area is mainly a residential area, characterised by its downland and seaside setting, the spacious public areas along Western Parades and Prince Edward's Parade, and its attractive Victorian and Edwardian buildings, predominantly in the Arts and Crafts style. Its many street trees, undulating topography, wide vistas, and the quality of the light and seaside air, combine to create a very special environment, much quieter and more remote from the bustle of Eastbourne Town Centre.



**Picture 5 Carlisle Road.**

As previously mentioned, the conservation area is located between the South Downs and the sea, with flatter land to the east across the valley of the Bourne stream, and beyond, on the far side of Eastbourne, the marshy levels around the Crumbles. A long shingle beach and the Western Parades create the conservation area's southern-most boundary. The three levels of pathways, with their attractive planting and leisurely meandering routes, provides a unique setting to this part of the conservation area. To the immediate west, the land rises towards Beachy Head, with sheer chalk cliffs creating a dramatic setting to the intimate, rather isolated pathways which allow access to the beaches. Open downland, with groups of trees in more protected locations, form the skyline from this point.



**Picture 6 Formal and informal paths, King Edward's Parade.**

To the north, the South Downs National Park cradles the lower land on which Meads is located, and no doubt historically the hamlet was positioned slightly inland and in the lee of the hill to provide protection from westerly gales. Although some modern housing development has been built, including the areas around Rowsley Road, Baslow Road, and Salisbury Road, the houses are small and surrounded by many trees, which merge into the well-planted downland which rises above.

The north-easterly boundary of the conservation area is provided by the Royal Eastbourne Golf Club which sits in a valley beyond Gaudick Road. To the north of the golf links, the land rises again to the downland behind, with 20<sup>th</sup> century housing in Summerdown Road and the area around Pashley Road. To the east of Meads, beyond the ridge which runs along St Johns Road, lies the flatter valley land which contains the town centre of Eastbourne.



**Picture 7 Golf links, viewed from Gaudick Road.**



### **Relationship to the rest of Eastbourne.**

Meads lies on the most westerly edge of Eastbourne, constrained by the natural rise in height of the South Downs beyond, by the sea to the south, and by the golf course to the north. Road connections to the east, and to Eastbourne town centre, are provided by King Edward's Parade (which leads to Grand Parade, the main seafront to the town) and Compton Street which runs parallel to it, and by a network of roads – Granville Road, Grassington Road and Grange Road, which connect Silverdale Road (just below St John's Road) with South Street, the railway station, and the old settlement of South Bourne. The old road, Meads Road, which forms the southern boundary to Compton Place, connects Meads village centre with the Town Hall area.



**Picture 8 View along Meads Street.**

### **Important sites which affect the setting of the conservation area.**

The South Downs lies to the west and north-west of Meads, and creates an attractive setting for the conservation area. The height, unique skyline, openness and beauty of the Downs, provide a backdrop to the Meads area, which links the town of Eastbourne to the slight wilderness, including Beachy Head, beyond. From King Edward's Parade, an important view can be seen to the west to the top of the hills which lead to Beachy Head, accessed by a pedestrian-only path which continues the line of Dukes Drive and which forms the first section of the South Downs Way.



**Picture 9 View of South Downs from King Edward's Parade.**

Of note are the views over the Meads area and the rest of Eastbourne from the higher vantage points afforded by these hills. These can be seen from the main road when entering Meads, from the public car parks and the popular footpaths which traverse this area. The roofscape of the town is therefore highly visible and the intrusions to the historic form of development caused by modern buildings, such as South Cliff Tower and some of the larger Brighton University buildings, are regrettable.

Another important site is the Royal Eastbourne Golf Course, although the falls in level from the end of Gaudick Road means that the land now used for golf is not readily seen from Meads area. However, the golf course forms part of the setting of the conservation area when viewed from the north and Paradise Drive. The golf course was once part of the private estate attached to Compton Place, and it is fortunate that the land was never developed for houses, as with the gardens surrounding Compton Place, it provides a valuable "green lung". This contrasts with the more densely developed parts of the town, and links the town centre with the open land of the South Downs which lie to the west.

### **Conservation Area Boundary Review.**

As part of this appraisal, a review of the existing Meads Conservation Area boundary was undertaken, including examining possible extensions and possible deletions. Overall, it is considered that the existing boundary is satisfactory and no changes are recommended.

## 4 History of the Development

Until the mid nineteenth century, Meads was a very small hamlet on the western edge of the valley, which lay on either side of the Bourne stream. Figg's map of 1816 shows a few scattered buildings along what is now Meads Street, with cornfields between it and the sea. The only buildings of any consequence were Place Farm, a group of eighteenth century farm buildings (now Meads Place) located in Meads Road, and Colstocks Farm, at the south end of what is now Meads Street.

To the east, a further group of buildings can be seen around what is now the western end of Silverdale Road, then called Prentree Street. Holy Well, a medieval spring, was situated at the head of the cliffs, and below this point was a long shingle beach where fishing boats could be pulled up and out of the sea. The significance of Holy Well is still preserved in the name of this path. The fields surrounding these farms were at this stage still subdivided into long strips, and each was given an individual name such as Bridger Furlong, South Dean and Gore Furlong.



**Picture 10 Holywell Promenade.**

Henry Currey's plan of 1872 included a proposal for the Meads although initially it was not implemented. The development of Eastbourne further to the east within the following ten years had little impact on this somewhat isolated settlement, the only building of any note, the All Saints' Convalescent Hospital, being erected in 1869 on land donated by the Duke of Devonshire.

The hospital was built on the instigation of Harriet Brownlow Byron, who had initially trained as a nurse although she later became a nun. She established a new Community called the All Saints' Sisters of the Poor, named after All Saint's Church in Margaret Street in London, where she worshipped. Throughout the late 1850's, the Community busied itself with works of charity including caring for the sick in University College Hospital. In the early 1860's she became

seriously ill and was sent to Eastbourne to convalesce, falling in love with the seaside location. Realising that the poor had few such opportunities to recover from illness, she determined to provide a new hospital for them in Eastbourne.



**Picture 11 All Saints, historic image.**

In 1867, a small home for the recuperating sick was therefore established at Compton House, close to St Saviour's Church in South Street, but this was soon too small, and Mother Harriet started raising funds for a new, purpose-built hospital on Land donated by the Duke of Devonshire. At this time, the Meads area was decried as "a perfectly out of the world sort of place, scarcely known except to passers-by such as tourists going to or from Beachy Head".

The architect for the new High Gothic Revival building was Henry Woodyer of Grafham, near Guildford, and the builders were Wheelers of Reading. The new hospital was opened in 1869, and a new chapel, also to the design of Woodyer, was added in 1874 (Figure 7, Appendix D). At this time the hospital was surrounded by open corn fields with few trees or walls around it, with just a few scattered buildings along Meads Street and Meads Road, slightly further to the north. In 1869 St Johns Church was completed, creating a new parish which includes the present Meads area.

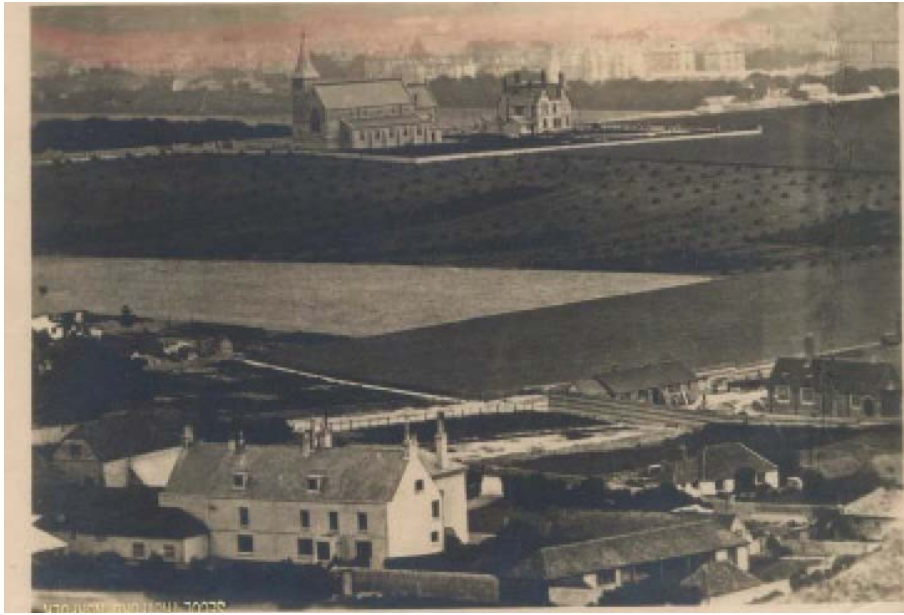
Between 1878 and 1883, the Duke finally began to implement Currey's design for Meads, and the Western Parades were created along the cliffs from Holy Well to the Wish Tower. This was an enormous engineering undertaking, involving the removal of some 400,000 cubic yards of chalk. The finished walkways and planting provided the area with a popular tourist facility, which has become one of Eastbourne's more famous assets. A datestone of 1881, picked out in pebbles, lies close to South Cliff and commemorates the completion of this part of the scheme. King Edwards Parades is a commemoration to the then Prince of Wales (later King Edward VII), who open the Western Parades in 1883.

Many of the houses in Meads were built following the completion of Western Parades, between 1890 and 1910, and were predominantly designed by local architects (Figure 8, 9 & 10, Appendix D). Deliberately, they were detailed to contrast with the stuccoed classicism of the buildings in the centre of Eastbourne, being red brick, with steeply pitched tiled roofs and half-timbering. These details reflected the local Sussex vernacular style and copied the ideas of the then fashionable Arts and Crafts movement.



**Picture 12 Example of an Arts and Crafts style Villa on Chesterfield Road.**

Since the turn of the century, the area has changed very little. Enemy bombing in the 1940's in Eastbourne was the worst in any of the seaside towns in the south-east, and one such bomb demolished several buildings including part of St John's Church, leaving just the tall, flint tower, to which a new church was added in 1957. Various new buildings have been built on other vacant, or bomb-damaged sites, most noticeably South Cliff Tower at the southern end of Bolsover Road. Such development has not always respected the scale and form of the existing Victorian and Edwardian buildings, although fortunately most of the newer buildings have re-used the historic plot boundaries so that their impact on the historic streetscape is lessened.



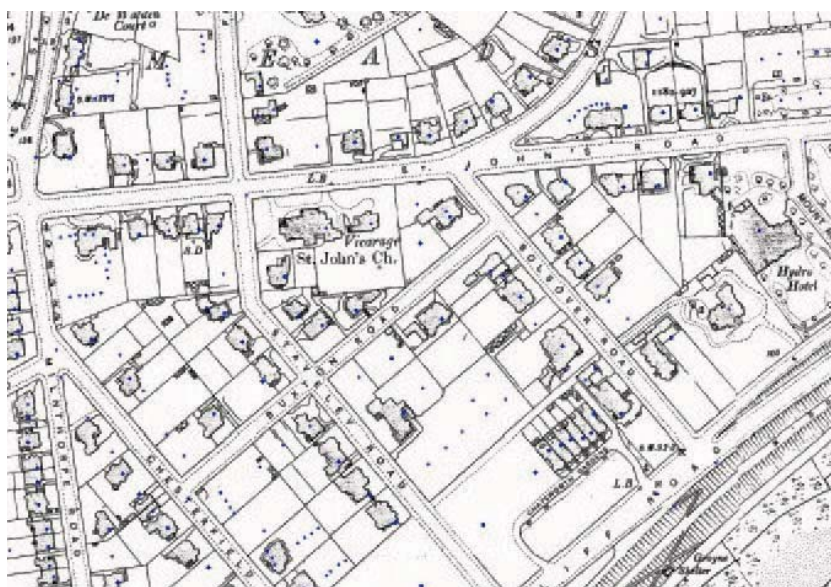
**Picture 13 View towards St John's Church and Vicarage, historic image**

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

### Morphology

From Figg's map of 1816 and the Tithe Map of 1841 it is possible to plot the earlier road layout dating to the eighteenth century and earlier, including Beachy Head Road, Meads Road, Meads Street, and Holywell Way. A track is shown in the approximate position of St John's Road, although most of the streets in Meads Conservation Area were built as a result of Henry Currey's plan of 1872.

