

WHITELEY VILLAGE

*CONSERVATION AREA
CHARACTER APPRAISAL AND
MANAGEMENT PLAN*



Whiteley Village



Whiteley Village

In partnership with



FORUM Heritage Services

This document has been designed and prepared by *Phillips Planning Services Ltd* in conjunction with *Context4D* and *Forum Heritage Services Ltd* on behalf of The Whiteley Village Trust.

July 2012

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Whiteley Village Conservation Area Character Appraisal & Management Plan

Foreword

This document has been commissioned by the Whiteley Homes Trust but forms part of a series of conservation area appraisals and management proposals prepared by Elmbridge Borough Council Planning Services.

Phillips Planning Services, Forum Heritage Services and context4D were appointed as heritage consultants to facilitate the project, organize exhibitions and co-ordinate and produce the Character Appraisal and Management Plan. The document has been produced by the heritage consultants appointed by Whiteley Village and Elmbridge Borough Council.

The designation, review, protection and management of conservation areas is part of the statutory duties of the Local Planning Authority, Elmbridge Borough Council. However, community involvement is essential in understanding the special nature and different issues for each individual conservation area. The exhibition and public consultation identified many aspects and issues and these were incorporated into the document at its initial draft stages. This document has been the subject of wider public consultation for a six-week period commencing on 24th October 2011 and comments received have informed the final document.

This guidance document will be a material consideration with regards to the implementation of the Elmbridge Local Plan as a basis for understanding the area, informing decision making, monitoring and management. It will be the subject of an ongoing five-year review providing the opportunity to take account of new planning policy as it arises. The document was considered and endorsed by the Elmbridge Borough Council Planning Committee on 12th July 2012 and by full Council on 18th July 2012. The document is available in PDF format on the Council's website www.elmbridge.gov.uk and to purchase in printed form from the Whiteley Homes Trust.

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Part I: Conservation Area Character Appraisal

1. Introduction

William Whiteley, founder of the London retail store of the same name, died in 1907, leaving a million pounds for the purchase of land and the erection of buildings to be used and occupied by “approved poor persons of either sex”. The result is Whiteley Village, a unique planned self-contained 20th Century Village Community situated just south of Walton at the centre of a 225 acre estate. The buildings, effectively almshouses, were designed by eminent architects of the period and retain many original features. It is of both very high architectural and historic regional and national significance.



Fig 01: William Whiteley 1831 – 1907

The layout of the village, the result of a design competition, was based on the winning design by an eminent architect, Frank Atkinson, whilst the individual buildings were designed by six architects (including Mr Atkinson). The aim of this was to present a combination of different styles in one harmonious group, avoiding institutional characteristics. All of the designed cottage style houses share the common Surrey vernacular materials of brick and tile and are statutory listed Grade II.

The plan of the settlement is octagonal and based on the principals of the Garden Suburb although it may have taken some influence from the Victorian ideal of improved conditions for the poor, with asylum and workhouse forms of the period taking on hexagon, square and octagonal plans. There are 8 main groups of houses within the octagon, each group enclosing a small green and separated by a wide avenue. The eight radiating avenues meet at a central monument to William Whiteley surrounded by a circular green.

H Inigo Triggs (1876-1923) was appointed in 1919 to plan and oversee landscape work within the village, particularly the levelling and laying out of courts, grounds and open spaces.

As stated in the original designation statement, the Garden Village is unusual in that it forms an entirely self-contained settlement but devoted entirely to the elderly. The Village itself is a self-sufficient community. Whilst there are similar undertakings elsewhere in the country, most notably the Bourneville Estate, Birmingham and Port Sunlight, Bebington (Liverpool), Whiteley Village is the most intact and well-defined and employed some of the most distinguished and accomplished architects of the period. To this end, Whiteley Village is a unique heritage asset of considerable national significance.

Whiteley Village is owned and operated by The Whiteley Homes Trust, a charitable trust, entirely for the benefit of its 500 or so elderly residents of limited financial means.

The Whiteley Village Trust owns all the infrastructure with the associated maintenance burden, including the metalled roads within the Village measuring in excess of 5 Km, and an extensive network of pedestrian pathways and woodland paths. With the exception of refuse disposal, the Villagers receive all their services directly from the Trust – these include water, gas, electric, foul and surface water drainage, roads, shops, churches, street lighting, library,

community hall, surgery, hairdresser and laundrette. The Village has its own library and community facilities are available to all Village residents within comfortable walking distance although many use mobility scooters to travel around. The Village provides a very pleasant and secure living environment for its residents who reside in a well designed settlement which is of a very high landscape and architectural quality tailored for their needs.

The Village is an integral part of the care infrastructure for the elderly in Elmbridge and Surrey. The vast majority of the 500 or so residents who occupy the cottages (average age 82) qualify and receive housing benefit. The small number of residents who do not qualify or claim housing benefit are of limited means, insufficient to maintain their independence without support. Whiteley Village is one of the largest providers of accommodation for older people in the Borough. It provides the equivalent of 24% of the sheltered housing stock for rent within Elmbridge Borough. Substantially all the admissions to the 114 bed care home are referred from the community outside the Village of which 60% are funded by Surrey Social Services. The Care Centre is a vital resource to Elmbridge. 30% of the extra care apartments in Huntley House are maintained for admissions referred by Surrey Social Services.

The Village has a wide range of Clubs and Societies established by, and managed, by the residents themselves. Whilst membership substantially comprises the residents of the Village, by implication competition and invitation involves the wider community beyond the Village boundary.

There is also a large number of other sports and recreational clubs and societies which make use of the Village's facilities. These include rugby, football and cricket clubs, childrens' nurseries and swimming clubs, angling, bee conservation, fine arts classes, cubs and scouts, guides and brownies, a hawking club and a carriage driving association. Whiteley is a "Village Settlement" not a gated community or patrolled environment. The churches, supermarket and Post Office are there to serve and are patronised by the wider community. The Village is on a scheduled bus route with bus stops around the Village road system.

Elmbridge Borough Council designated the Whiteley Village Conservation Area on 6th March 1979. Conservation Areas are designated under the provisions of Section 69 of the Planning (Listed Buildings and Conservation Areas) Act 1990. A conservation area is defined as "an area of special architectural or historic interest the character or appearance of which it is desirable to preserve or enhance". Section 71 of the same Act requires local planning authorities to formulate and publish proposals for

the preservation and enhancement of these conservation areas. Section 72 also specifies that, in making a decision on an application for development in a conservation area, special attention shall be paid to the desirability of preserving or enhancing the character or appearance of that area.



Fig 02: English Heritage Guidance on Conservation

The objectives of the document are as follows :

This document therefore seeks to:

- To understand the significance of Whiteley Village’s important historical, architectural and landscape assets and protect and enhance these assets through positive management
- To provide a long-term, evidence based, comprehensive approach to the planning of Whiteley Village as a firm basis against which future planning applications can be assessed
- To support the long term sustainability of Whiteley Village

- Define the special interest of the conservation area and identify the issues which threaten the special qualities of the conservation area (in the form of the “Appraisal”);
- Provide guidelines to prevent harm and achieve enhancement (in the form of a “Management Plan”).

Comparison of relevant timelines

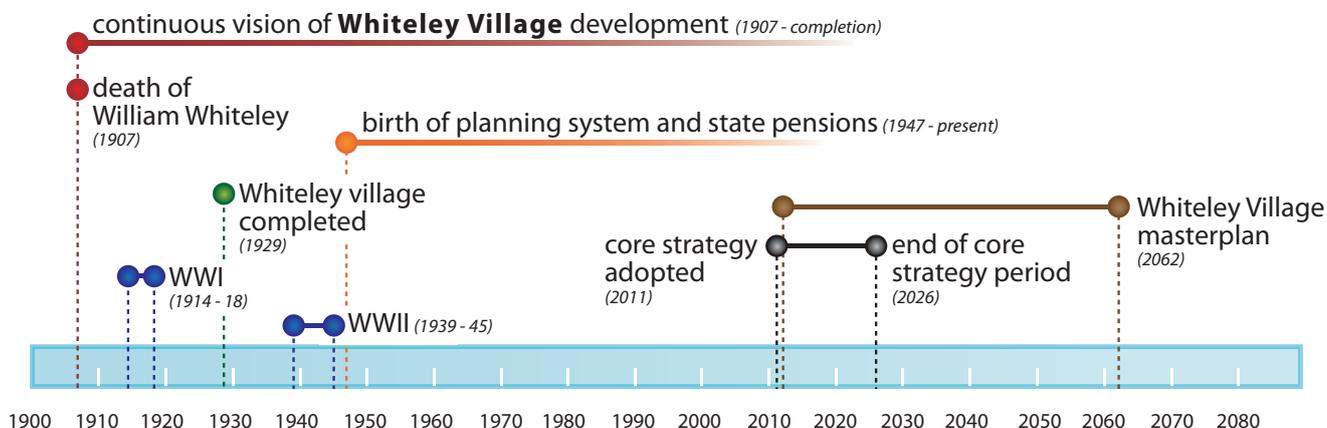


Fig 03: Comparison of relevant timelines

The original vision for Whiteley Village was created when William Whiteley's will was made public in 1907. The Village was largely complete by 1927, well before the birth of the planning system in 1947 and the welfare state in the post war years. Looking into the future, the time line for this document extends over the next 50 years which is much longer than that of the Core Strategy. The current adopted Core Strategy extends to 2026 although this obviously will be updated through various subsequent replacement policy documents. While the Village has a long and successful history of welfare provision, it will hopefully continue to do so for many centuries into the future. The principle aim of this document is to provide a comprehensive, long term approach to the future planning and conservation of the Village which will respect its past while providing for its future.

This document will also provide a firm basis on which applications for development within the Whiteley Village Conservation Area can be assessed. It should be read in conjunction with national legislation and policy (***The National Planning Policy Framework***). In addition it should be read in conjunction with the wider adopted development plan policy framework. These documents currently include:

(i) the Replacement Elmbridge Borough Local Plan 2000, Chapter 8 addressing the historic built environment. The management of conservation areas is covered by saved policies HEN 9, 11, 13 and 14;

(ii) the adopted Elmbridge Borough Council Core Strategy 2011.

(iii) Design and Character Supplementary Planning Document April 2012.



Fig 04: National Planning Policy Framework

Planning policy changes over time - please contact Elmbridge Council Planning Services for the most up to date policies.

2. Location and Setting

(a) Location

Whiteley Village lies approximately 2.5km south of Walton-on-Thames and 1.5 km west of the village of Hersham. Burhill Golf course lies to the immediate east and the area known as St George's Hill lies to the west.

(b) Boundaries

Three sides of the conservation area are defined by roads or lanes; to the north is Burwood Road and to the west is Seven Hills Road (B365). The eastern boundary is less well-defined to the north-east corner cutting across wooded areas but picking up a footpath and then following the more informal lane known as The Kings Drive. Approximately 10 metres north of Convent Lane (which forms the access to the former Burwood House, now the Notre Dame Preparatory School) a cast iron fence runs roughly east-west through this wooded area from the western boundary of the Burhill Golf Course back to Seven Hills Road.