To the east, Chesterfield Road, Buxton Road, Staveley Road, and Bolsover Road, were laid out in a grid pattern at right angles to the seafront, with St John's Road connecting Meads Road to the sea at an oblique angle along a ridge of slightly higher ground. Darley Road, which separates the All Saint's Hospital site from the residential areas to the north, is also aligned along this offset angle from the sea front, and other roads in Eastbourne – Silverdale Road, Carlisle Road, Blackwater Road and Furness Road, follow this pattern. This creates a formal townscape, with intersecting roads often at right angles to each other.



Picture 14 Map of Character Area 3, St Johns Rd, Bolsover Rd etc. 1910.

The names for many of these new roads, both in Meads and in the town centre areas, were chosen to reflect the Duke of Devonshire's Derbyshire connections, or contain references to his name and family.

Because most of Meads was built to the designs of Henry Currey as part of his 1872 development plan, the street layout is very regimented and provides a grid plan of streets running either at right angles to the sea, or at an oblique angle which is repeated across the western and central part of Eastbourne. These streets – Bolsover Road, Staveley Road, Chesterfield Road, and Milnthorpe Road, contain mainly late nineteenth century houses of a substantial size with generous gardens. Where infilling has occurred, these have mainly been in the form of individual houses, also designed in the Sussex vernacular style. Generally these

buildings do not visually impinge on the character of the conservation area, although regrettably some modern buildings, such as South Cliff Tower, have had a detrimental effect on the townscape.



**Picture 15 Historic properties to Staveley Road.**

To the north, Denton Road and Carlisle Road are less intensely developed, and it appears that historically much of the land remained as gardens or playing fields until after the 1950's, when some further infilling took place. Of note are the 13 detached houses c. 1900, which lie on the north side of Denton Road, these Edwardian buildings provide perhaps the most complete group of such houses in Meads Conservation Area.



**Picture 16 Example of one of the Arts and Crafts group of houses on Denton Road.**



These planned streets contrast in form with the older roads, such as Meads Street and Meads Road, which have developed over a period of time and consequently naturally twist and bend. These two streets contain mainly late nineteenth century buildings, apart from Colstocks Farm barn (eighteenth century), Meads Place (eighteenth century) and The Ship Inn, a late eighteenth century building, now somewhat altered. In the commercial village centre of Meads Street, the three-storey terraced shops and houses give a tight urban form to this part of the conservation area. The Village, to the west of Meads Street, is an interesting piece of town planning and dates from 1894. It was built by the Duke of Devonshire and comprises groups of two-storey, terraced artisans' houses set around a central square containing communal cottage gardens.



**Picture 17 Meads Street, view from Holywell Road.**

## Views and Vistas

Meads Conservation Area, partly because of the way it was planned, provides for numerous views and vistas towards the South Downs and the sea. To the east, the streets take advantage of the natural ridge of land along which St John's Road is situated, and the fall in levels to the north and south of this ridge give the onlooker a number of contrived views and vistas. Of very special note are the long vistas south-eastwards along St John's Road to the sea, and the three parallel roads (Bolsover Road, Staveley Road and Chesterfield Road) which drop down a slight hill from St John's Road to King Edwards Parade and therefore give views of the sea beyond.

The whole seafront area, including the beach and the Western Parades, was specifically designed to take advantage of the drop in level of the former chalk cliffs, and therefore the onlooker is provided with sea views, or contained by mature trees and meandering pathways, which twist and turn down the slopes to the sea. These pathways contrast with the more formal three paths which stretch parallel to the seaside at three different levels, giving the visitor a variety of experiences according to their agility and desire for exercise.

The most important public open spaces lie along the cliff tops, between King Edward's Parade and Western Parades, with bowling and putting greens, grassy lawns, and promenades, public facilities that are much used and very popular in the summer months. Below, the three levels of promenade of Western Parades are also spacious and give long vistas on either side and down the cliffs to the beach, although the mature planting sometimes conceal these views from some vantage points.



**Picture 18 View of miniature golf course, seating and the sea.**

Within the village centre in Meads Street, the relatively tightly-packed terraces, and the curve of the road, prevent direct open vistas; however the many street trees and attractive Edwardian buildings provide a very appealing environment.

## Building Styles and Materials

The majority of the buildings in Meads were built between 1890 and 1905, and were designed in the Sussex vernacular style which followed on from the Arts and Crafts revival of the late nineteenth century. The most notable exception to this is All Saint's Hospital, built in the 1860s and 1870s, which demonstrates the mid-nineteenth century fascination with Gothic Revival. Designed by Henry Woodyer, a pupil of William Butterfield (who was responsible for All Saint's Church, Margaret Street, London, one of the best examples of high Victorian Gothic revival architecture in the country), All Saint's Hospital reflects the ecclesiastic architecture of the period, with soaring gables, steeply pitched tiled roofs and gabled dormers, and a mixture of red brick and cut stone dressings for the walls. The chapel, built in 1874 continues this theme, but adds stone tracery windows and buttresses topped with stone copings. All Saints is listed at Grade II\* (Figure 6, Appendix D).



**Picture 19 All Saints, view of chapel and landscaped grounds.**

Another exception is Meads Place, Gaudick Road, the only Georgian building in this part of Eastbourne. Built c. 1740, it is typical of its period, being symmetrically arranged and built from blue and red brick, three bays wide, with a central entrance punctuated by a white timber hood above the entrance. Brick banding defines the floor level between the ground and first floors and a decorative timber cornice with modillions articulates the eaves line. The slate roof is half-hipped, with three dormer windows, and the thick, brick chimney stacks are set back behind the central ridge. Meads Place is listed Grade II.



**Picture 20 Meads Place, Gaudick Road.**

Otherwise, all of the other historic buildings in Meads date from the nineteenth and early twentieth centuries, as nothing remains of any of the other buildings shown on Figg's map apart from a barn at what was once Colstocks Farm in Meads Street (now part of St Andrew's School), the gazebo on Matlock Road, and the Ship Inn, an eighteenth century building, now largely rebuilt.

The late Victorian and Edwardian houses in Meads are mainly detached or semi-detached, set back from the road with large front gardens behind boundary walls of greensand, flint, or brick. They were built as substantial family homes, and although many have been converted into self-contained flats, their generous size has allowed such conversions to be undertaken with few external alterations or additions.

Typically, these houses are two or three-storeys high, sometimes with attic rooms, and built from red brick with hand-made clay tile hanging or half-timbering to the elevations and machine-made red tiles for the roof. They are decorated with a variety of details.



**Picture 21 Property to Carlisle Road.**

In Chesterfield Road, the houses (which were built c.1894) are all slightly different, and some have canted bays with leaded roofs to ground floor bay windows. Gables are defined by deep, moulded timber fascias with attractive, pedimented dormers above and large, prominent brick chimney stacks. False half-timbering to gables with small paned casement windows also predominate, although these are often mixed with original six-over-one pane timber sliding sash windows.

In nearby Milnthorpe Road, the original houses are again very varied, and date from 1886 to 1894. Three-storeys high, they have large gables facing the street which are defined by deeply set-back eaves and in one case (no. 8, which was built in 1880) by a pair of symmetrical gables above a first-floor balcony which stretches across the whole width of the front elevation. The moulded balusters and decorative support posts add to the half-timbered gables above to produce a slightly whimsical design, similar in design to late nineteenth century cricket pavilions.

On the north side of Denton Road is an almost unaltered group of 16 detached houses, dating from between 1900 and 1903. These are slightly more uniform in design, with unequal-sized double gables facing the street, which contain the second attic floor. They too are decorated with a variety of motifs, including box bay windows, deep porches with geometric tiles to the thresholds, mullioned-and-transomed windows mixed with six-over-one pane timber sliding sash windows, false timbering, fish-scale tile hanging, and large roofs covered with machine-made tiles.

In Meads Street, where many of the buildings were built with ground floor shops, the buildings tend to be terraced and to sit on the back of the pavement without any front gardens. However, they have the same details as the more prestigious family homes, with nos. 7-17 (late 1890's) being three-storeys high with first-floor balconies, half-timbered gables and ground-floor shopfronts. The buildings on the opposite side of the road (nos. 24-34) were built slightly later (built c.1910) and have less modulated frontages, incorporating decorative brown and red brick

details and leaded casement windows. Small gables break through the eaves periodically, some being triangular in shape and some being curved in the Dutch gable style. Some original shopfronts remain, decorated with elegant pilasters topped by cartouches. No. 28, retains its original curved bronze shopfront. No. 38, no. 42, no. 50, and no. 52 all have shopfronts of historic interest, some with traditional canvas blinds.

Along King Edward's Parade and Western Parades are a variety of structures appropriate to the seaside setting. Of note are the picturesque timber and brick shelters in the lower Western Parade, with their thatched roofs, which date to the early 20<sup>th</sup> century. Also facing the water are groups of late nineteenth century and more modern beach huts, which provide a valuable local facility. Above the beach area, but facing the sea, are blocks of late nineteenth century houses or flats, such as Chatsworth Gardens, a terrace of six houses dating to c.1880. These are three-storeys high with attic rooms above, and each house has a deep canted bay to eaves level, containing eight-over-one pane timber sash windows to take full advantage of the sea views. Other blocks, such as Kepplestone on King Edward's Parade, date to the 1930s and are built in the neo-Georgian style of the period, being four-storeys high with six-over-six pane sash windows, discrete balconies to each flat and a pantiled roof. The use of red brick, clay tiles for the roof, and the provision of chimney stacks merges this relatively modern building into the seaside setting very successfully.

Throughout Meads, many sites have been redeveloped in the inter-war years or even more recently and generally the style of "Sussex vernacular" has been adopted so that in some cases it is difficult to separate the original buildings from the modern. The widespread use of pitched roofs with clay tiles, leaded casement windows, half timbering details, and front gables all has helped to merge the new with the old, and the siting and bulk of these newer buildings has generally been carefully detailed to match the original grain of the area. However, some modern buildings have ignored the historic context of the area and these are detrimental to the character of the conservation area.

### Typical materials and details.

The late 19<sup>th</sup> century houses which make up the majority of properties in Meads are built with slightly different details, to provide a variety of appearances, but largely use the same materials. The predominant colour is red from the use of local red bricks and clay tiles. Tiles are used for roof coverings but also upon the walls as hanging tiles. Both types of tiles used a mix of ornamental (fish scales, club and diamond) and plain tiles, for decoration. The roofs are often finished with decorative ridges and ornamental finials. The other predominant accent of colour is white, this is used for the timber work, including windows, doors and balustrades.

Windows are very varied but historically are always painted timber. Varieties include mullioned-and-transomed windows, with sub-divided lights to the upper windows or clerestory, timber vertically sliding sash (usually) sub-divided lights above a single pane of glass (i.e. six-over one pane), and/or casements with either leaded or sub-divided lights.

Doors are painted timber, often incorporating four or six heavily moulded raised-and-fielded panels. Many doors have glazed overlights or fanlights and often, the top two door panels are glazed, sometimes with coloured glass.