(c) Topography and landscape setting

There is some level change within the developed sections of the village with the southern sections, particularly Drapers Crescent beginning to slope steadily away to the south at the edge of the developed part of the village. There is also some variation seen to the recreation grounds to the north-east. To the south of the developed sections of the village the land form is much more undulating but this level change is to some extent masked by the dense tree and vegetation cover which forms an attractive backdrop to the village.

To the north the landscape setting is more open with a series of green spaces lined by trees and used for recreational purposes; cricket, rugby and football pitches and other facilities.

The village is very much contained within its landscape setting and the topography and tree cover is such that there are no long views into the village other than glimpsed from the West and North Avenues.

(d) Geology

The underlying mix of clay and sands of the Bagshot Barton and Bracklesham Beds gives rise to the heathland character of this part of Surrey. To the immediate north and south of the area are the London clays laid over sand and gravel of the London Basin.

3. The Historical Development of the Village

(a) Historic Background

Whiteley Village lies on an area of former heathland with poor soils that were probably exhausted by the late Iron Age or Roman period. There is evidence from the landscape around the village of prehistoric activity and settlement with artefacts dating from the Palaeolithic period to the late Iron Age. Many of the finds recorded from the area come from St George's Hill to the west of the B365. On this low hill a multivallate Iron Age hill fort was constructed and ditches recorded to the south-west have been interpreted as possible Iron Age field systems. It is possible that the area of Whiteley Village was once a similar agricultural landscape.

Evidence for settlement into the Roman period is provided by finds of pottery and coins from St George's Hill and some Saxon or Norman pottery was also found in this area. It is probable that, due to the nature of the heathland, there was relatively little settlement in the area of the village during the medieval or post-medieval periods.

Through the 18th and 19th centuries the land formed part of the extensive Burhill Estate with the house set to the east of the village (presently forming part of Burhill Golf Course). This section of the estate was predominantly woodland set out in works undertaken in the 1860s by the then owner F T Bircham. This comprised principally Scots and Weymouth pines in addition to chestnut, oak, larch and Wellingtonia. At the time of purchase by the Trust in 1911 it had become heavily wooded and neglected with limited access due to the rhododendrons and other vegetation. However, an avenue of lime trees can be clearly seen on early maps and there was a large pond to the northern part of the site.

In 1911, part of the Burhill Estate (225 acres) between Weybridge, Walton-on-Thames and Cobham was purchased for £40,000 with the sole purpose of providing land for the development of Whiteley Village. The background to the purchase relates to the untimely death of the wealthy owner of a large Bayswater department store, William Whiteley, who was shot dead by a young man claiming to be his illegitimate son on 24th January 1907. William Whiteley was known as the 'The Universal Provider'. In his will Whiteley had specified that the then considerable sum of £1,000,000 be used to purchase freehold land.

'... as a site for the erection thereon of buildings to be used and occupied as homes for aged poor persons'.

To oversee the spending of funds and in accordance with instructions from William Whiteley eight Trustees, two of whom were his sons, Frank and William were appointed. Dissension over a suitable site on which to build hampered initial progress, and a number of possible locations, including Shirley Park, near Croydon, were considered before the heavily wooded Burhill Estate was chosen.

William Whiteley devoted considerable thought to the needs of the elderly when devising the proposed village. His will states that the site was to

'... be in as bright, cheerful and healthy spot as possible'.

Moreover, the buildings erected were to be of

'good and substantial character and of a plain and useful design and shall be well lighted, ventilated and drained and so placed as to be protected as far as possible from the north and east winds'.

Acting upon the advice of the newly-appointed consulting architect, Walter Cave, the Trustees invited six renowned architects to submit plans for the village layout. Those presented by R. Frank Atkinson were duly selected (Fig.05 – Atkinsons winning plan), but subsequently altered to such an extent that only the original octagonal layout of the village centre is recognisable today.

The Trustees instructed Walter Cave to design and build two single-storey 'Model Cottages'. These were built alongside the West Avenue approach to the village in 1913. These, however, were considered to be too expensive to build to this specification and too spacious for elderly occupants to be able to manage (in terms of cleaning etc.) and consequently the cottages built later were considerably smaller. The proposed accommodation comprised a living room with alcove bed recess, a scullery containing a gas stove, small bath and sink, a larder and a WC.

Walter Cave and six other leading architects; Sir Ernest George, Ernest Newton, Mervyn McCartney, Sir Aston Webb, Robert Frank Atkinson, Reginald Blomfield, three of whom had previously submitted plans for the village layout, were chosen to design the eight blocks of cottages which would form the octagonal village centre and provide homes for nearly 300 pensioners. In order to avoid an institutional appearance by encouraging variations in style, one block was entrusted to each architect, except Sir Ernest George, ARA, who, designed two of the eight.

Each of the eight 'sections', as they are still known today, were to comprise sixteen single-occupancy cottages, four two-storey cottages (one pensioner per floor), six double cottages (for married couples) and a nurse's cottage.

While the site was being cleared, essential services installed and road laid, the Trustees made plans for additional amenities and facilities. In addition to a church, village hall, library and a recreation ground, an infirmary, clubhouse, allotment gardens and a telephone exchange were proposed.

Building officially began on 21 July 1914, when the then Bishop of London, the Rt Hon and Rt Revd Arthur Foley Winnington-Ingram, PC, KCVO, DD, Chairman of the Trustees from 1907 to 1946, laid the foundation stone of the centrally placed monument to William Whiteley.

Work progressed rapidly during the early years of the First World War and, in 1917, application forms were sent to 376 pensioners following their response to an advertisement circulated by the Trustees. However, most of the 244 applicants who returned their forms failed to meet William Whiteley's definition of suitable villagers as being:

'persons of good character and of sound mind and not affected by an infectious or contagious disease and not having been convicted of any criminal offence and being male of not less than 65 years and being female of not less than 60 years of age'.

Preference was also to be given to:

'persons or the wives of persons who have been engaged in commercial or agricultural pursuits'.

On 10 October 1917, Miss Eliza Palmer, a retired nurse became the first resident villager. By the year end 42 pensioners were in residence.

A further pair of cottages were added to those along Combe Lane circa late 1920s. The Sanctuary was built in 1925 to the designs of M Aston Webb. The stable and coach house to Fox Oak was converted to residential accommodation and became Fox Oak Cottage in 1961.

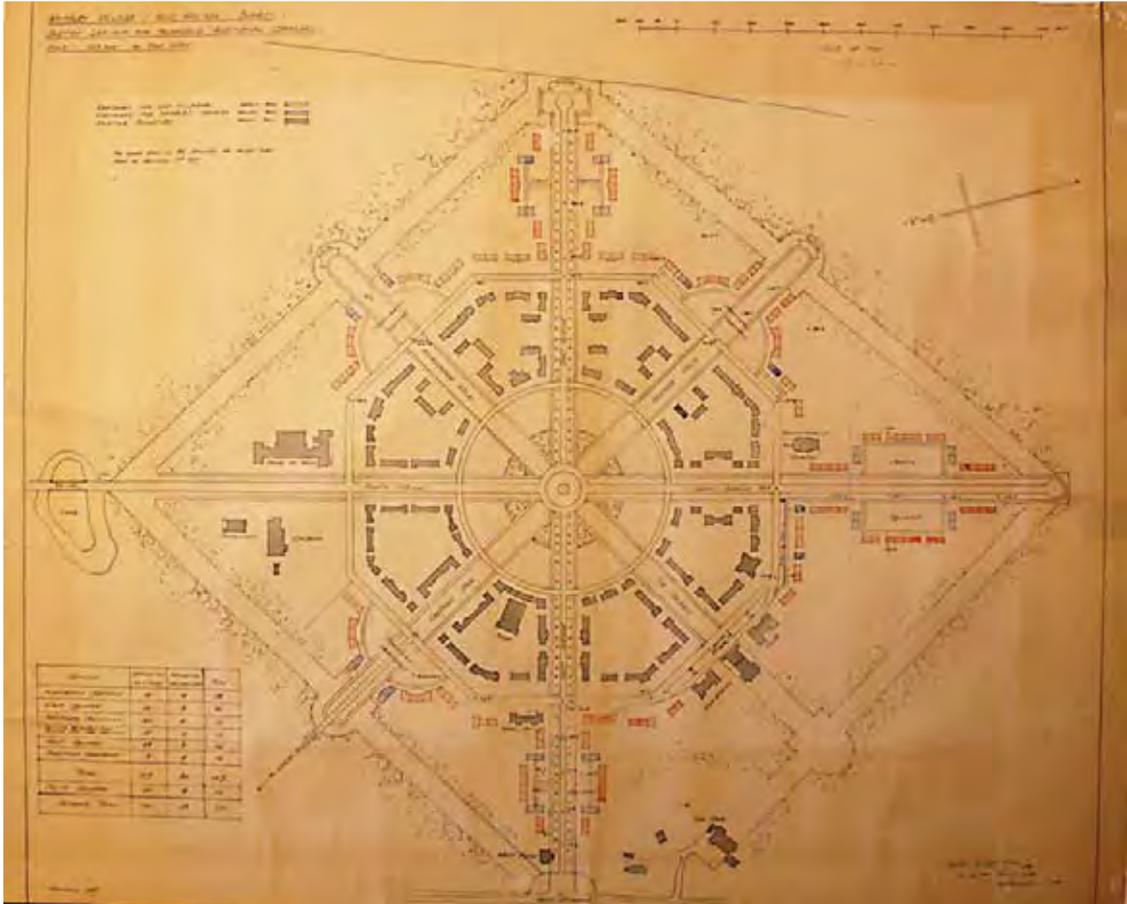


Fig 06: Sir Aston Webb proposals for extension to the village “as built” in 1927

Proposals to carry out the full plan as laid out by R. Frank Atkinson did not come to fruition. Alternative plans were drawn up by Sir Aston Webb in 1927 for a series of crescents and squares located around extensions to all of the Walks and Avenues and further cottages lining all of Octagon Road (Fig.06 Sir Aston Webb proposal). In all an additional 179 cottages (141 single and 38 double) were planned. This was begun with the building out of Chestnut Crescent (1928) to the north-west but the Trust ran out of funds to further develop the remaining cottages.

After his appointment in 1910 Inigo Triggs laid out a hierarchy of avenues and walks with Scots pine planted along the North and South Avenues and Limes on the East and West Avenue.

Fox Oak was sold to a private owner and is now separate from the village (c1963). Ingram House was constructed circa 1960s.

The last major phase of building within the village was in 2003/4 with the construction of Drapers Crescent and Huntley House both by Robert Adams Architects.

Fifteen houses in a private gated development now known as Fox Wood were constructed in 2005-6. This area was previously quarry workings. The development was to enable the part-funded repair of the statutory listed cottages within the village from funds received from the sale of the land to private developers.

(b) Archaeology

Although there have been some archaeological assessments undertaken in relation to development at Whiteley Village, these have only revealed a ditch of possible Bronze Age date and several of the trenches excavated did not encounter any archaeological features. As there are no known sites of archaeological interest within the conservation area no Area of Archaeological Potential has been defined but the nature of prehistoric activity within this area means that there is potential to encounter archaeological evidence of the early land use and settlement of the area. Any proposed development in the area will need to include appropriate measures to assess and, if necessary, protect or record the archaeological interest of the site. Advice from the Surrey County Council Heritage Service, the council's archaeological advisors, should be sought at an early stage.

4. Surviving Historical Features within the Conservation Area

(a) Summary of historical development

- *Through the medieval and immediate post medieval periods this area was open heathland with pockets of woodland to the edge of historic settlements of Burwood and Walton*
- *Part of 16th century hunting grounds*
- *The wider area experiences sub-division into a series of large estates at the beginning of the 18th century*
- *1726 - Mansion house built for Peter De La Porte, a London Thread Merchant creating Burhill Park*
- *Late 18th Burwood House constructed to south-east of present village*
- *Part of the Burhill Estate is purchased in 1911 for construction of Whiteley Village*
- *Competition to design Whiteley Village won by Frank Atkinson in 1912*

- *1917 - first residents arrive*
- *Further buildings added in the 1930s including the laundry and cottages to Combe Lane*
- *2003/4 first major development in the village since its inception with the construction of Huntley House to the north-east and The Henry Lucas Cottages to Drapers Crescent to the south-east*
- *Development of Fox Wood to the north-east corner of the conservation area in 2005*
- *Upgrade and extension of 80% of cottages to the present day (initiated 2004/5)*
- *Construction of the combined services building in 2009*
- *Conversion of Minor Buildings to private residential accommodation 2010*

(b) Street pattern and building plots

A number of factors have contributed to the distinct street pattern of the village which has a centrally placed octagonal plan form. The octagon plan forms an integral part of the winning competition plan for the village by R. Frank Atkinson (Fig. 05 – original R Frank Atkinson plan). The original plan was for a much larger village with a number of more conventional streets formed on the arms of the octagonal plan.

The formal, geometric octagonal plan of Whiteley Village with its radial avenues converging on the centre, derives from renaissance archetypes, which were re-interpreted by the designers of the Garden City Movement. Thus the plan reflects similar layouts of the type, for example the centres of Port Sunlight (1888), Letchworth Garden City (1903) and Hampstead Garden Suburb (1907). Indeed Ebenezer Howard, the founder of the Garden City Movement, proposed a diagrammatic version of this type of layout (Fig.07) - which he labelled the ward and centre plan, in his book "Tomorrow - the Peaceful Path to Real Reform", in 1898.

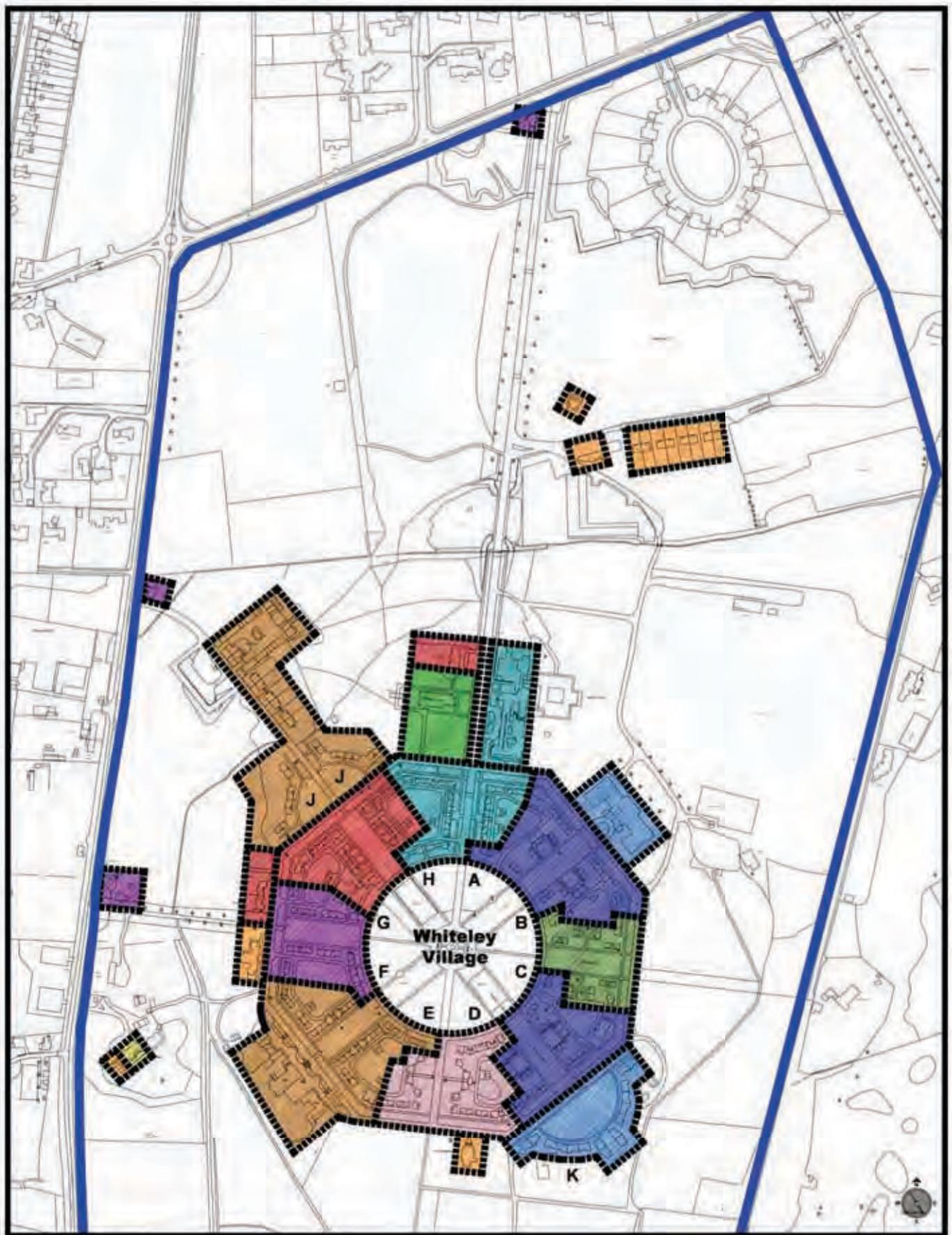
The location of the plan is also important as it takes advantage of the land form to this part of the conservation area. Further south, the terrain becomes far more undulating and a radial plan such as this would not be as successful or easily achieved. The area to the north along North Avenue was originally intended for development (see Fig. 08) which also explains the location of the present village. There is also the important lake and bridge 'entrance' to the village.

The distribution of buildings to the central core of the village is around the eight 'spokes' of the octagon with 'walks' springing diagonally from the north-south axis and 'avenues' set along the north-south and east west axes. Buildings are set to face onto the avenues and walks and also to Octagon Road which forms the outer perimeter and Circle Road forming the inner circular roadway. This network of roads form eight open perimeter blocks known historically and presently as Sections. The sections are labelled 'A' to 'J'.



Fig 08: View looking towards Combe Lane from North Avenue. This area was originally allocated for development in the Atkinson plan (see Fig. 05)

Part of the intentional character of the village is the tension between a rigid and uniform street pattern producing a very defined public and private realm and setting up a series of local and extended views to buildings, monuments and out to the landscape setting and the variation to the sections produced by the use of different architects for each section (with the exception of Sir Ernest George who designed buildings for more than one section). Fig. 09 (named architects on plan) provides an overview of the sections of the central core and other buildings and the architects responsible for the designs of buildings within them.



Scale 1:1000

WHITELEY VILLAGE - ANALYSIS OF ARCHITECTS WORK

- | | | |
|--|--------------------------------------|---|
| ROBERT ADAM ARCHITECTS (Section K: 2003-4) | REGINALD BLOMFIELD (Section H: 1914) | M. ASTON WEBB (Combe Lane Cottages & Laundry (c1901); Sanctuary (1924); Chestnut Crescent (1929); EMBE Office (1937)) |
| R. FRANK ATKINSON (Section F: 1914) | SIR ERNEST GEORGE (Section A: 1914) | HALSAY RICARDO (Fox Oak 1886) |
| SIR ASTON WEBB (Section E: 1915) | ERNEST NEWTON (Section B: 1914) | WALTER TAPPER (Church of St. Mary: 1912) |
| WALTER CAVE (Section G: 1914) | MERVYN McCARTNEY (Section D: 1914) | |

Fig. 09: Architects Named Plan



Fig. 10: The street pattern and formal and informal planting combine to give a very strong structure and framework to the townscape

The street patterns and relationship of formal and informal spaces is, in-part, defined by the setting out (and often retention) of mature street trees, shrubs, hedges and forest trees forming part of the wider setting. This helps define key routes and streets (Fig.10 - street patterns) and further emphasises the close relationship the village has with its surrounding landscape.

Combe Lane to the north of the village core provides access to Combe Lane Cottages. The cottages built circa 1920 are laid out in four pairs set back from the lane in generous garden plots which stretch around the sides of the pairs giving a sense of spatial quality and setting. This grouping of houses is prominent in views from North Avenue (Fig.11 – Combe Lane) on approaching the village from the Burwood Road (north) entrance.



Fig 11: View looking towards Combe Lane from North Avenue. This area was originally allocated for development in the Atkinson plan (see Fig. 07)

5. The Character and Appearance of the Conservation Area

(a) Summary of townscape features

- *A strong defined plan with a clear hierarchy of public and private spaces*
- *A legible plan centred on the monument to William Whiteley (to the centre of the octagon)*
- *Consistent single storey scale with prominent rooflines to built form*
- *Well defined corner buildings (sometimes two storey) to key routes*
- *Survival of pre-village trees woven into the village plan*
- *Tree groups softening the townscape in places and maintaining a picturesque character throughout*
- *Away from the village centre, smaller key groups of buildings or individual buildings in landscape settings*
- *Gates and gate lodges strongly define the entrances to the village*

The modest and consistent scale of the cottages to the village is one of the most striking characteristics of the village core. This is combined with the strong definition of the 'Avenues' and 'Walks' with built form which funnel views along the building line in each case (Fig. 12 - The Avenues). Views to the William Whiteley monument to the centre of the octagonal plan help with the legibility of the plan as does the emphasis on the vista north-south through the village which means that some orientation can be retained in what can be a somewhat confusing plan initially given its regularity. This is also helped by landmarks such as the village hall closing the vista along The Green (one of the 'walks') (Fig. 13 - Village Hall) and the church and Whiteley House defining and partially enclosing North Avenue upon entering and leaving the village to the north.



Fig. 12: Built form funnels views along the 'Avenues' and 'Walks' (View looking towards Circle Road along 'The Green')



Fig .13: Aston Webb's village hall successfully terminating the view south-west along The Green

Within the village core, the progression of spaces through the picturesque grouping of houses to form small courts (Fig.14 – grouping of houses) and strongly define corners and edges to roads, 'avenues' and 'walks' along with the use of cupolas and chimneys to define the roofline help orientate the visitor and provide townscape interest throughout the village. The quality of the townscape is reflective of the individual quality of the built form (by various renowned architects) combined with their careful placing within the original plan layout concept by R. Frank Atkinson.