Tessellated (patterned black and white tiles), geometric or simple cream and red clay tiles survive in many places and adorn entrance thresholds, front pathways and/or the inside of porches. Tiles were also often used on the threshold of shop entrances to advertise the shop name.



Picture 22 Geometric encaustic tiles, Meads Street.

## Public Realm

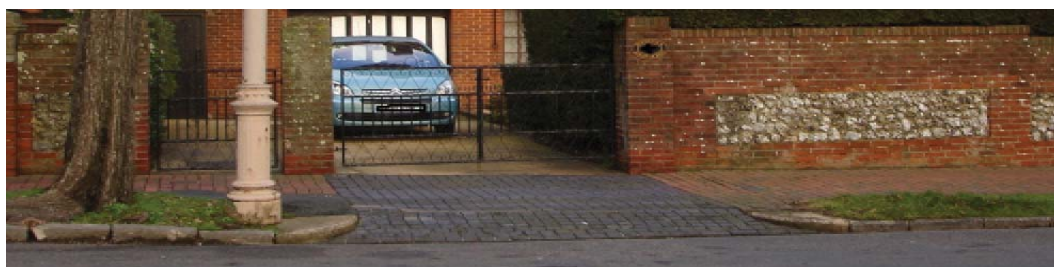
As part of Currey's plan, footways in the Meads area were paved with traditional red brick pavers, which were made from clay mixed with chalk and brick dust to produce a bluey-red colour, with flashes of red and black. Intact stretches remain in Meads, notably in Darley Road, and some pavers remain in isolated patches amid stretches of red or black top, such as the footways to Meads Street. Regrettably, this texture and mix of colours cannot be reproduced, so other materials, such as red top, black top, concrete slabs and in some instances modern, smooth solid-red pavers have been used to repair footways where necessary. Unfortunately, modern materials cannot match the originals in terms of their colour or top surface finish. In other areas black top is used for the seaside walks – presumably replacing earlier gravel.



Picture 23 Brick pavers to Staveley Road.

Other traditional materials used for pavements include granite or limestone kerbs, granite setts, Staffordshire blue bricks for crossovers. Grass verges, varying in width from one to three metres, provide space for trees. Pavements with these features can be seen in Carlisle Road, Darley Road and Chesterfield Road amongst others. The traditional brick pavers, street trees and wide, generously-sized carriageways, give the Meads area a very distinctive and attractive streetscape.





**Picture 24 Blue brick crossover.**

Also of note are the boundary walls that line the streets and define property boundaries. These are often constructed from local greensand stone, knapped and/or whole field flint, cobbles and/or red brick. Sometimes two or more materials are combined together creating attractive chromatic and textural contrasts, such as the flint and brick walls of Denton Road or the local greensand walls which face King Edwards Parade. In Bolsover Road, greensand is combined with a red brick plinth and coping and steps attractively up the incline from the seaward end. To the north of All Saint's Hospital, tall flint and brick walls face Darley Road, with red brick laid in bands of three courses and as a coping, holding the knapped flints walls together. Other walls are solid red brick, topped with half-round (Carlisle Road) or triangular (Meads Road) coping bricks.

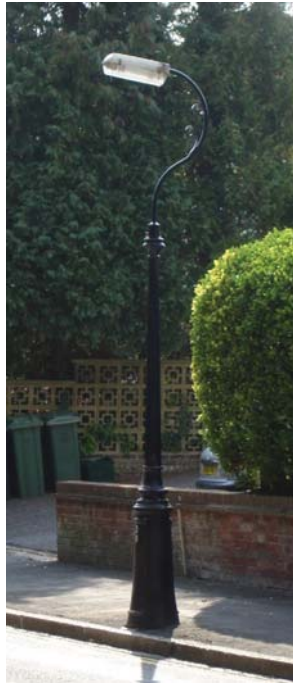


**Picture 25 Bolsover Road, greensand walls.**

Street furniture in the conservation area is a mix of both modern and historic. Old swan-neck cast-iron gas lamps remain in places (albeit with modern lamps) made by 'Every', notably in Paradise Drive, Upper Carlisle Road and Meads Road. Only minor modifications to gas lamps are required for electric use, and all of these gas lamps have been converted to electricity. There are also several rare examples of the earlier square based 'E. Morris & Sons' gas lamps. The square bases originally housed gas meters and the posts were decorated with an acanthus leaf decoration. Some survive still on Upper Duke's Drive and South Cliff.



**Picture 26 Meads Road.**



**Picture 27 Paradise Drive.**



**Picture 28 Square based gas lamp, South Cliff**

Even utilitarian objects such as the Borough's remaining cast-iron vent pipes benefited from an aesthetic approach during the Victorian era. There are a number of such pipes within the conservation area, which survive as vestiges of Eastbourne's rapid growth in the nineteenth century. The vents functioned as extractors for the foul air of the expanding town's sewers.



**Picture 29 Staveley Rd, vent pipe and St John's Church.**

The vent pipe to Paradise Drive is particularly decorative, with rivet details to the fluted base. The foundry mark to this vent pipe is partly illegible but the moniker 'United Engineers Westminster' can still be deciphered. A comparably less decorative vent pipe also survives to Meads Road.



**Picture 30**  
Vent pipe,  
Meads  
Road.



**Picture 31** Water  
vent, Gaudick Road.



**Picture 32** Vent  
pipe, Paradise  
Drive.

On Buxton Road, there are some surviving early twentieth century water pipes. These simple utilitarian structures are distinguished by their relatively modest height, simple caps and general lack of ornamentation. They were used to supply water carts, which kept the dust down on the original roads around Eastbourne before tarmac was used.

There are several freestanding and wall-mounted cast-iron post boxes in many locations within the conservation area. Denton Road, Meads Road and the junction of Meads Road and Meads Street retain wall-mounted GR (George Regis) post boxes with raised lettering and crown insignia.



**Picture 33** GR wall mounted  
post box, Meads Road.



**Picture 34** Staveley Road post  
box.

There are freestanding VR (Victoria Regina) post boxes, c. 1897-1901 with raised lettering on Upper Carlisle Road and at the corner of Chesterfield Road and Darley Road. These have been deemed Buildings of Local Interest, as are the VR letter boxes at Chatsworth Gardens and on the corner of Gaudick Road and Carlisle Road, of the same dates. A further example can be seen on Carlisle Road, although this has not been locally listed. There is a freestanding ER II post box located at the junction of Matlock Road and Meads Street, and an Edwardian (ER VII) box, c.1901 and 1904, which can be seen in Holywell Road. The Edwardian letter box has also been included as Buildings of Local Interest (Figure 6, Appendix D).



**Picture 35 VR post box  
Carlisle Road.**



**Picture 36 VR post  
box, Upper Carlisle  
Road.**

Other surviving cast-iron features of note include public benches and seats, rain water gullies across pavements, and manhole covers and drain covers often cast with the wording "E. Morris, Eastbourne".

Modern street furniture is comparatively less interesting but fortunately relatively unobtrusive. Simple street lighting columns can be seen in most of the streets, and throughout the conservation area, wooden seats are provided at various vantage points to enable the enjoyment of seaside or downland views.



**Picture 37 Modern Bench, Darley Road.**

**Trees:**

Before the 1880s, there were few trees in the Meads area, which comprised mainly of cornfields, divided into strips. The construction of new roads and boundaries cut across many of the old plots so that hedges and trees were largely removed. Extensive new planting, however, was subsequently undertaken as part of Currey's plan for Meads. As the area mainly contains large houses with generous gardens there are many privately-owned trees, many of which were planted over 100 years ago. These create an attractive streetscape and setting for the large, late nineteenth century buildings. As part of Currey's plan, street trees were also planted and these form an integral part of the character of the conservation area. The trees are largely elms or London planes and can be seen in most of the streets. Eastbourne sits within a Dutch Elm Disease control zone established by East Sussex County Council, to help protect the substantial population of mature elms within the borough.

Groups of trees are also important, the most impressive being the thick planting which has now matured along Western Parades. The trees create a pleasant, shady ambiance to the various promenades. On the northern side of Prince Edward's Parade, groups of trees around All Saint's Hospital and those bordering the blocks of flats and larger buildings which face the sea, all contribute to the character of the conservation area. Trees also line Meads Road and Beachy Head Road, and form the northern boundary to the conservation area in Upper Carlisle Road and Paradise Drive.



**Picture 38** Trees to the junction of Carlisle Road and Denton Road.

## Land Use

Meads Conservation Area is mainly a residential area, containing several large institutional buildings, some shops and other commercial premises in Meads Street, and a number of schools – St Bede's Preparatory School off Duke's Drive, St Andrew's Preparatory school in Meads Street, and Moira House in Carlisle Road. The schools and the University of Brighton buildings all generate pedestrian and vehicular activity at certain times of the day in term time.



**Picture 39 St Andrews School, Meads Street.**

In the summer months the focus of activity moves to the seafront and the beach. The range of shops and banks in Meads Street provides much-needed local facilities. On the eastern side of the area, closest to Eastbourne, is The Hydro, a large hotel and the Chaseley, a care home. The substantial Hydro Hotel relates more to Eastbourne town centre in terms of use.

The seaside area has a distinctive character in the summer months – visitors and a local resident use the promenades, miniature golf or bowling greens, and further down Western Parades, Holywell Gardens, a protected grassy area is popular for picnics etc. On the beach, the groups of beach huts, the attractive beach-side pavilions, and well maintained beach and esplanade are all quite hidden from above by trees and the steepness of the drop in level.

Meads has two focal points in terms of use – the commercial core of shops, banks and offices in Meads Street, and the seaside area along King Edward's Parade and the Western Parades below, although in the winter months these windswept walks are not so well used and the protection afforded by the buildings further inland is welcomed. All Saint's Hospital, a very substantial range of buildings with an attached chapel, is listed grade II\* and is the most notable building in the conservation area, sitting on an isolated site surrounded by flint and brick walls.

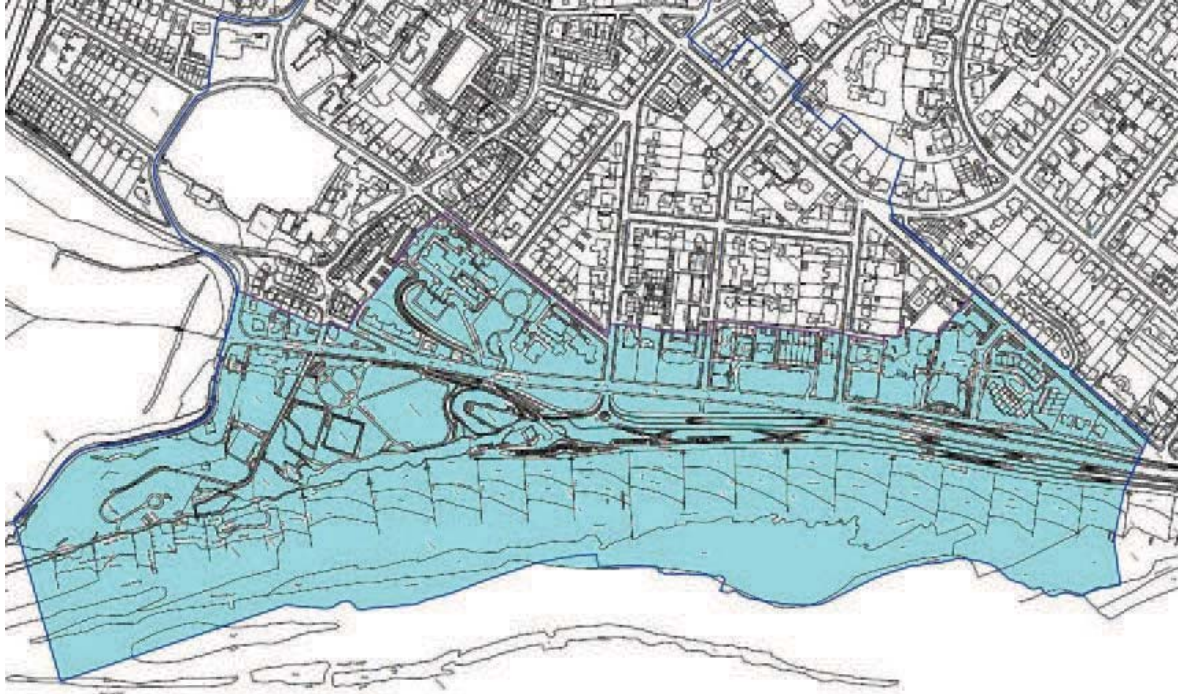
St John's Church, which lies in St John's Road, just within the conservation area boundary, provides the conservation area with its principal religious building. Further institutional buildings, Moira House School and Brighton University,



occupy large, Edwardian buildings although the university has added several large, purpose-built buildings within their campuses which do affect the character of the surrounding area.