Fig. 14: Some houses are grouped in small courts, such as shown here to north-west side of Hornbeam Walk

The survival of trees pre-village are an important aspect of the townscape quality of the village. These are seen as individual trees of some considerable importance in terms of landmarks and in their role of providing a sense of scale to the built form and helping define open spaces within the village. In addition, small and larger groups particularly inside Circle Road surrounding the monument, to the more private semi-enclosed greens within each 'Section' and on a wider landscape basis form part of the dense green edge to the village core throughout. These individual trees and tree groups are of considerable significance and have high evidential, historic and aesthetic value.

Away from the village core, the townscape aspects of the character of the conservation area are related to the grouping of buildings within their landscape setting (for example the prominent Combe Lane Cottages), the attractively laid out small houses to the south-east of Minor Buildings (Fig. 15 – Chestnut Avenue homes) and the recently completed large detached houses forming a distinct group at Fox Wood, although the latter are only glimpsed from the public realm.



Fig. 15: Cottages to the south-east of Minor Buildings, Chestnut Avenue

To the boundary of the village generally (and the conservation area), the gates, gate piers, screens and lodge buildings perform an important townscape role of defining the principal entrances to the village and are part of the processional routes into the villages.



Fig. 16: A glimpsed view of the Grade II listed Fox Oak, taken from Foxoak Hill (Seven Hills Road)

Fox Oak is a large Grade II listed house in private ownership on the western boundary of the village. It is within the conservation area and historically performed an important role of offices and administration building at the formation of the village between 1912-19. It is glimpsed from Seven Hills Road through the grand gates and gate screen to the roadside and similarly from the grounds of Whiteley Village (Fig. 16 – Fox Oak gate entrance.) Its townscape importance lies in its carefully considered relationship with the tree lined site and its generous open grounds to the south-east. It is intentionally separate from the village and reads as a small country house within its own grounds.

(b) Current activities and uses

Whiteley Village is home to some 300 elderly persons and exists as a fully functioning village with shop, clubs, village hall and church. In addition, there are the other uses which relate to the running of the village as a charitable organisation caring for elderly and very elderly people; the Estates Office, hospital and accommodation for employees of the Whiteley Trust many of whom live on site.

Further to the accommodation and functional buildings run by the Trust, there are private dwelling houses; Fox Oak set off Seven Hills Road to the western edge of the conservation area. This house, designed by Halsay Ricardo and Grade II listed pre-dates the village and despite a period in use as offices for Whiteley Village (which included an extension designed and built by Sir Aston Webb is now returned to private ownership and does not form part of the village. The stables to Fox Oak were converted to the Wardens accommodation c1961 (although conversion from stable to Fox Oak Cottage may have occurred previous to this).

Fox Wood is a development of 15 houses to the north-east corner of the conservation area and was constructed in 2005. They do not form part of Whiteley Village. The land was sold by the Trust to enable the repair of the statutory listed cottages in the village.

Various sports clubs; rugby, cricket and football use the sports fields to the north of the village. Presently, the former laundry building is used for changing facilities and has an extension to the east which is used for a pre-school nursery.

There is an Estate works building and stores complex to the south of Combe Lane.

The functioning of the village and the presence of a strong community spirit responds directly to the aims of the founder William Whiteley. The social cohesion of the village and village life and how these relate to and are integral to the layout and planning of Whiteley Village is an important part of its special character and significance.



Fig. 17: View along one of the Avenues towards the William Whiteley Monument which sits at the heart of the octagonal village plan

(c) Focal points, views and vistas

The plan of the village has intentionally set up a series of punctuations in the townscape which enhance legibility and provide focal points for short and long views through the village. The monument to William Whiteley by Sir G Frampton (set on its stone plinth) is located at the centre of the village. The north axis is accentuated by the presence of larger

buildings on the edge of the octagon and the vista created by the line of beeches along North Avenue which leads straight to the monument (Fig. 17 - William Whiteley monument).



Fig. 18: View along The Green terminated by the Village Hall



Fig. 19: The church is often glimpsed through trees



Fig. 20: There are often glimpsed views through archways between groups of buildings



Fig. 21: Other buildings and local landmarks are glimpsed through gaps between houses (cupola to houses fronting North Avenue)

Elsewhere there are surprisingly few planned terminated vistas with the most significant and successful view being that along 'The Green' terminated by Sir Aston Webb's Village Hall perhaps one of the most memorable and well considered buildings in the village (Fig. 18 – view along The Green)

Elsewhere, views are more picturesque in their composition and often comprise glimpses, either through trees, such as those from the village towards the church (Fig. 19 – view towards the church) or glimpses from one space to another; generally through archways (Fig. 20 - archways) or gaps (Fig. 21 - gap through buildings) through or between buildings respectively.



Fig. 22: View looking south-west along Hornbeam Walk towards Circle Road

Retention of existing forest trees and planting of other large species along the avenues when the village was built began to cause problems by blocking light to the cottages. In the 1960s some trees were removed along with many shrubs and this opened up the vistas and views that are seen today.

Views characterised by their open aspect would include those looking east from North Avenue across the open recreation grounds. These are informal views but give a sense of openness juxtaposed with those to the village which are often enclosed and fore-shortened. Of particular note are the views across the lake (from the lakeside) towards the bridge which are open but designed to add to the sense of a planned landscape to the village core and its edge.



Fig. 23: North Avenue looking north from the William Whiteley monument

(d) Open spaces, landscape and trees

In terms of open space, there are three distinct types of open space. That to the north is recreation space, and it is used for cricket, rugby and football. There are a series of grassed areas some enclosed by trees. The cricket ground, (along with pavilion designed by M Aston Webb) is the most prominent and open of these spaces and forms part of the processional route to the village from the north entrance (along the beech lined North Avenue).

In contrast the formal open spaces within the village are contained and strongly

defined by built form. These comprise a series of walks; on the diagonal axes of the octagon and to the east-west axis. They are wider than the avenues and grassed with some trees (some mature) and shrubs (Fig. 22 – Hornbeam Walk). The Circle Road defines the inner edge of the houses within the octagon, and the space between the road and the William Whiteley monument is made up of four quarters those to the north and south are divided by the Avenues (Fig. 23 - Circle Road). These areas retain a significant number of trees, some are well-wooded; for example between North Avenue and Hornbeam Walk. This adds to the sense of bringing the wooded landscape right into the heart of the village.

The village plan was designed in a series of semi-private green spaces within each section, with the houses set around the perimeter. The original landscape plan indicated they all had different designs. Presently their role is more functional with tarmac spaces for cars, and purpose built pavilion buildings which house district heating systems, recycling and storage areas for gardening equipment (Fig. 24 – Pavillion buildings). There are also mature trees in most of these spaces. These greens are permeable with paths and archways leading between each of the sections but they read as semi-private spaces and no longer have an openness or highly landscaped character to them.

To the south, west and east of the village core, there are the informally landscaped grounds of the village. This area is heavily wooded throughout (with the exception of the grounds to Fox Oak) and there are remnant survivals of rides (Fig. 25 – wooded areas to south, west and east), footpaths and vistas which date from pre-village arrangements relating to the Burhill Estate. The dense mature tree cover which includes some specimen trees such as Sequoia forms a significant green backdrop to the village. There are very few open spaces within the conservation area either to the village core or elsewhere which are not strongly defined by trees or the presence of trees forming green edges. For further detail see figure 74 and the assessment of Area 7: Strawberry Hill and environs.



Fig. 24: Well-designed pavilion buildings located within semi-private greens enclosed by housing groups

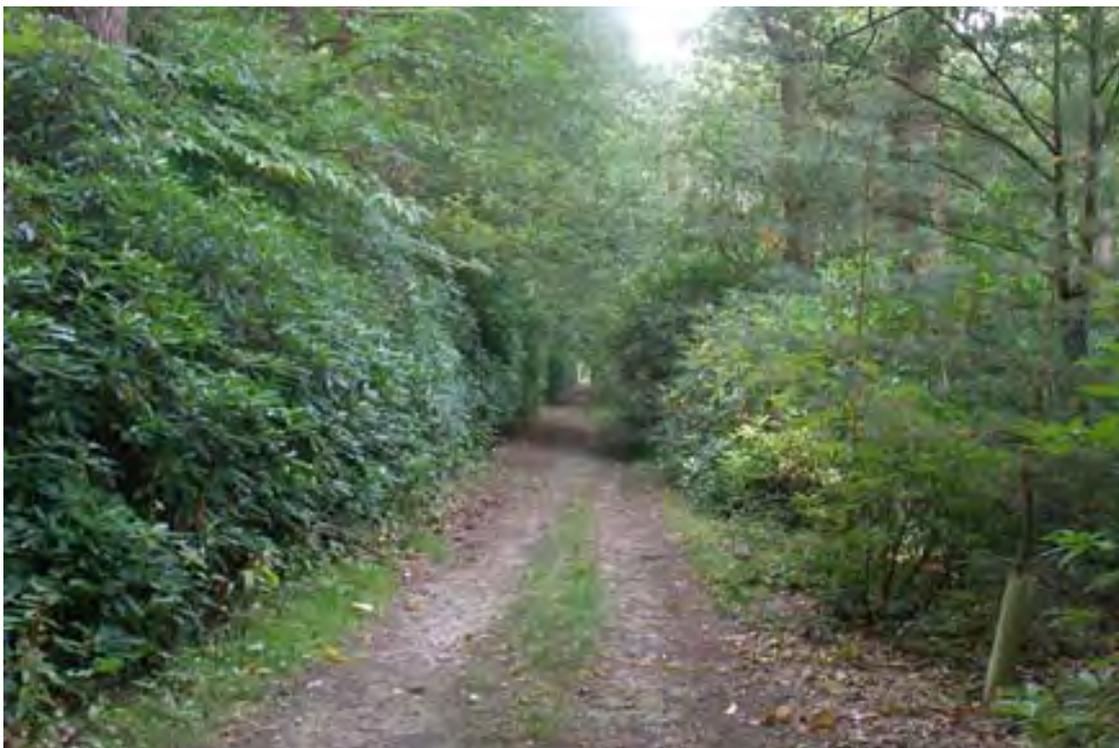


Fig. 25: Well-defined footpath through the wooded southern area of the conservation area (a possible eighteenth century landscape feature?)

(e) Public realm: Floorscape, street lighting and street furniture

There are relatively few cars (the ratio is approximately one car to every three residents) and car movements within the village which make the roads pedestrian friendly spaces. Tarmac is used for roads with gravel dressing to principal routes. Kerb lines are low and unobtrusive and footpaths are a mix of tarmac and gravel. With the choice of materials, there has been an attempt to retain a semi-rural feel to the village with hard surfaces secondary to landscaped spaces particularly the grassed front gardens and verges which border the roadsides

(Fig. 26 – road dressing and footpaths).

Some of the service areas within the Sections are less successful where tarmac has been used for parking areas and individual spaces. In these cases the width of the carriageway was dictated by access requirements of emergency vehicles and hence in places tend to appear dominant. (Fig. 27 – individual parking spaces).



Fig. 26: Wide grass verges and street trees soften the public realm



Fig. 27: Tarmac surfaced areas for car parking on some courtyard spaces within the village

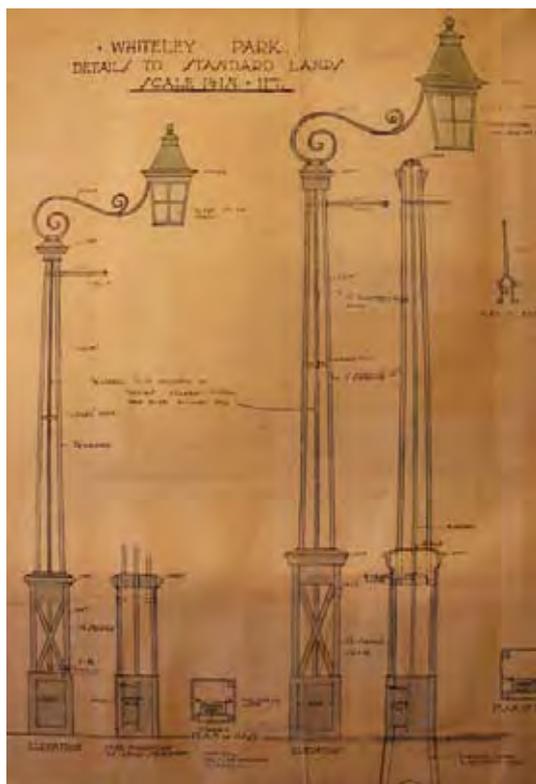


Fig. 28: Original drawings for the S-curve lamp standard (the designs of Walter Cave) seen throughout the conservation area

The street lighting to the entire village is of particular historic and architectural significance. All cast iron lamp standards are the same throughout the conservation area. The design comprises a square framed base with diagonally framed basket top carrying four-legged tapering standard. The lantern has a decorative finial carried on a doubled scroll-work S-curve arm. They were designed by Walter Cave (Fig. 28 – original street light drawing) the consultant architect to the village. Each one is individually Grade II listed (Fig. 29 - street lighting). In addition, most bracketed lights to buildings were also designed by Walter Cave. Some cast iron lamp standards have been replaced to an agreed design



Fig. 29: An example of the Grade II listed lamp standards (to the designs of Walter Cave)

where the originals could not be repaired. (see Appendix 4)

There are various designs of bench throughout the village; some cast iron and some timber. Some are memorial benches and so have special significance to the families of people to which these benches are dedicated.

Signage within the village has been kept to a minimum but comprises a series of low finger posts with green road and directional signs for Avenues, Walks and Octagon and Circle Road.

6. Character Areas

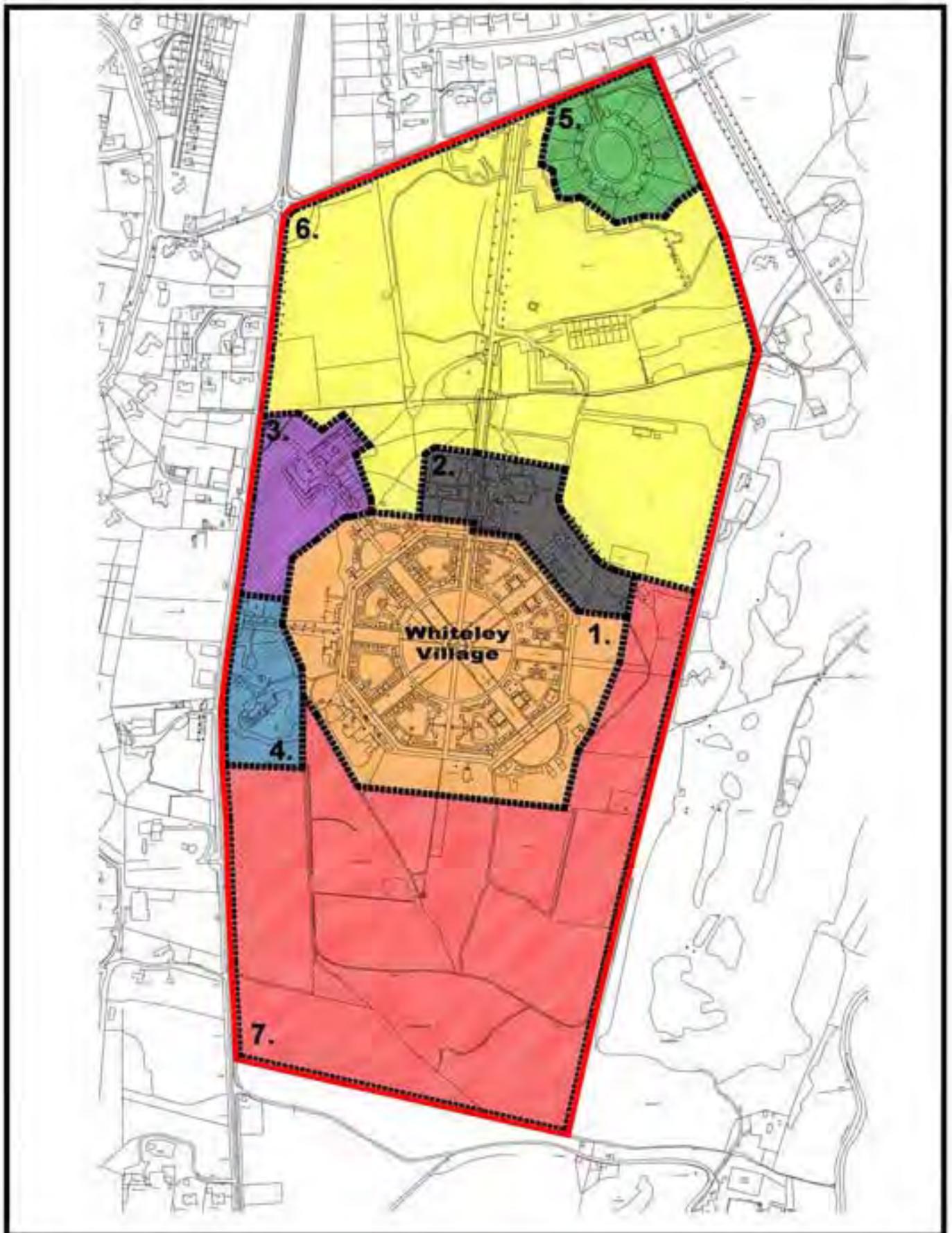
Conservation Areas are designated for their special character, but within the area there will be zones which are varied but contribute to the whole. It is important to define these 'sub-areas' known as character areas and provide a clear understanding of the defining elements making up the character of a particular part of the conservation area. This leads to a more useful and comprehensive document in terms of the protection and management of the conservation area.

When using this document it is important to note that in all cases the transitional areas between defined character areas are also important. Character areas often overlap.

It should be noted that whilst seven sub-areas have been identified, it is also important to appreciate the cohesion to the whole conservation area, which should always be considered when addressing the character of the Whiteley Village Conservation Area. (Fig.30 - Character Areas)

Area 1: Village core (the octagon)

This sub-area forms the main area of built form within the conservation area. Its character is derived from the intentional rigidity of the octagonal plan of the village core. This is juxtaposed with the variation in architectural design produced by allowing different architects to design different styles of house for each of the eight Sections. This variation is striking and very picturesque as it produces a series of local views made up of countless combinations of building styles but all rigidly constrained by the plan, use of materials which is of an intentionally limited palette and the scale which is predominantly single storey with steeply pitched roofs, but two storey to Circle Road which helps strongly define this open space (Fig. 31 - Circle Road).



WHITELEY VILLAGE - CHARACTER AREAS

- | | | | |
|---|--|---|-----------------------------------|
|  | VILLAGE CORE "THE OCTAGON" |  | FOX WOOD |
|  | HUNTLEY HOUSE, WHITELEY HOUSE,
4 ST. MARKS CHURCH |  | SPORTS GROUND & NORTHERN APPROACH |
|  | MINOR BUILDINGS |  | STRAWBERRY HILL & ENVIRONS |
|  | FOX OAK & WESTERN ENTRANCE | | |





Fig. 31: There are two-storey houses fronting Circle Road which help enclose the formal central open space

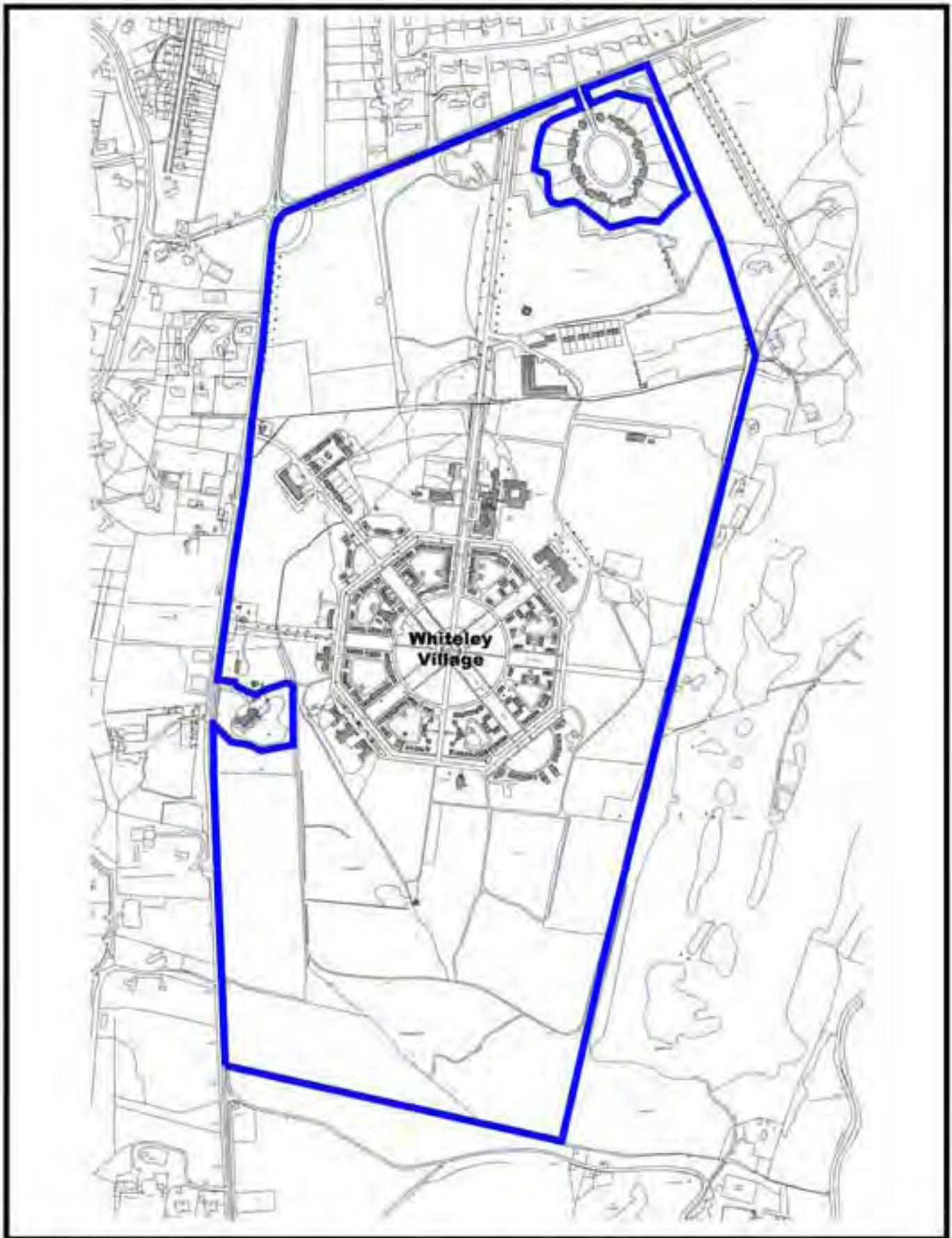
The consistency of the scale of buildings to groups with some corners and the inner road – Circle Road emphasized and accentuated by two storey accommodation (usually historically the nurses quarters to the corners) is an important part of the character and appearance of this part of the conservation area. Building lines are important in terms of clearly defining the line of axis within each Section. They are frequently set back along Avenues and Walks to provide a small open courtyard of semi-private space. The cottages are grouped in such a way as to provide strongly defined streets (Fig. 32 - street view) but are rarely found in groups of more than four cottages as the spaces

between individual cottages and groups, including archways, footpaths and small gaps are important to retain the sense of spatial quality and permeability of the village plan.