## 6 Character Areas

### Character Area 1: Sea front and All Saint's Hospital.



Picture 40 Character Area 1, highlighted in blue.

For the purposes of this appraisal, Meads Conservation Area has been divided into four character based on general shared geographical and architectural characteristics. The first of these character areas is the *Seafront and All Saint's Hospital* character area, the second is the *Meads Road, Meads Street, Matlock Road, the Village, Beachy Head Road and part of Darley Road* character area, *Residential streets to the east* is the third character area and the fourth is the *Institutional buildings and Edwardian houses to the north*. Character area 1 is the largest of the character areas, and for ease of description the area has been further divided into two – the upper built-up areas along King Edward's Parade, and the lower seafront areas facing the beach.

#### **Duke's Drive, King Edward's Parade and South Cliff.**

These roads run parallel to the main seafront of Meads Conservation Area. The topography dictates the character with these roads, which run along the top of the cliff, overlooking the trees and gardens of Western Parades with the beach below. Striking views can be seen of the shingle beach, with its exposed rocks and rock pools, separated by the many groyne, which are clearly visible at low tide.



**Picture 41 View from Chesterfield Walk.**

Beyond lies the English Channel, with the occasional tourist boats which make their way up and down to Beachy Head in the summer. To the west, the line of Duke's Drive turns inland by way of a steep pathway leading to the South Downs and Beachy Head.

On the north side of the road, the principal building is the Grade II\* All Saint's Hospital, with its soaring Gothic Revival architecture and attractive gate lodge. The well-crafted, banded flint and brick walls which surround the hospital, the open green space, and the many mature trees, are important in views from King Edward's Parade and Darley Road. Several other buildings are of note including nos.1 and 4 Duke's Drive, and the principal large Arts and Crafts style building of St Bede's School, prominently sited at the top of the steep road.



**Picture 42 St Bede's School, King Edward's Parade.**

These buildings are also late 19<sup>th</sup> century and still retain much of their original detailing and materials. The school occupies a large site on the south side of the road but the modern buildings and extensions that have been added to it are relatively unobtrusive, or are not easily seen from the public highway.



**Picture 43 All Saints gate lodge. King Edward's Parade.**

To the east of the hospital, the buildings are mainly twentieth century blocks of flats or Edwardian hotels, set in large gardens which rise in level, so that the Hydro Hotel sits at some height above the street. They share a common building line, suggesting that this line was deliberately set out in the late 19<sup>th</sup> century, perhaps as a way of protecting views along King Edward's Parade. All of these buildings have large front gardens, mainly lawned, with greensand, flint or brick boundary walls, which make a major contribution to the character of conservation area.

Nos. 1-6 Chatsworth Gardens (1881), Bolsover Court, the Chaseley and the Hydro Hotel, are all late 19<sup>th</sup> century buildings built from red brick with steeply pitched tiled roofs and other typical details of the period. Other, more modern blocks of flats are reasonably neutral in their appearance, although South Cliff Tower is far too tall and would have benefited from being no higher than its historic neighbours. Of note are the views up Chesterfield Road, Staveley Road, and Bolsover Road, which rise in level from King Edward's Parade to the ridge along which St John's Road is situated.

At the far eastern end of the conservation area, a number of houses and blocks of flats were constructed on the triangle of land between South Cliff, Mount Road and St John's Road. They replaced Holywell Mount, once the largest private residence in the area and built for G A Wallis, the engineer who supervised the creation of the Western Parades, and the first Mayor of Eastbourne. The replacement buildings are of a somewhat mundane design, however their contribution to the conservation area is considered to be neutral.



**Picture 44** View of modern infill blocks, King Edward's Parade.

### **The Western Parades and the beach.**

Between the road and the top of the cliffs at the western end of King Edward's Parade, are a number of public parks and gardens, providing a range of facilities including a pitch-and-putt golf course and a bowling green. A quiet walled garden, with a small shelter in one corner, is comparatively a more secluded space. A thatched shelter in Helen Gardens, with veranda and distinctive 'eyebrow' feature, built in a cottage-ornee style, contributes to the informality and picturesque nature of the area.



**Picture 45** Thatched shelter.

Holywell was originally a small fishing hamlet, located close to the cliff on a ledge to the south-west of Holywell Retreat. Access to the hamlet was gained from Holywell Road via the lane between Helen Gardens and St Bede's School. The land around the chalk pinnacles close to the hamlet was once the site of lime kilns, which was also worked by fishermen as a cottage industry. Holywell was eventually taken over by the local water board in 1896 to take advantage of the springs in the cliffs. A pumping station remains but there is little evidence of the hamlet itself, the cliff collapsed taking the cottages with them.

Below the gardens, the two levels of Middle Parade and Western Parade run almost parallel to each other, the land between planted with a variety of chalk tolerant and coastal plants like tamarisk, sea lavender and rosemary.

The two principal paths are relatively spacious but are connected by narrow, formal paths/walks, ramps and steps. From above, the many mature trees, the changes in level, and the attractive vistas down to the beach and to the seaside

esplanade are of note. To the far western end, a road from the side of St Bede's School, and a steep clifftop path, provides good views along the cliffs. The conservation area boundary also encompasses the top of these chalk cliffs and some open downland, overlooking the beach below.



**Picture 46 Chesterfield Walk.**



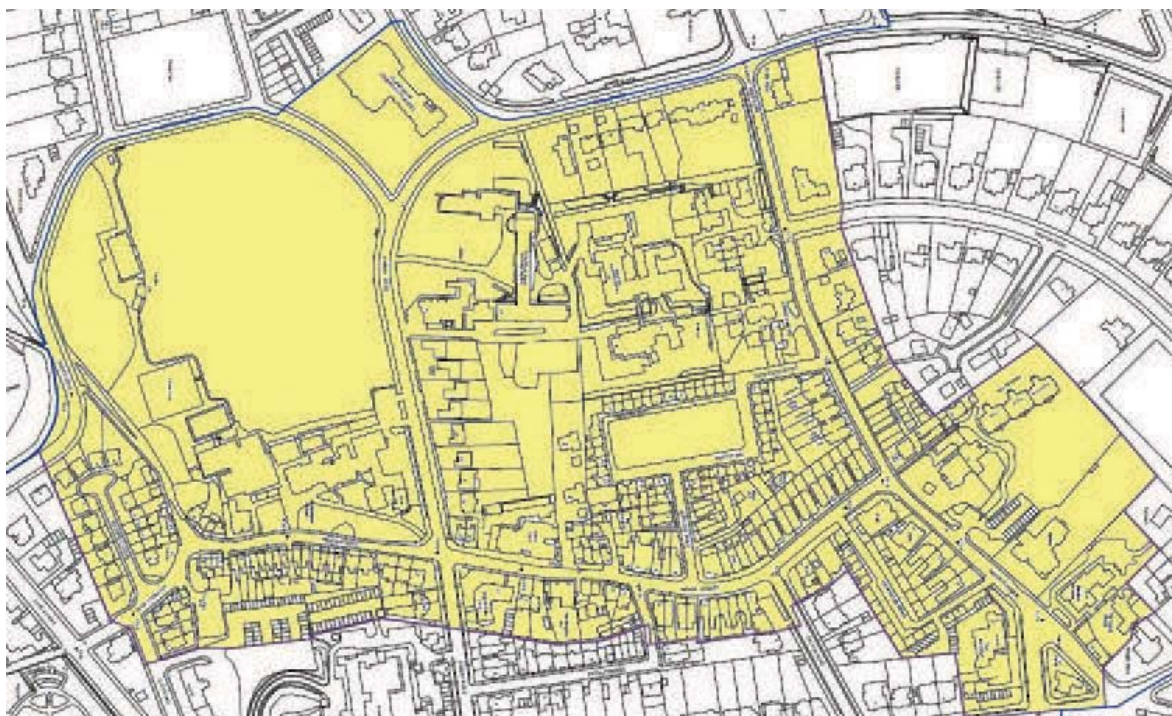
**Picture 47 All Saints Walk.**

**Table 1**

Along the shoreline, Western Parade is a wide esplanade and provides ample room for pedestrians. Three groups of beach huts (some of them modern but carefully detailed) add interest and are much used in the summer months. Three picturesque shelters, with thatched roofs and timber-framed fronts, date to the early 1900's. Two groups of 1930's single-storey beach huts, with tiled roofs over shaded balconies, are extremely well used, and a third group has been added recently, in a more modern but unobtrusive style. Beach Hut No.2 has a brass plaque commemorating George V and Queen Mary using it during their stay in Eastbourne.

Refreshment kiosks, traditional park seating, a continuous blue-painted handrail (circa 1990), and blue and white street lights, possibly also dating to the 1930's, all add to the attraction of the area. Also of note is the greensand wall which stretches along most of the esplanade. The Italian garden in Holywell Retreat, set back from the front, offers a secluded spot with mature trees and shrubs providing an attractive sylvan setting.

## Character Area 2: Meads Road, Meads Street, Matlock Road, the Village, Beachy Head Road and part of Darley Road.



Picture 48 Character Area 2, highlighted yellow.

This area contains commercial properties along Meads Street, the retail centre of the conservation area, with institutional buildings (St. Andrew's School and Brighton university) off Meads Street and Darley Road, and residential properties elsewhere.

Spatially, the area is notable for the open playing fields of St. Andrew's School, which provide pleasant vistas southwards from Darley Road. The curve of this street, its sloping gradient, and its street trees, are important when seen from Meads Street. A similar rise in gradient occurs in Beachy Head Road, but the narrowness of the street, heavily enclosed by mature trees which line either side of the road, prevent notable views.

Meads Street is notable for its stretches of red brick pavers, flint boundary walls, and variety of mid- to late-19<sup>th</sup> century cottages, houses and shops. The street bends sharply around the Pilot Public House, an attractive late 19<sup>th</sup> century building sitting on the corner with Cliff Road. Two-storey white-painted terraced cottages, also dating to the late 19<sup>th</sup> century lie to the east of the street, with a terrace of slightly later houses to the west. These are built from brown brick with white-painted brick quoins.

St. Andrew's School incorporates a number of late 19<sup>th</sup> century buildings, of different sizes and details. Of particular interest is no. 72 Meads Street, the two-storey double-gable fronted building decorated with attractive grey-painted timber panelling, and facing the low flint barn, which is locally listed. This barn and later one situated next to the chapel on the main school block are all that remains of Colstocks Farm.



**Picture 49 Locally Listed Barn, grounds of St Andrews School.**

Most of the adjoining and much taller school buildings were clearly built for educational purposes, with red brick or tiled walls and tiled roofs. A lower, two-storey building, now painted white, situated in front of the Edwardian buildings, suggests that originally the site was used for residential purposes. A four-storey tower on one of the buildings, topped by a timber belfry, provides an important focal point, and an open forecourt in front of the school, separated from Meads Street by a low beach cobble wall, is a pleasant feature. To the rear of the site, the bulk of modern school buildings is slightly reduced by the use of red clay tiling to the roof and walls.

Beyond the junction with Darley Road, the urban form is much tighter with almost continuous terraces or groups of Edwardian houses and shops. Street trees are also of note. On the corner of Derwent Road is a plaque, commemorating the construction of the original Ship Inn in c.1600, although the present house on the site dates to 1897. The Ship is now located slightly further along the street, and whilst it appears to be 18<sup>th</sup> or early 19<sup>th</sup> century, it has been heavily rebuilt.



**Picture 50 The Ship Inn.**



Several notable groups of Edwardian and slightly later buildings are worthy of mention, including those on the west side of Meads Street, nos. 48-54 (even), and nos. 36-46 (even). These are all two or three-storeys high, with tiled gabled fronts, attractive timber windows, and ground floor shop fronts. No. 36, a corner-sited building with chamfered entrance bay, retains a notable Decorative pediment with scrolled consoles above the door. The adjoining buildings, nos. 38 – 46 share an original and coherent shopfront framework of large, rendered scrolled consoles topped with ball finials.



**Picture 51 Meads Street, c. 1895.**

No. 38 and 40 retain their original canted timber shopfronts with clerestory windows and recessed doors. Unfortunately nos.42-44 have lost their shopfronts to a modern replacement spanning both buildings. The shopfront to. 46 is a notable example of Edwardian craftsmanship, with a bowed display unit, slim metal mullions, transoms and brass fittings to the stall riser lip, this shopfront is very similar to those of nos. 24, 28 and 32.



**Picture 52 No. 40 Meads Street.**



**Picture 53 No. 46 Meads Street.**

#### **Table 2**

On the east side of Meads Street, nos. 7-17 are arguably the most architecturally interesting in the street, with decorative first floor cast-iron balconies, and three-storey half-timbered gables above first floor canted bay windows. The shopfronts in this group, however, are largely modern. De Walden Mews, just off Meads Street is a former group of stables and coach houses located around a courtyard. These have been successfully converted to residential use.



**Picture 54 Meads Street nos. 7 - 17.**

Nos. 24-34 (even) Meads Street, date from c.1910, with decorative brickwork to the upper floors and metal windows, now largely and regrettably replaced in uPVC. This terrace shares a distinctive, coherent Edwardian shopfront scheme comprising a shared framework of render pilasters with stone plinths, recessed panels and wreath motifs to the consoles. The shopfronts within this framework alternate from timber traditional tripartite forms with central display windows and flanking public and private entrances (nos. 26 and 30) to more decorative shopfronts with bowed display windows, elegant metal mullions and transoms, recessed entrances and art-deco style metal-work to the clerestory windows and fanlights (nos. 24, 28, 32 and 34).



**Picture 55 No. 26 Meads Street.**



**Picture 56 No. 32 Meads Street.**

**Table 3**

No. 48 is a corner sited, end-of-terrace building and was originally built as a fire station in 1898. It was at this time, at the turn of the twentieth century, that an evolution in fire station design began. The deployment of architectural detailing ranging from Classical style through to Arts and Crafts can be seen in many fire stations across the country, producing stations that resemble suburban mansions or modest residential forms. The crucial emphasis seems to be designing for the

location – hence no. 48 emulates the Arts and Crafts style of its neighbourhood. No. 48 retains its entrances for the fire engines, which have been altered to accommodate retail use.

Of further interest is the brick drill tower to the rear of the former fire station, these were historically used as practice towers and as hose hoists to dry out the hoses.



**Picture 57 Detail of brick drill tower.**

Drill towers are becoming increasingly rare and this example is particularly important contributing both to the historic context of the area and to the streetscene, as it is visible obliquely from certain places on Meads Street. As the tower is a highly characteristic feature of historic stations every effort should be made to retain it.



**Picture 58 Nos. 48 - 54 Meads Street.**

No. 5 Meads Street, Natwest Bank, is an attractive and imposing exercise in Neo-Classicism. The use of stone and red brick produces a polychromatic and textured effect, which distinguishes the building in the streetscape and contrasts picturesquely with the vernacular-style Edwardian houses of Meads Street. The carved detailing enhances the architectural and design quality of the composition and is indicative of high quality craftsmanship. The bank retains many important

original features and materials to the exterior, and it is possible that the interior incorporates early schemes of significance. The bank attests to the increasing prosperity of the merchant class in Eastbourne.



**Picture 59 No.5 Meads Street, Natwest.**

Nos. 1 and 2 – 22 (even) Meads Street are a group of three-storey two-bay semi-detached houses with two-storey canted bay windows, built c. 1900. The ground floor is generally red brick, with roughcast rendered walls to the first floor and clay tile hangings to the second floor. Most of these properties retain their timber sash windows and half-glazed timber doors.



**Picture 60 Houses at corner of Meads St and Beachy Head Road.**

The corner properties (on the corner of Meads Street and Beachy Head Road, see image above) were built on the site of the old Meads village Post Office. The Post Office (see image below) was located in a large flint faced two-storey house with extensive outbuildings, this was demolished towards the end of the nineteenth century to make way for the current housing.



**Picture 61 Old post office at junction of Meads St and Beachy Head Rd.**

Darley Road is a largely residential street, that has a variety of buildings the size and detailing of which varies according to their function. At the south end of the road, the side blocks of the Edwardian buildings of St. Andrews school are larger in scale, although the pleasing red brick and flint chapel is lower and provides a focus to the corner site. The brick and flint boundary of the school site makes a positive contribution to the conservation area at this point. Detached houses line the north side of the street, dating to the 1930s and 1980s, with the earlier buildings reflecting the local Sussex vernacular style.



**Picture 62 Darley Road, 1930s housing.**

Red concrete paving slabs to the pavements are a regrettable feature. However, further along Darley Road, the sharp curve of the road, the original brick and flint boundary walls, original brick pavements, spacious layout, street trees and cast iron pillar box, all make a strong and positive contribution to the conservation area.

Brighton University contains several modern buildings, some attached to older properties such as the frontage block on the north side of the road (dated 1884) and Queenwood, on the west side, now somewhat overwhelmed by a very new extension and a 1950s hall, added to the front and therefore very visible. In the grounds of the university buildings located on the north side of Darley Road, a locally listed folly, called Caldecotts Follies is situated. Further along Darley Road, more prestigious, detached properties are set back from the street behind, with one building, Stanton Prior, built in 1908, being of special note and also included on the buildings of local interest register.

Matlock Road, is a short thoroughfare linking the Village to Meads Street. It contains attractive, late nineteenth century, two-storey, gable-fronted brick properties, some with decorative render date plaques to the gables.



**Picture 63 Matlock Road.**

The Village, quietly located off Matlock Road, is a notable piece of town planning dating from the 1890s. Original brick pavements and flint boundary walls are of special interest. The development is composed of groups of two-storey terraced houses in the Queen Anne Revival style, with gables with moulded timber bargeboards into which are plastered date plaques and the Duke of Devonshire's arms. The houses are largely red brick, with tiled first-floor elevations. The windows were originally timber, some casements and some sashes. Slate roofs and brick chimneys complete the frontages, which face onto a roughly landscaped garden divided into small allotments and in part contained within a low flint wall. Incremental changes to the front elevations of these properties, such as the installation of uPVC windows, is already beginning to erode the special character of the area.



**Picture 64 Meads Village.**

Beachy Head Road and Meads Road to the north, are usually busy with traffic, providing a popular vehicular route from Beachy Head into Eastbourne Town Centre. Beachy Head Road slopes significantly upwards from Meads Road onwards, heavy planting and large trees fortunately largely conceal the modern development has replaced earlier buildings between the Darley Road junction and Meads Street, but three pairs of Edwardian houses remain (nos. 3-13 odd), important in views down the hill on approaching the town. These houses, for the most part, retain their attractive timber sash windows and unusually small, multi-pane windows to the gable apexes. Each pair of houses has distinct, decorative door surrounds, which provide further aesthetic and artistic interest to the frontages. On the opposite side of the road, spacious building plots are still evident, with several good examples of early 20<sup>th</sup> century houses (e.g. Bodina House, no. 10 and no. 9 Beachy head Road). New Cottages, set back and elevated above the street beyond flint boundary walls and high hedges, are a notable terrace of late 19<sup>th</sup> century cottages.



**Picture 65 Beachy Head Road, nos. 3-13 (odd).**

Meads Road, between the junction with Meads Street and Milnthorpe Road, has several buildings that make a positive contribution to the conservation area, although one, The Moorings, a block of 1960's flats, by reason of its bulk and massing is considered to make a negative contribution.

To the west, Meads Road narrows and bends slightly, with trees and shrubs framing the vistas along the street. On the south side, St. John's Church Parish Hall sits on an important corner site. Its Gothic style and red brick elevations with quality stone dressings make a valuable contribution to the area, and has resulted in its Locally Listed status. Similarly, the smaller adjacent Meads Club, dated 1891, also contributes to the streetscape. These buildings, together with the artisan housing provided in The Village, demonstrate the philanthropic ideals of the late 19<sup>th</sup> century.



**Picture 66 St John's Parish Church, Meads Rd.**

On the north side of Meads Road, a recent housing development has been built in the grounds of The Warren, a large 19<sup>th</sup> century house set in a generous plot with many mature trees. The main house has also been divided into separate units, but the whole development has been carefully detailed and landscaped and overall the impact on the conservation area is relatively muted. Elstree Court is located opposite the Moorings and is a particularly attractive and substantial Edwardian building with distinctive second floor oriel window and decorative half-timbering to the gables. Prominently sited at this junction, it makes a strong contribution to the streetscape. A further block of modern flats sits back from the road behind a flint wall and high hedges.

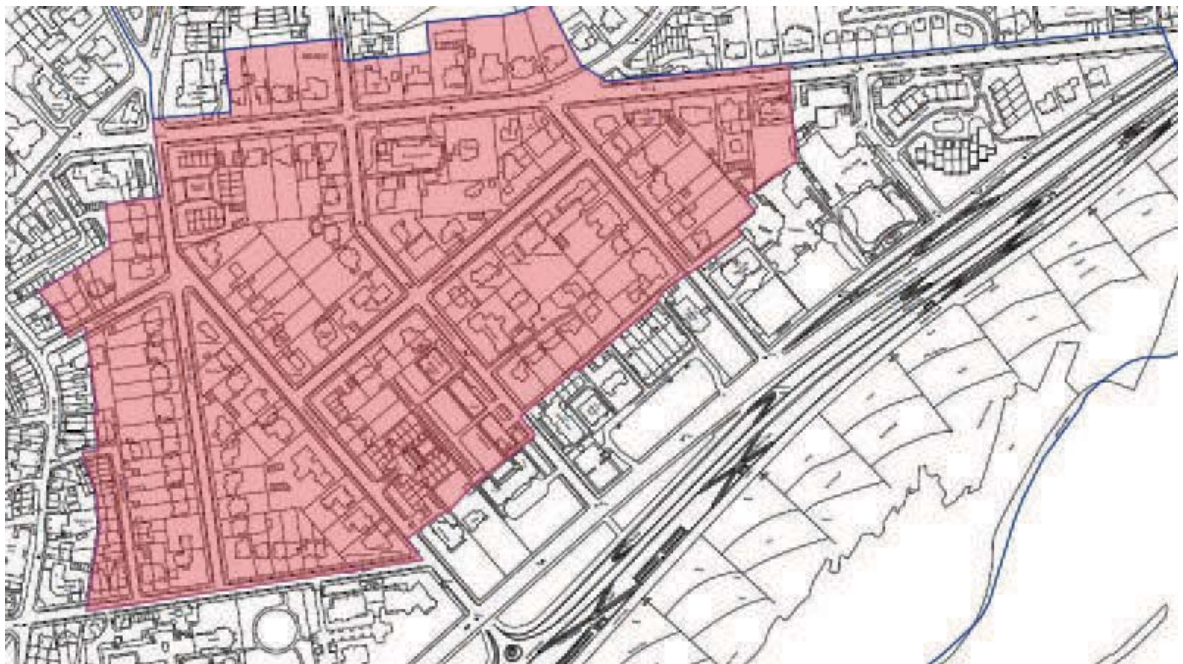
At the junction with Milnthorpe Road, an electricity sub-station is well screened by trees but sits on a prominent island site. The garden to Meads Place stretches along Meads Road and is contained by a very important high flint wall, with mature trees behind, the canopies of which stretch out over the pavement and help to conceal modern development in the garden of the listed building.