Fig. 32: The grouping of cottages has been very carefully considered throughout the conservation area

Each of the Sections – the spaces formed between Avenues and Walks are defined by a loose perimeter block of cottages (Fig. 33 – Block Plan). They front each of the roads or walks which form its edges. However, the plan is further complicated by each of the opposing sides of a Section forming a mirrored plan of the opposite Section. This is not always appreciated on the ground but is evident from the plan and perceived on the ground as cohesive street layouts which have clear identity. The best appreciation of the cohesiveness of the plan is seen to the North and South Avenues within the Octagon and to The Green with its south-western end terminated by the Village Hall.



WHITELEY VILLAGE PLAN - LAND OWNERSHIP



AREA UNDER WHITELEY HOMES TRUST OWNERSHIP



Fig. 33: Whiteley Village Land Ownership Plan



Fig. 34: Architectural style of cottages

In terms of the grouping of buildings, of equal importance is the enclosure of Circle Road on its outer edge by the eight varied Sections of cottages all at two storey to emphasise enclosure to this space. Here, despite the view interrupted by trees in places, the observer is able to appreciate the diverse character of the cottages architectural styles juxtaposed with each other in a single view or series of views (Fig. 34 - architectural style). This variation is very attractive and picturesque achieving what was envisaged by the consultant architect Walter Cave who suggested using different architects for each of the Sections. In doing this he was able to achieve a variation in design and use of materials very much representative of an organically grown traditional English village. This was an intended result of the exercise and forms a vital part of the character and appearance of this part of the conservation area.

A further key grouping of buildings within this part of the conservation area is that of the Village Hall, Village Club and The Manse. These buildings perform very important roles in relation to the administration of the village. They are distinctive for their scale being noticeably larger than the cottages due to their uses. They form a group which strongly defines the south-western edge of the village core.



Fig. 35: The notable use of grey headers with red brick dressing to The Manse

The predominant materials throughout are a red/orange handmade brick and red/brown handmade clay tiles. There is much variation to the use of these materials and they are joined in places by stone dressings and features –such as columns, keystones, string courses and cappings. But the use of stone on the domestic buildings never dominates the overall impression of traditionally brick built cottages. (What is used for great effect to give some variation, patterning and texture to the walls are grey coloured headers and to a lesser extent stretchers.) These are seen to entire areas of brickwork (for example to the Village Hall and The Manse – Fig. 35 - building material) and for string courses (Fig. 36 - string courses) and individually to give

variation to a wall in Flemish bond (Fig. 37 - Flemish bond). Fletton brickwork is sometimes used to the rear of cottages which were not intended to be seen. Of particular note is the innovative and characteristically period use of tile and tile creasing for eaves details, brackets, and air vents (Fig. 38) (Fig. 39 – twisted columns). Timber joinery to windows, doors and other features such as eaves detailing and cupolas is generally painted white although there are some notable exceptions.



Fig. 36: String courses or banding of grey brick (note ventilation detail)



Fig. 38: Ventilation detail



Fig. 37: Flemish gables in Flemish bond brickwork



Fig. 39: Twisted columns to the Estate office are a highly decorative and notable feature of this building

A key part of the complex character and appearance to the village core are numerous and often developing views throughout this part of the conservation area. Cottages are often seen in the context of the wider composition of buildings and spaces. It is rarely possible to see any one set of cottages in isolation with the exception of Chestnut Crescent or Drapers Crescent which are set off from the Octagon and can be viewed as a cohesive group. Elsewhere there is always a backdrop of built form relating to the adjacent Section. This complexity across Sections is then juxtaposed by the formal vistas set up along the Avenues and Walks, but even here it is possible to, in places, glimpse through an arch or

look between cottage groups. It is this complexity and juxtaposition set up by the geometry of the plan and the careful placing of buildings which gives the village such a rich, complex and sensitive character.



Fig. 40: The Grade II listed William Whiteley monument within its open setting

The monument to William Whiteley at the very heart of the village plan is of particular local note (as well as nationally recognized as a Grade II listed building) (Fig. 40 - William Whiteley monument). Of particular importance to the history of the village are the houses known as Model Cottages to the junction of Octagon Road and West Avenue (Fig. 41 - Model Cottages). These were the first cottages built on the site to the designs of Walter Cave but were considered to be too expensive and impractical for the elderly residents. They are of a markedly different character to the rest of the village using a harling type render as opposed to brick to the upper section of the projecting gables and a large projecting oriel type

bay window. They are also considerably larger than the subsequent cottages that were built although ironically those houses have now been extended in the late 20th century as they were considered too small and did not provide a minimum standard of facilities.



Fig. 41: Model cottages to the junction of Octagon Road and West Avenue (note their scale and use of materials)

The survival of Scots Pine particularly inside Circle Road which pre-date the village are of considerable local significance. Sadly, some are showing signs of decay and may need to be replaced in the near future.

Negative features

- *Poorly designed street signage*
- *Some encroachment onto gardens by paving slabs, garden ornaments and fencing*
- *Poorly located hedging and trees which obscure designed views (Fig. 42)*
- *On-street parking of cars*



Fig. 42: Poorly located hedging to the south-east end of Heather Walk

Area 2: Huntley House, Whiteley House and St Mark's Church

This sub-area lies to the north and north-east of the octagonal village core and comprises a series of buildings which are distinctive for their scale, use and the way in which they add emphasis to the northern entrance along North Avenue into the village.

Whiteley House, Huntley House and the chaplaincy are all two storey but with large and prominent steeply pitched roofs accentuated by the use of large chimney stacks and projecting gabled and hipped roof bays. These buildings strongly define the edges of North Avenue and north-eastern section of Octagon Road. Their scale and grouping is distinctive from the rest of the village and there is an institutional character to these buildings (Fig. 43 - Whiteley House). Whiteley House has been extended since inception

(in 1933 by M. Aston Webb) and also has later alterations to its south elevation undertaken in the 1960s.

Whiteley House, the chaplaincy and the church of St Marks form an important group defining the northern entrance to the village core. Huntley House is set some distance from Whiteley House but is visually linked by its scale, bulk and the way it addresses the street frontage. Huntley House terminates the views looking north-east along Hornbeam Walk and in this respect forms a grouping with buildings to the village core although the difference in scale is very clear.



Fig. 43: Whiteley House designed by Sir Aston Webb (extended in 1933 by M. Aston Webb and further altered in the 1960s)

Red brick and clay tile are used for Whiteley House and Huntley House. The former makes much use of grey 'burnt' headers in addition to grey stretcher brickwork which forms panels and bands of alternating brickwork. Huntley House makes notable use of an English Garden wall bond where the bands of headers are a darker colour giving variation to the brickwork on the facades (Fig. 44 - Whiteley House and Huntley House).

The church of St Mark and the former mortuary (to the west) are rendered brick with stone dressings and the chaplaincy is roughcast with stone dressings. These buildings form part of a very small group of buildings within the conservation area which are not predominantly brick. The variation in materials to this part of the conservation area sets these buildings (particularly the church and chaplaincy) apart from the village core. The use, and particularly the colour of the render to the church cleverly gives the impression of stonework.



Fig. 44: Huntley House – notable use of English bond in red and grey brickwork

The church is glimpsed from the Village core through trees completing the picturesque illusion of an English medieval village church. The buildings help funnel and define important views into the village core and out along North Avenue.

There is a well-designed bus shelter outside the church. Ingram House was built in the 1960's (Fig. 45) as a temporary home for residents rehoused while their cottages were upgraded. It was only ever intended as a temporary measure. Its pitched roof was added later.



Fig. 45: Ingram House

Negative features

- *The former mortuary building is in poor repair with some cracked and missing render*
- *Parked cars are often seen to line the road adjacent to Whiteley House and the chaplaincy (along North Avenue)*

- *There is some unnecessary standard highways signage to Octagon Road*
- *Ingram House is of a poor quality in design and material terms¹*

¹Ingram House was built in the 1960s as a temporary home for residents rehoused whilst their cottages were upgraded. It was always only intended as a temporary measure. Its pitched roof was added later in response to concerns raised regarding the design by the local planning department at the time.



Fig. 46: Photo of converted service yard buildings

Area 3: Minor Buildings

This area historically comprised the service buildings to the village. Accommodation for staff, stabling and cart shed, stores, a gas meter house and electricity sub-station enclosing a works yard. The houses which line the north-east side of Chestnut Avenue were designed by Aston Webb as were the other Minor Buildings as they were described historically and are still known presently. The buildings enclosing the works yard have been converted to private residential retirement accommodation (Fig. 46 - completed converted Minor Buildings). They are required by legal agreement to be occupied by residents who are over 50 years of age. The intention is to integrate the converted units into the

village despite them being in private ownership. Approval has been gained for very sheltered accommodation to the south-west side of Chestnut Avenue. This 'u' shaped building will sit opposite the former works yard and along with the present Minor Buildings will strongly define this part of the roadside.

The buildings are generally two storey in this part of the conservation area but their massing and scale is broken up by the use of low eaves lines and sweeping gables to the roadside (Fig. 47 - cottages to south east).



Fig. 47: Cottages to the south-east of the Minor Buildings, Chestnut Avenue

The cottages and works buildings to the north-east side of Chestnut Avenue form a group of some considerable historic and architectural quality. (Fig. 48 - cottages and works buildings) They reflect much of the architectural details, handling of scale and massing and use of elements such as the chimney to break up the rooflines and provide interest to the streetscene. These buildings are one of the few examples of a group of unlisted buildings within the conservation area which nonetheless make a considerable contribution towards the historic character and appearance and are an integral part of the history of the development of the village.

The use of render to the cottages is a significant departure from the brick seen to much of Whiteley Village Conservation Area and gives this part a distinctive character. The variation of materials, however, does emphasise the different role these buildings had within the original concept of the village and visually sets these houses and the works buildings beyond apart from the village core. Roofs are clay tile with large wide red brick stacks. Exposed rafter feet are a characteristic of the buildings enclosing the former works yard.



Fig. 48: View looking north-west along Chestnut Avenue - cottages and Minor Buildings form a significant group

Negative features

- *Low level close-boarded fencing to the front boundaries of the cottages to Chestnut Avenue are in places poorly maintained and mis-matched*
- *The area suffers from on-street parking*



Fig. 49: West Lodge gate piers and screens form a significant group of Grade II listed buildings

Area 4: Fox Oak and Western entrance

This area comprises the private residence known as Fox Oak, its former outbuildings, now converted to residential accommodation known as Fox Oak Cottage (also the residence of the village Warden) and West Lodge, entrance gates, gate piers and screens. This area is somewhat dislocated from the village core due to the landscaped tree belts between the core and the western entrance and the separation of Fox Oak from the village due to its private residential use.

The scale of buildings to this part of the conservation area varies. Fox Oak is a two storey house but on a grand scale with much emphasis on the roof structure and in particular a series of massive chimney stacks which dominate the roofline of the house and are the principal element presently seen from the public realm.

West Lodge by contrast similar to its northern counterpart is a modest two storey cottage scaled building set back from the roadside with a backdrop of woodland. The wrought iron gates, brick gate piers and decorative wrought iron screens to Fox Oak and the similar but cast iron screens and gates to the west entrance are notable in terms of scale.

The gates, screens and West Lodge form an attractive group of listed buildings (all Grade II) and strongly define the western entrance to the village (Fig. 49 - West Lodge gates).

Fox Oak is constructed of red brick in stretcher bond with timber-framing to gables with pebble-dashed infill and a clay tile roof with five large brick chimney stacks. Fox Oak Cottage, West Lodge and the gate piers are all red brick.

There are glimpsed views to Fox Oak from Seven Hills Road and from the grounds of Whiteley Village. The house sits very much as a single building in a set-piece landscape which includes terracing of brick walls to the garden front (Fig. 50 - views to Fox Oak). The views into the village are untermiated along the West Avenue on approach from Seven Hills Road and mostly obscured by the avenue of Lime trees to either side of West Avenue.

Negative features

- *Signage to the gates and gate piers of the west entrance is poorly designed and located*



Fig. 50: Glimpsed view to Fox Oak from the grounds of Whiteley Village



Fig. 51: View from Burwood Road towards Fox Wood

Area 5: Fox Wood

Fox Wood was constructed c2005-6 and comprises 15 private dwellings set off Burwood Road to the far north-east corner of the conservation area. This area was formerly part of Whiteley Village. The development was undertaken as a form of enabling development to fund the repair of statutory listed cottages within the village.

The development comprises large detached two storey houses set on an elliptical road plan with a landscaped tree-covered area to the centre. The houses front the roadside and define the elliptical plan. Houses also enclose and flank the single point private entry and exit route which is then closed to Burwood Road with gates. The entrance is set back from Burwood Road and the only public views are closed by houses No.1 and 15 flanking the entrance.

The houses are constructed in a style that is intended to reflect that of the cottages of Whiteley Village. However, the large houses of Fox Wood have a scale more related to Fox Oak, the private house on the western boundary of the village and now in private ownership. Materials are high quality with handmade bricks, stone detailing in places and machine finished clay tiles.

There are only limited views to the houses principally from Burwood Road (Fig. 51). There are glimpsed views to roofs from the edges of the recreation ground but these houses are generally very well screened by tree-cover from the village itself.

Negative features

- *The access road to the automatic gates separating the houses from Burwood Road has a very urban feel contrasting with other more informal entrances from Burwood Road including that to the main (north) entrance to Whiteley Village*



Fig 52: The former Laundry, a well-designed building in an open setting

Area 6: Sports grounds and northern approach

Much of this sub-area comprises planned and unplanned landscaping to the north of the village core. Built form includes the semi-detached houses to Combe Lane, the former laundry building at the entrance to Combe Lane, the pavilion to the cricket ground and the brick road bridge across the lake. The recently completed (2009) combined services building forms a long low 'L' shaped range to the south of Combe Lane and is partially obscured by tree cover and a change in level at this point.

The buildings to this part of the conservation area are mostly two storey. They are generally set to the line of Combe Lane and form a well-defined edge to the cricket pitch. The pavilion is a prominent building to the south-west corner of the cricket pitch. Its original thatch roof has been clumsily replaced by shingles given the building a top-heavy appearance.

The houses to Combe Lane and the laundry form a significant group of buildings which make a positive contribution towards the character and appearance of this part of the conservation area. The chimneys in particular provide a strong vertical emphasis to the houses and punctuate the skyline in extended views from North Avenue and the cricket pitch. This is then echoed in the long double height windows to the former laundry building at the western end of Combe Lane (Fig. 52). All of the buildings are set against a backdrop of mature trees, with the sycamore and sweet chestnut to the rear of the laundry being particularly prominent on the skyline.

The predominant material remains red brick, in Flemish bond with some variation to the colour in some headers giving a mottled effect to the brickwork in places. Decorative panels of render painted white sit between ground and first floor. Large steeply pitched roofs are plain clay tile and uninterrupted by rooflights or dormers giving a uniform and coherent appearance to the group. The former laundry is red brick and clay tile, and the joinery is painted white. Unfortunately the cottages have lost their original windows and now have uPVC replacements. The originals were sliding sashes set in groups of twos and threes. The pavilion (plans are dated 1927 in the Whiteley Homes Trust Archive) is weatherboarded with a shingle roof. The original design was thatched (Fig. 53 - original pavillion design)

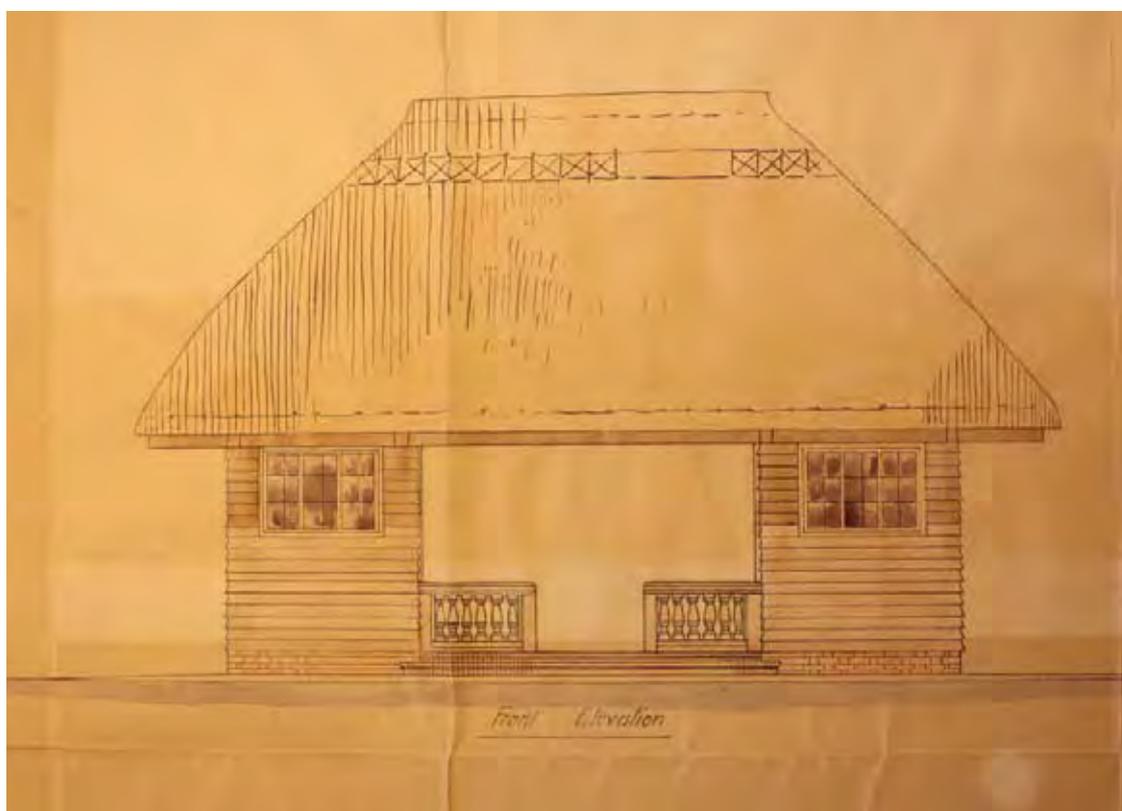


Fig. 53: The original designs for the pavilion which sits to the edge of the cricket pitch adjacent to North Avenue showing the proposed use of thatch for the roof material



Fig. 54: A picturesque view looking towards the bridge which takes North Avenue across the lake

There are important views looking south along North Avenue towards the village core. The beech trees to either side of the road accentuate and funnel this view into the village. There are open views across the cricket pitch towards Combe Lane with the houses and laundry on the defining the edge of the open space. The long low roof of the recently completed combined services building (constructed in 2009) is seen beyond the laundry. The open character of these views is a key part of the approach to the village which by contrast is a very closed with designed foreshortened views, terminations and street enclosure. There is a very well-designed picturesque landscape view of the bridge as it crosses the lake from lakeside. The series of low arches are

reflected in the lake producing a very pleasing effect (Fig. 54 - designated viewpoint across lake).

The pavilion is a notable building of considerable local significance and given its open setting is prominent in views on approaching the village. It would benefit from re-instatement of its original thatch roof covering.

Negative features

- *Poor condition of the roof covering to the pavilion (originally thatched)*
- *Poor condition of the road surface*
- *Poor quality and condition of the fencing surrounding the cricket pitch*
- *Poor design quality and condition of the garaging to the eastern end of Combe Lane*
- *The laundry building is in a poor condition and is in use for storage*

Area 7: Strawberry Hill and environs

This sub-area is entirely landscape orientated with only two structures; the woodland shelter (designed by Sir Aston Webb and Grade II listed) and the cast iron fence marking the southern boundary to Whiteley Village. This part of the conservation area is undeveloped. Historically, it formed part of the wider Burhill Estate and remnant features such as walks and rides and some specimen planting remains. The area was intended to be partially developed with the change in levels used to provide a key location for the church set in an elevated position and axially north-south with the octagon.

The area is now managed woodland and comprises a series of wide and narrow footpaths, deer glades and ponds. There is a nicely varied degree of tree growth and coverage. Trees include Sweet Chestnut, Oak, Birch, Rowan, Sycamore, Alder, Scots Pine, Cherry and Hornbeam. The area is rich in wildlife but carefully managed to maintain a balance of tree coverage and vegetation. Mosses and grass make up the smaller footpaths with some of the wider paths comprising exposed earth. The paths leading (converging) to the woodland shelter from the north and south-east are more designed and appear (from earlier maps) to be some of the only features existing prior to the inception of the village and incorporated into the village design.