**Picture 67 View towards Meads Place and electricity sub station.**

### Character Area 3 : Residential streets to the east.



Picture 68 Character Area 3

This area comprises a quiet residential suburb and includes part of St John's Road, Dalton Road, Derwent Road, Milnthorpe Road, Chesterfield Road, Staveley Road, Buxton Road, and Bolsover Road. Views southwards along the gently sloping roads leading to King Edward's Parade are of note, with attractive vistas along the length of St John's Road to the sea.



Picture 69 View of the sea from Bolsover Road.

Gaps between the buildings along Staveley Road also reveal views of the South Downs. The roads themselves are spacious, laid out almost to a grid pattern, with wide carriageways, grass verges, street trees, stretches of red brick pavements and some blue brick crossovers. The best preserved streets are Milnthorpe Road, St John's Road and Bolsover Road, with modern development impinging in Chesterfield Road and Staveley Road in particular.



**Picture 70 View of the South Downs, from Staveley Road.**

The area is characterised by substantial paired or detached family villas, built mainly between 1890 and 1900, set back within large gardens, many of which retain mature trees and planting. The houses are mainly three to four-storeys high, often individually designed, and usually built from red brick with tile hanging to the upper floors. There are some yellow brick properties on St John's Road as well as later, rendered properties. Timber windows, heavily panelled doors, moulded plasterwork, applied timbering and ornate porches/porticos all provide a varied and interesting architectural quality and design.

The Victorian and Edwardian properties on Bolsover Road retain many of the features listed above, they are predominantly red brick with double gable-fronts, clay tile hangings to the upper floors, clay tiles to the pitched roofs and fortunately most of the buildings retain their timber sash windows, which take many forms from one-over-one pane to six-over-one. Of particular note are the decorative entrances to the villas, ranging from render canopies with engaged columns to gable fronted timber porches with bargeboards, columns and finials.



**Picture 71 Decorative timber porch, Bolsover Rd.**



**Picture 72 Decorative door surround, Bolsover Road.**

Bolsover Road also retains a number of historic swan neck lamp posts, albeit with modern lamps, which add significantly to the character of the streetscape. Stretches of brick pavers, interspersed with patches of tarmacadam also remain in places on Bolsover Road.



**Picture 73 Historic lamp post, with later development in the background. Bolsover Road.**

The properties on Buxton Road present wide and imposing facades to the streetscape, due in part to their size relative to their plot depth. The houses are predominantly red brick, with either double or triple gable-fronts, some have clay tile hangings to their gables, others have render and decorative timber frames. Features of note include the timber framing and oriel window to the facade of Buxton Lodge and the sandstone dressings and unusual porch with curved lead roof and ball finial to Highmead Manor. Staveley Mead, towards the west end of Buxton Road is an interesting Arts and Crafts style building with a roughcast rendered ground floor and red clay tiles to the upper floors. Terracotta panels with floral swags enliven the entrance bay. Most of the properties are set behind tall greensand walls, which helps to give a sense of continuity to the street. This sense of continuity is important given the relatively high incidence of apartment blocks and new build houses on Buxton Road.



**Picture 74 Buxton Lodge, Buxton Road.**



**Picture 75 Highmead Manor, Buxton Road.**

The long, straight vista of St John's Road is lined with wide, tall late Victorian and Edwardian brick villas. No. 5 is one of the few yellow brick buildings on St John's Road, its symmetry and restrained form is also very different to the other Edwardian properties in the area. A handsome, symmetrical composition, it has slightly projecting end-bays, tall French windows with cast-iron balconies and a hipped tiled roof with brick cornice. Its most striking feature is the large timber porch with ornate windows and entrance. The building has unfortunately suffered from unsympathetic alterations in the form of a large dormer extension to the front and large dormers to the side.



**Picture 76 No. 5 St John's Road.**

Nos. 7, 13, 15, 17, 19, 36, 38, 42, 46 and 48 are large red brick late Victorian and Edwardian villas, characteristic of the majority of properties in this area, having gable fronts, bay windows, decorative entrances and asymmetrical facades. Two further examples of the use of yellow brick on St John's Road are nos. 19 and 48, these Edwardian houses stand out somewhat from the neighbouring villas due to the mellow hues of the brick, which is accented with red brick

dressings and flint panels. The Eastbourne Society have erected a plaque to no. 48 commemorating the journalist, critic and author Cyril Connolly, who lived in the property.



**Picture 77 No. 48 St John's Road.**

St John's Church dominates views from various points in this character area, due to its prominent corner-sited location at the junction of St John's Road and Staveley Road and is an important landmark in the area. All that remains of the original church building is the Tower, which was built in 1869 by H Ewan Rumble. The church was then extensively rebuilt in the 1950s after the nave was demolished due to bomb damage during World War II. However, the original flint boundary walls, carved sandstone entrance piers and Gothic Revival four-stage, square-plan flint tower remain. The tower is now separated from the rebuilt nave. The tower is particularly ornate, of note are the octagonal turrets topped with crockets. The high quality crisp carving and cut sandstone dressings to each stage are testament to the skill of nineteenth century craftsmen.



**Picture 78 St Johns, view of the tower.**

The adjacent vicarage, built in 1896, is a red brick and flint building of particular merit, also designed in the Gothic Revival style. The building is set back from St John's Road, behind tall flint boundary walls. These, coupled with the mature planting in the garden gives the building a secluded air. The tall red brick chimney stacks, pitched roofs and decorative timber bargeboards with trefoil and oculus motifs are visible obliquely from St John's Road.



**Picture 79 Side elevation of the Vicarage, St John's Road.**

Red brick Edwardian properties line Dalton Road, a relatively short thoroughfare linking Meads Street to Milnthorpe Road. Like the properties on Buxton Road, these houses are quite wide relative to their plot depth (but have smaller footprints compared to those on Buxton Road). No. 3 Dalton Road is particularly

attractive and is distinguished by cut sandstone window surrounds and mullions, the carved scrolled pediment to the first floor windows is unusual and adds an artistic flourish. A pedimented entrance with scrolled brackets adds further decorative interest. Unfortunately, the property has lost its timber sash windows to chunky uPVC replacements.



**Picture 80 No. 3 Dalton Road.**

Nos. 4 and 6 Dalton Road are a pair of semi-detached red brick villas with pentice roofs to the ground floor, two-storey bay windows, oriel windows and decorative curved pediments to the doors. No.2 is unusual in that it has a symmetrical composition of gabled end-bays with full-height box bay windows. The property retains most of its original features including the unusually configured three-over-one pane timber sliding sash windows and ornate, open-work timber porch.





**Picture 81 No. 2 Dalton Road.**

Staveley Road curves sharply from the junction with St John's Road to Buxton Road, where it straightens out and opens into a wide vista with views of the sea framed by intact rows of Elm trees. There are a number of large red brick villas on this road, interspersed with numerous later developments of various styles, some (such as Kepplestone) more successful than others (Meadsway). Staveley Road retains notable stretches of traditional red brick pavers and blue brick crossovers, which add significantly to the character of the streetscape. No. 10 Staveley Road, is one of the few listed buildings within the conservation area and is listed at grade II. This late 19<sup>th</sup> century semi-detached red brick gabled villa was built in 1890 for T H Huxley by his son in law, Frederick Waller.

Darley Road stretches from Meads Street to Chesterfield Road and as is typical for such roads in this character area, in that it is straight, long and wide.



**Picture 82 Darley Road, boundary wall to All Saints.**

The road runs past the All Saints site with views over the landscaped grounds. The properties along the north side of this road are predominantly two-bay three-storey over basement semi-detached red brick buildings with red clay tile hangings (those towards the south of Darley Road mostly have render and timber framing to their gables) full-height bay windows with some instances of isolated architectural whimsy such as the turret to the side elevation of no. 25 and scroll pediments to the doors of nos. 1 and 2.



**Picture 83 Houses to Darley Road.**

Derwent Road is a quiet residential street perpendicular to Darley Road and Meads Street. Nos. 14-24 are terraced two-bay two-storey with dormer attic houses, which are modest in size in comparison to the villas on Darley Road or St John's Road. They retain much of their original form, most maintain their original timber sash windows and timber doors and retain their unpainted roughcast render finish to the ground floor. No. 24 is distinguished within the group by the ornate oeuil de beouf window to the first floor. On the corner of Derwent Road are nos. 3 and 5, which are similar in form to the terraced housing, but with rendered first floors.



**Picture 84 Derwent Road.**

The properties on Milnthorpe Road are a mix of red brick semi-detached and detached Edwardian houses and later infill developments such as Milnthorpe Gardens set predominantly behind brick boundary walls.<sup>(i)</sup> The historic properties are generally three-bays two-storeys with dormer attics. No. 8 is particularly interesting and noteworthy as it has a full-width timber veranadah to the ground and first floors, which is quite an unusual feature in this area. Other features of note include the octagonal corner turret to no. 12, the Eastbourne Society blue plaque to no. 14, which commemorates Sir Ernest Shackleton, who lived in the property from 1916 to 1922 and the round-headed dormer to the large red brick villa, no. 16. Milnthorpe Road is a straight thoroughfare with views of All Saints Grade II\* chapel to the south.

Chesterfield Road is a long, wide and straight thoroughfare running perpendicular to Staveley Road. It too offers views of the sea to the south, framed by rows of Elm trees. Unfortunately Chesterfield Road has lost most of its historic buildings and those that remain are located mainly to the west side of the road. No. 2 and no. 14 are particularly interesting in their use of materials, both have red brick ground floors with roughcast rendered upper floors. No. 2 has a large oriel window with timber frames and an ornate porch, not dissimilar to that of no. 6 Bolsover Road.



**Picture 85 No. 2 Chesterfield Road.**

The symmetrical form, unusual oriel windows and extensive sandstone dressings to the ground floor of no. 14 distinguishes it from the other historic properties on the Road. Nos. 8 and 16 are generally typical in form of the large red brick villas dominating this character area.

i Milnthorpe Gardens is a housing development set back from the road and arranged around a central green space.



**Picture 86 No. 14 Chesterfield Road.**

The newer development in this character area is varied in age and detail, but generally respects the historic building line and some of the original late 19<sup>th</sup> century plot boundaries. This, coupled with the many large trees and the retention of the original brick or flint front boundary walls, helps to reduce the impact of the later buildings on the conservation area. However, Egerton House (Buxton Road), Meadsway and Milchester House, both in Staveley Road, are modern blocks of flats, which are not in keeping with the surrounding area. Nos. 10 and 12 Bolsover Road are detached two-storey houses built in the 1960's which have shallow-pitched concrete tiled roofs, top-hung windows, and a white rendered finish, which is totally alien in character to the conservation area. Behind them, and very prominent in views southwards along Staveley Road, is the vast bulk of South Cliff Tower.



**Picture 87 Meadsway, Staveley Road.**

## Character Area 4: Institutional buildings and Edwardian houses to the north.



Picture 88 Character Area 4, highlighted green.

The main streets in this character area are Carlisle Road, Denton Road and Gaudick Road, containing a mixture of residential properties and educational buildings. The character of this area is defined by changes in level which allow for long, sweeping vistas along these roads and across the neighbouring open sites used for tennis courts and playing fields. Of note is the openness of the streetscape, the flint, stone and brick boundary walls, the red brick pavements with blue brick crossovers, and the street trees set in wide grass verges.

The best group of residential buildings are on the north-west side of Denton Road where nos. 2-34 are almost totally original. Dating from between 1897 and 1903, the detached houses are substantial, two or three-storey buildings, with clay tiled roofs, prominent red brick stacks and a variety of embellishments to the front elevations including decorative bargeboards, square timber bays, deep tiled porches with heavily moulded timber posts, mullioned-and-transomed windows, half timbering, and oriels. The use of white paint for the windows is an almost universal standard, and some of the houses retain their original black and red tiled front paths. Looking along the street, the curve of the road, and the twinned gables which decorate most of the properties, are a notable feature.



**Picture 89 Denton Road, Edwardian Houses.**

This part of the conservation area also has a particularly attractive example of a long brick and flint front boundary wall, with flint panels set into a red brick wall, marrying well with the red brick pavement in front of it.

In Carlisle Road, the buildings of the Moira House School dominate the slightly higher northern side of the road. These were largely built in 1894 and retain their original front elevations, fortunately relatively unscathed by more modern alterations and extensions to the rear. Otherwise this part of the conservation area is notable for its many open spaces, the mature trees and hills which form the backdrop to the north, and the occasional bursts of activity and noise when the schoolchildren appear.



**Picture 90 Moira House School.**

The eastern end of Carlisle Road contains attractive and substantial detached houses, dating from the late 19<sup>th</sup> century, including no. 99 which was built for a director of Liberty's and designed by J.N.Randall-Vining. Modern development has impinged in places but is relatively unobtrusive apart from a 1960's block of flats (Castle Mount) on the north side.

There are a number of buildings belonging to Brighton University along part of Denton Road, Gaudick Road and facing part of Carlisle Road, comprising Edwardian buildings converting to educational use by adding large extensions and new buildings in the grounds. The most unsympathetic examples front onto Denton Road and Gaudick Road, where their bulk, height and overall form is completely at odds with the smaller scale of the residential properties. The use of modern materials add to this contrast. Of note is the thatched former pavilion, a small scale domestic building now completely dwarfed by the newer buildings of the university.

On the northern edge of the conservation area, and also in the ownership of Brighton University, the modern residential blocks are largely concealed from public view, hidden behind three large Edwardian houses now used as offices and teaching accommodation. The deep, well treed front gardens to these buildings and to their neighbours (Bernersmede and Pyon House), are very important and contribute to the sylvan character of this part of the conservation area. From the end of Gaudick Road, terminated by a small 19<sup>th</sup> century kissing gate, is a notable view to the north across the Golf Course.



**Picture 91 Gaudick Road, kissing gate.**



## 7 Management Plan

### Management Plan:

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

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

## 8 Planning Policy and Guidance

National, regional and local policies relating to Conservation Areas are referred to in the companion document '**Conservation Areas in Eastbourne**', available to download on the Council's website, [www.eastbourne.gov.uk](http://www.eastbourne.gov.uk).

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

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

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

**Original features:** loss of original features, details and materials is apparent throughout the conservation area. In particular the removal of front boundary walls, chimney stacks, timber sash windows, timber panelled front doors, terracotta ridge tiles, finials and clay roof tiles are amongst the most important discernible changes that can have a negative impact the quality, richness and visual cohesion of the house frontages.



Picture 92 Concrete tiles & UPVC windows (left), clay tiles & timber sash (right).

Existing doors and windows can be repaired and upgraded, if necessary, for better security or draught-proofing. Furthermore, the timber used in historic doors and windows is recognised as superior to that widely available today.

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

Compared to manufactured modern substitute materials such as UPVC, the use of timber is also more environmentally-friendly and facilitates easier repair. UPVC cannot be easily repaired or recycled and when they are past their serviceable life, these windows/doors end up in landfills, where they release harmful dioxins into the environment over time. Additionally, lower long-term costs favour the retention of original timber doors and windows.



**Picture 93 The Village, uPVC windows (left) and timber sash windows (right).**

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.

**Stonework, painting, render and cladding:** the painting of brickwork has occurred in some instances within the conservation area. This has a detrimental effect on the appearance, integrity and consistency of frontages. 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.

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

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



**Picture 94** Satellites, prominently positioned.



**Picture 95** Satellite on front elevation.

**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.



**Picture 96** Large roof extension to front and dormers to side.

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

### **Outbuildings/sheds:**

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

**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 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.



Picture 97 Brick & flint boundary wall.

**Forecourt Parking and Vehicular Crossovers:** the conservation area retains much of its original boundary walls with relatively 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.

**Solar Electric Energy (photovoltaics):** Installing a solar electric system on a building in a Conservation Area or on a Listed Building will need planning permission under the Planning (Listed Buildings and Conservation Areas) Act 1990. It is generally not considered sympathetic to a building's appearance to have a solar panel or other equipment fixed to any of its main elevations, i.e. the face or faces seen from the principle viewpoint, towards which it is mainly viewed. Thus buildings with main elevations aligned in the direction of optimal solar radiation may present special installation problems with regards to visual impact. An application for photovoltaics will need to show clearly the intended

iii Businesses, general industrial and/or storage and distribution

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

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

site of the photovoltaics, with detailed drawings and photographs. It is also useful to draw the panel on a photo of the site or building in order to help visualise it in its proposed setting and determine its visual impact.

**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.

Meads Conservation Area is predominantly residential 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.

**Article 4 Direction:** many of the buildings in Meads Conservation Area are single family dwellings, which have a wide range of “permitted development” rights, including replacing windows and doors, and changing roof materials or painting previously unpainted brick or stone. In some parts of the conservation area, such as in The Village, and in Mead Street, the installation of uPVC windows, often changing the style and method of opening too, is leading to cumulative detrimental change.

To prevent the any further loss of character, and following public consultation, the Council can serve what is called an Article 4.2 Direction. This would in effect bring under planning control a number of changes which on blocks of flats and other commercial premises already require planning permission. Allied to such a Direction there would therefore have to be increased vigilance on the part of the Council so far as these other properties are concerned, to provide a fair and consistent system.

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

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.

**Tree Preservation:** with limited exceptions, all trees standing on private land 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).



Picture 98 Mature trees, St Andrews School grounds.

**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 Meads Conservation Area. The presumption would be to retain these features and enhance them as the opportunity arises.



Picture 99 Darley Road, brick pavers.

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 they work in partnership with Eastbourne Borough Council to meet the objective of maintaining good quality footways that enhance the character and appearance of the conservation area.

- **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.
- **Traffic:** Eastbourne Borough Council will collaborate with East Sussex County Council on any future Traffic Management Schemes/Plans they may produce for the area.

### Monitoring and Revision:



The Council will monitor the Meads Conservation Area and review the appraisal on a regular basis, ideally no less than every five years.<sup>(vi)</sup>

**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.

**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.

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

## 10 Action by Residents

Residents, landlords and other relevant parties will be encouraged to read about the history of their area and its architecture, which makes up a significant part of the special character of the area and to participate in the preservation and enhancement of that character. Residents will be encouraged to seek advice from the Council's Conservation Officer.

## 11 Appendix A: Audit

### Statutory Designations.

There are no Scheduled Ancient Monuments in Meads Conservation Area, and no known evidence of any early settlements. Just seven buildings are statutorily listed (Figure 6, Appendix D):

- All Saint's Hospital and Chapel, Grade II\*.
- No. 10 Staveley Road, Grade II (listed as the former house of T H Huxley).
- No. 99 Carlisle Road, Grade II (listed for the completeness of its Edwardian interior).
- Meads Place, Meads Road, Grade II (a Georgian former farmhouse).
- Former stables and motor house at Trevin Towers, Gaudick Road, Grade II.
- Trevin Towers, Gaudick Road, Grade II.
- Gazebo in back garden of no. 1 Matlock Road, Grade II.

There are several locally listed buildings and structures within the Conservation Area

- The barn at what used to be Colstocks Farm (now St Andrew's School) in Meads Street.
- Stanton Prior, 71 Darley Road
- Caldecotts Follies, which sits behind Nos. 37 - 39a house on Darley Road
- An Edwardian Post Box located on the corner between Holywell Road and Dukes Drive
- A Victorian Letter Box located on the corner of Chesterfield Road and Darley Road
- A Victorian Letter Box, located on the corner of Upper Carlisle Road and Carlisle Road
- A Victorian Letter Box at Chatsworth Gardens
- A Victorian Letter Box, on the corner of Gaudick Road and Carlisle Road
- St Johns Parish Church Hall, 77 Meads Road

### Buildings that make a Positive Contribution to the Character and Appearance of the Conservation Area.

As part of this appraisal, and as recommended by English Heritage in their advisory booklet "Guidance on the Management of Conservation Areas", a number of unlisted buildings have been identified within Meads Conservation Area which are considered to make a positive contribution to the character or appearance of the conservation area. These are marked in orange on the accompanying maps (Figure 11-14, Appendix D).

These buildings are mainly late Victorian or Edwardian, and are good examples of the architecture of these periods, with original features including good quality external joinery, original materials, and period details. Some of the buildings may have lost certain features, such as their original windows or roofing materials, but have been included as “positive contribution buildings” because such changes are reversible and enough remains of the original features to make the building worthy of retention.

Owners of such buildings should be aware that their buildings, once so recognised, will have additional protection. The Council will ensure that all applications for their demolition, alteration or extension will be very carefully considered, and there will be an assumption that demolition will not be allowed unless the building is beyond the point of economic repair. A proposal for a replacement building, however, well designed, will not in itself be a reason for allowing the demolition of a positive contribution building.

### **Positive Contribution Buildings:**

#### **Duke's Drive**

Holywell Mount

St Beads School Main Building

Nos. 1-4

#### **King Edwards Parade**

South Lodge

#### **Chatsworth Gardens**

Nos. 1-7

#### **South Cliff**

Chaseley

#### **Mount Road**

Hydro Hotel

#### **Western Parade**

Beach Huts

Holywell Cafe

Structures in Holywell Retreat

#### **Cliff Road**

Nos. 4 - 10 (even)

**St John's Street**

Badger Court

Nos. 5 - 7 (odd)

Nos. 9a - 19 (odd)

Nos. 36 - 52 (even)

St John's Church

Robin Hill

**Bolsover Road**

Nos. 2 - 8 (even)

No. 14

Nos. 13 - 15 (odd)

Bolsover Court

**Buxton Road**

Nos. 9 -11 (odd)

Staveley Meads

Highmead Manor

Highmead Cottage

Buxton Lodge

No. 8

**Staveley Road**

Nos. 1 - 5 including 5a (odd)

7 Kent House

Nos. 2 - 6 (even)

Nos. 10 & 10a

Kepplestone

Staveley Court

**Chesterfield Road**

Nos. 1 - 7 (odd)

Stanhope

Warren Lodge

Courtlands

Nos. 11 & 11a

The Tiled House

Earley Dean

No. 2

Nos. 6 - 18 (even)

**Milnthorpe Road**

Nos. 1-11 (odd)

Nos. 2 - 34 (even)

**Dalton Road**

Nos. 1- 5 (odd)

Nos. 2 - 8 including 2a (even)

**Derwent Road**

Nos. 3-5 (odd)

No. 9

Nos. 12 -24 (even)

Nos. 19 - 21

**Darley Road**

Nos. 1 - 11 (odd)

Nos. 15 - 25 (odd)

Nos. 2 - 6 (even)

All Saints Hospital

No. 20

Nos. 24 - 28 (even)

Nos. 29 - 39 including 37a and 39a (odd)

No. 47

Queenwood (Brighton University)

Nos. 63 - 71 including 63a

### **Meads Street**

Nos. 2 - 54 including 48a (even)

Nos. 1 - 29 (odd)

Nos. 33 - 37 (odd)

Nos. 56 - 80 (even)

Nos. 45 - 87 (odd)

Nos. 88 - 98 (even)

St Andrews School (including associated buildings)

The Pilot Public House

### **Holywell Road**

Downs Edge

### **Holywell Close**

Nos. 1 - 16

### **De Walden Mews**

Nos. 1 - 20 including 6a and 6b

### **Matlock Road**

Nos. 1 -13 (odds)

Nos. 2 and 10 including 2a (even)

Matlock Barn

### **The Village**

Nos. 1 - 40

No. 6a

No. 18a

### **Coltstocks Road**

Spring House

Spring Cottage

## **Beachy Head Road**

Bodina House

Nos. 1- 10

Link Cottage

Broy

Beachy Rise

Miramar

Chesterton

Down Cottage

Downlands

Nos. 1 - 3 Stelvio Cottages

Nos. 19 - 23 (odd)

## **Meads Road**

The Coach House

Warrior House

Elstree

Nos. 67 to 75 (odd)

St Johns Parish Hall

Nos. 70 - 82 Wellsmead Park (even)

## **Gaudick Road**

Meads Place

Nos. 6 and 7

Trevin Towers

Nos 31 - 41 (odd)

Link Cottage

Bernersmede Cottage

## **Gaudick Place**

Nos. 1 - 5



**Carlisle Road**

Welkin (Brighton University)

Nos. 36 - 38 (even)

Moira House Girl School

Nos. 91 to 105 (odd)

**Upper Carlisle Road**

Moira House School

Nos. 6 & 8

Tennis Pavilion

**Paradise Drive**

Nos. 1 - 11 (odd)

**Link Road**

The Cottage

**Denton Road**

Nos. 2 - 4 (even)

Nos. 8 to 34 including No. 8a, 8b and 10a (even)

Hillbrow - main building

No. 3

No. 7

No. 11 - 13 (odd)

No.19 - 23 (odd)

**Neutral Contributors**

A number of buildings within the Conservation Area act as neutral contributors. These are often buildings, which do not contribute to the character of the Meads Conservation Area. However, their impact has been lessened by the buildings being set back from the main street scape and then vegetation and/or historic plot boundaries are used to screen the structure from the public realm.

Other buildings have been considered neutral because although they are not a positive contribution to the conservation area, their use of scale, materials and proportions are considered relatively in keeping with the elements, which form the appearance of the different character areas.

**Neutral Contributors Building**

**Duke's Drive**

St Bede's School Sports Hall

No. 5

**King Edwards Parade**

Fairmead

Kaola

**Raven Croft**

Nos.10 - 14

Nos. 15 - 22

**St John's Street**

Cumballa Court

**Bolsover Road**

Nos. 10 -12 (even)

**Buxton Road**

6 Croft House

**Staveley Road**

No. 2a

**Holbrook Close**

Nos. 1 - 7

**Chesterfield Road**

No. 2a

**Milnthorpe Road**

1 to 29 Milnthorpe Garden (odd)

No. 2a

**Derwent Road**

Nos. 2 - 10 including 2a (even)

**Darley Road**

27 Meads Gate

No. 49 Robert Dodd House and adjoining buildings

Nos. 41 - 43 Greynore

**Meads Street**

Nos. 54a, 54b and 54c

Nos. 31a, 31b and 31c

No. 41

**Matlock Road**

The Bungalow

**Beachy Head Road**

No. 9a

**Gaudick Road**

Berwick Court

Glynde Court

**Carlisle Road**

Bishopsbourne

**Link Road**

Youl Grange

**Denton Road**

No. 2a

No. 6a - 6b

No. 15 - 17 (odd)

**Negative Contributors/Features.**

Whilst the quality of the historic built environment in The Meads Conservation Area is generally very good, unsympathetic development in the past is evident in some locations. Additionally, some of the spaces between the buildings require improvement or further enhancement.

The following are considered to be "negative features" in the conservation area:

- Modern blocks flats or education buildings (e.g. *South Cliff Tower* in Bolsover Road, *The Moorings* in Meads Road, *Hillbrow* in Gaudick Road, *Castle Mount* in Carlisle Road, *Dolphin Court* in Cliff Road, *Milchester House*, Staveley Road)
- New housing which does not relate to historic plot sizes or to the scale or details of surrounding historic development (e.g. *Chesterfield Gardens* off Chesterfield Road, *Ravens Croft* off Mount Road, *Garden Mews* off Beachy Head Road)
- Poor quality pavements (e.g. Darley Road, parts of Meads Street)
- The use of non-traditional materials (e.g. extensions to *Hillbrow*, Brighton University, concrete roofs on terraces houses in Meads Street, aluminium windows at no. 11 Meads Street, uPVC windows in The Village)

### **Negative Contributor Buildings**

#### **Raven Croft**

Nos. 1 - 21 Ravens Court

#### **Cliff Road**

Dolphin Court

#### **St John's Street**

The Moorings

#### **Bolsover Road**

South Cliff Tower

#### **Buxton Road**

Nos. 2 - 4

Meadsway

Egerton House

#### **Staveley Road**

Milchester House

#### **Chesterfield Road**

No. 4 Chester Court

Nos. 9, 9a & 9b

Nos. 27 - 55 (odd) Chesterfield Gardens

Cliff House

### **Beachy Head Road**

Nos. 1 - 8 Garden Mews

### **Carlisle Road**

Castle Mount

### **Denton Road**

Hillbrow University - Associated Building and Sports Buildings

## **12 Appendix B: Glossary**

### **Architrave.**

Lowest part of the three main parts of an entablature, essentially a formalised lintel.

### **Arts and Crafts Movement.**

Late nineteenth century English movement that attempted 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.

### **Balustrade.**

Series of balusters forming a type of parapet.

### **Bargeboards.**

Boards (often decorated) above a gable.

### **Bay window.**

Rectangular (box), circular (bow), segmental or canted (angled) projection from a façade, largely filled with windows.

### **Brackets/bracketed eaves courses.**

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

### **Buttress.**

Exterior support projecting from the face of a wall and serving either to strengthen it or to resist the side thrust created by the load on an arch or a roof. In addition to their practical functions, buttresses can also be decorative features.

### **Cartouche.**

A structure or figure, often in the shape of an oval shield or oblong scroll, used as an architectural or graphic ornament bearing a design or inscription.

### **Corbel.**

Projection from a wall supporting an arch, beam, truss or parapet.

### **Cornice.**

Cornice forms the transition between the wall and the edge of the eaves above.

**Croquets.**

A croquet is a decorative element common in Gothic Architecture. It is in the form of a stylised carving of curved leaves, flowers or buds or that are used at regular intervals to decorate the sloping edges of spires, pinnacles or finials.

**Development Plan.**

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

**Dormer.**

From the Latin word *dormitorium*, meaning sleeping room. A window projecting from a sloping roof that usually lights a bedroom. Dormers are set either on the face of the wall or high upon the roof, and their roofs may be gabled, hipped, flat, or with one slope.

**Dutch Gable.**

Tall gable with sweeping curved sides, often ogees with volutes, crowned by a triangular pediment.

**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.

**Entasis.**

A slight convexity or swelling, as in the shaft of a column, intended to compensate for the illusion of concavity resulting from straight sides.

**Finial.**

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

**Fish-Scale Slates.**

Scalloped-edged decorative roof slates.

**Gable.**

Triangular section of wall at the end of a pitched roof, extending from the eaves to the apex.

**Georgian architecture.**

It includes several trends in English architecture that were predominant during the reigns of George I, George II, George III, and George IV (1714–1830). Neo-Palladianism dominated the first half of the period (c.1710–c.1760). The Palladian tradition exerted a powerful influence throughout the Georgian period. From the second half of the 18th century new archaeological discoveries in Greece and Italy led architects to draw freely from antiquity and other sources. Neoclassicism had for its principal exponents Sir William Chambers, Robert Adam, George Dance II, and Sir John Soane.

**Gothic Revival.**

Conscious movement that began in England to revive Gothic architecture, popular in Europe and North America from the mid eighteenth century and throughout the nineteenth century, especially in church and collegiate buildings.

**Keystone.**

Wedge-shaped block at the crown of an arch to consolidate the structure.

**Label moulding.**

Hood-moulding extending horizontally across the top of an aperture, returning downwards vertically and terminating in stops.

**Lined-and-ruled.**

Vertical and horizontal lines incised into render to create illusion of ashlar masonry.

**Modillion.**

An ornamental bracket used in series under a cornice, especially a cornice of the Corinthian, Composite or Ionic orders.

**Mullion.**

A vertical member, as of stone or wood, dividing a window or other opening.

**Oculus.**

A round window.

**Ogee.**

Upright double curve, convex at bottom and concave at top.

**Oriel Window.**

Oriel windows project from the wall and do not extend to the ground. They originated as a form of porch and are often supported by brackets or corbels. Buildings in the Gothic Revival style often have oriel windows.

**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.

**Portico.**

A porch with a roof supported by columns, often leading to the entrance of a building.

**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.

**Ridge crestings.**

Ornamental ridge cap fixed above the ridge of a roof.

**Spandrel.**

Plane between two arches in an arcade.

**Stage.**

Level changes in a tower.

**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.

**Tesselated.**

Tessellation or tiling of the plane is a collection of planar figures that fills the plane with no overlaps and no gaps. Tessellations are seen throughout art history, from ancient architecture to modern art.

**Tracery.**

Bars or ribs used decoratively in windows or other openings. The term also applies to similar forms used in relief as wall decoration (blind tracery), and hence to any intricate line pattern. The term is applicable to the system of window decoration developed in Europe during the Gothic period.

**Transom.**

Horizontal element across a window dividing the window-aperture into lights framed by bars forming the mullions and transoms.

**Turrets.**

Subordinate tower normally forming part of a larger structure, usually in the form of a rounded addition to the angle of a building, sometimes commencing on corbels at some height from the ground.

**Veranda.**

A porch or balcony, usually roofed and often partly enclosed, extending along the outside of a building.

**Vernacular-style.**

Style of architecture based on simple, indigenous and traditional structures following well-tried forms and types.

**Volute.**

Spiral scroll, there are usually four on the Ionic capital. It is also a distinctive element of the console and modillion.



## 13 Appendix C: Bibliography

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## 14 Appendix D: Maps

Figure 1: Meads Conservation Area

Figure 2: Character Area 1

Figure 3: Character Area 2

Figure 4: Character Area 3

Figure 5: Character Area 4

Figure 6: Listed Buildings and Buildings of Local Interest

Figure 7: Meads Street, All Saints 1899 OS Map

Figure 8: Meads Street, All Saints 1910 OS Map

Figure 9: Northern part Meads Conservation Area 1899 OS Map

Figure 10: Northern Part Meads Conservation Area 1910 OS Map

Figure 11: Audit Map, Character Area 1

Figure 12: Audit Map, Character Area 2

Figure 13: Audit Map, Character Area 3

Figure 14: Audit Map, Character Area 4