The woodland shelter sits to the edge of a cleared woodland glade at the junction of converging footpaths. The most striking feature of the structure is the twisted columns of tiles to each of the four corners of the square plan. The structure was originally thatched (the thatch was in place in 1984 when the shelter was added to the statutory list). This has been replaced with shingles. There is a cast iron fence demarking the southern boundary of the village. This is partially collapsed in places. This fence replaces an original oak boarded fence and is likely to be post-war in date.

The view south to the woodland shelter from the village core has been obscured by trees.

This part of the conservation area is important to the setting of the village core. The mature trees that form the northern edge of this character area provide a green backdrop to the developed core of Whiteley Village. This space is also a valuable amenity space for village residents and is well-used by dog walkers. Benches are provided for stopping and resting in addition to the built-in benches to the woodland shelter.

Negative features

- *The woodland shelter is obscured from view by trees (this is a management issue with the preference at present for the shelter to be obscured from views as this is considered to be a deterrent to would-be vandals)*

7. The Buildings of the Conservation Areas

(a) Architectural styles and detailing

Whiteley Village is a unique architectural insight into the early twentieth century period with building designs from some of the most important and nationally renowned architects of this time. The architects which were invited to submit designs for cottages which were eventually built were R. Frank Atkinson (who also won the design competition for the village plan – see Fig. 05 (see page 8)), Walter Cave (also consultant architect to the Trust), Sir Aston Webb, Reginald Blomfield, Sir Ernest George, Mervyn McCartney and Ernest Newton. Their importance and national standing is reflected in the statutory listing (at Grade II) of all buildings attributed to these architects within the village. This relates to the vast majority of buildings within the conservation area.

The general style of architecture is derived from the popular Arts and Crafts movement which was moving into its most prolific period in the early part of the 20th century. The movement was a reaction against the de-humanisation and mass production of industrialized Britain. The basis for this style was the craftsmanship exhibited by the English builder and an honesty in the use of natural materials. The essence of the style was the faithful replication of traditional features such as leaded timber windows with wrought iron frames, pegged frames to windows and doors, and the use of handmade bricks and tiles. These features were considered to belong to the vernacular. They were borne out of buildings which had developed organically from the use of natural materials and the constraints and opportunities that this provided. This was primarily reflected in the general use of large steeply pitched roofs of clay tile or thatch and very large chimneys – reflecting their importance in the medieval and early post-medieval house as the focus of the house and status symbol. These principles led to the development of the styles which became known as Vernacular Revival, Old English and Queen Anne Revival. All of these styles are seen at Whiteley Village and it is the juxtaposition and mix of these architectural styles which gives the village such a unique and important architectural character. The village is a snapshot in architectural time capturing the pre-war revival of craft skills and use of natural materials.

Despite a strong cohesion to the character and appearance of the built form not least because of the base palette of materials; red brick and clay tile and the consistency in scale, there are key characteristics which distinguish the particular character of each Section within the village core. The following is a summary of the key characteristics and a brief outline of the work of the architects outside Whiteley Village providing a sense of their national significance.

Section A:

Sir Ernest George
(1839-1922)
(refurbished in 2005-2010)

Served as president of the Royal Institute of of British Architects (1908-10). Amongst his better known works; Southwark Bridge (1921), Golders Green Crematorium and houses for the Cadogan Estate in Chelsea and Kensington. His pupils included Herbert Baker and Edwin Lutyens.

Key characteristics of Section A:

- Tall decorative red brick stacks
- Predominantly arched entrances
- Projecting red brick quoins
- Courtyard groups
- Casement windows

Section B:

Ernest Newton
(1856-1922)
(refurbished in 2005-2010)

Apprentice to Richard Norman Shaw (1873-76), a founder member of the Art Workers Guild (in the 1880s). Ernest Newton was president of the RIBA (1914-17). In 1918 he received the Royal Gold Medal for Architecture. A significant portfolio of private houses in Kent and other commissions most notably in Bromley (to the High Street) and other parts of south-east London.

Key characteristics of Section B:

- Tall mostly plain chimney stacks
- Dentil cornice to eaves
- Diamond pattern motifs in vitrified brickwork
- Casement windows
- Projecting red brick quoins

Section C:

Sir Ernest George
(refurbished in 2005-2010)

Section D:

Mervyn MaCartney
(1853-1932)
(refurbished in 2005-2010)

See section A for resume

Key Characteristics of Section C:

- Tall decorative chimney stacks
- Sash multi-pane windows
- Projecting red brick quoins
- Arched brick openings
- Plain eaves
- Dutch gables

Mervyn Edmund Macartney was articulated to Richard Norman Shaw. He became a Fellow of the Society of Arts and an Honorary Corresponding Member of the American Institute of Architects, was a founder member of the Art Workers' Guild, and edited the Architectural Review from 1906 to 1920. He served as consulting architect to Durham Cathedral, and as Surveyor to the Dean and Chapter of St Paul's Cathedral from 1906 to 1931. Worked on buildings (for example South Library, Islington) and houses in London and Kent.

Key Characteristics of Section D:

- Sprocketed eaves
- Mix of transom and mullion timber casement windows
- Arched entrances
- Generally (comparatively) lower chimneys but with corbelled tops
- Brick string courses, imposts and keystones in places

Section E:

Sir Aston Webb
(1884-1930)
(not refurbished to date)

Perhaps the most prolific and successful architect of the group, he worked in partnership with Ingress Bell (1836–1914). They designed numerous public building including the Victoria Law Courts in Birmingham (1886). Towards the end of his career Webb was assisted by his sons, Maurice and Philip. He served as RIBA President (1902–1904). He received the Royal Gold Medal for Architecture in 1905 and was the first recipient of the American Institute of Architects Gold Medal in 1907. His more famous works include the remodelling of The Mall façade of Buckingham Palace (1913) and the main building for the Victoria and Albert Museum (1891).

Key characteristics of Section E:

- Use of vitrified bricks for main facades
- Grouped sash windows
- Parapets hiding eaves line
- Large brick external stepped chimneys
- Recessed porches
- Twisted columns formed from tiles
- Tile creasing and detailing to brickwork (for vents etc.)

Section F:

Robert Frank Atkinson
(1869-1923)
(not refurbished to date)

Atkinson served his apprenticeship in Liverpool before opening an office in London in 1901. He collaborated with American architect Daniel H Burnham on the designs for Selfridges in London. Atkinson designed the Adelphi Hotel in Liverpool for the Midland Railway Company. He was the winning architect in the competition to design Whiteley Village (see Fig. 5 – the winning plan for the village) and despite some changes to his original plan, the distinctive octagonal core was built and remains intact today. Atkinson also designed the three lodges to the west and north entrances of the village.

Key characteristics of Section F:

- Plain chimneys
- Sprocketed eaves
- Stone keystones
- Plain large casements (with principle windows grouped as three lights)
- Recessed porches

Section G:

Walter Cave
(1863-1939)
(refurbished in 2005-2010)

Walter Cave was articled to A. W. Blomfield and set up his own practice in 1889. As Surveyor to the Gunter Estate in Brompton, he laid out the model estate at Tamworth Street, Fulham. In addition to the work at Whiteley Village, he built several fine Arts-and-Crafts houses (two of which are mentioned by Muthesius in *Das Englische Haus* (1904–5)). Other work includes the Beaux-Arts inspired frontage of Burberry's in the Haymarket, London (1912).

Key characteristics of Section G:

- Very deep eaves
- Dormers cutting eaves lines
- Projecting red brick quoins
- Canted bays
- Tall chimneys
- Balconies
- Casement windows
- Courtyard plans (to some)

Section H:

Reginald Blomfield
(1856-1942)
(refurbished in 2005-2010)

Articled initially to his Uncle, Arthur Blomfield, he left his office to set up independently and was associated with amongst others Mervyn Macartney and Ernest George (with whom he set up a furniture design business). He was an admirer of the work of Norman Shaw and helped co-found the Art Workers Guild (he was their first Honorary Secretary). He designed a large number of private country houses across mostly London and the south-east and a number of significant commissions for war memorials including the Belgium War Memorial (Victoria Embankment) (1917) and Ypres (Belgium) Menin Gate (1922).

Key characteristics of Section H:

- Segmental pediments
- Venetian 'type' windows
- Classically inspired cupola
- Casement windows
- Arched entrances
- Shouldered external chimney stacks
- Plain eaves
- Tall plain chimney stacks

Section J:

M Aston Webb
(1880-1939)
(refurbished in 2005-2010)

Started his architectural career working for his father Sir Aston Webb (see Section E). Most notable local works in this country are The Guildhall, Kingston upon Thames, Surrey (1935) and Bentalls department store, Kingston upon Thames (1935).

Key characteristics of Section J:

- Parapets
- Copings to verges
- Grouped sash windows
- Recessed porches
- Tall plain, slightly projecting chimney stacks

Summary of Architectural detail

One of the most striking aspects of the architecture of the village is the coherence of the core despite sometimes subtle or overt differences between Sections. One of the reasons for this is the consistent use of the roof –always steeply pitched and forming a significant part of the elevation (Fig. 55 - coherence of core architecture) and the use of large brick chimney stacks to define individual buildings or groups (Fig. 56 – brick chimney stack), creating a rhythm to the blocks and visually link groups together. Windows are intentionally small – on a cottage scale but with a variation between casements and sashes, with sashes mostly used to imply a more formal or administrative use, such as Whiteley House or The Manse.



Fig. 56: The chimney stack is a visually prominent and architecturally significant element throughout the conservation area



Fig. 55: The roof is a very prominent and important element in the design of the cottages to Whiteley Village



Fig. 57: Articulation of the façade with gables, parapets, raised verges and chimneys are an integral characteristic of the buildings within the village

There is a very high degree of attention to detail throughout with pegged timber frames to windows and timber-framing forming archways, the use of brick tiles for twisted columns, a deep soffit detail and vents to walls.

Pediments, Dutch gables, parapets and arches are used to vary the façade treatment (Fig. 57 - façade treatment variation) and house are often linked by arched screens or carriageway type arches.



Fig. 58: Cupolas to either side of one of the principal routes through Whiteley Village



Fig. 59: The pyramidal plan and use of a finial to accentuate this corner building is very effective

In addition to chimneys, cupolas, weathervanes and finials are also used to enliven the roofscape and provide emphasis to certain building groups (such as those lining the principal routes (Fig.58) and those to corners (Fig.59).

The name of the architect is recorded on a green plaque placed on the corner building to each of the Sections (Fig.60).



Fig. 60: The name of the architect responsible for the designs within each Section is recorded on green plaques



Fig. 61: The massing of the Village Hall is broken up by the use of brick bands to the façade



Fig. 62: A variation to the colour of the brickwork denotes different elements of the plan on a domestic scale

The use of brick bonds and varied colour through bricks in addition to grey headers and stretchers in blocks of brickwork, bands and individual bricks adds variety to the designs and breaks up larger areas of brickwork. This is seen to great effect on the Village Hall (Fig. 61) and on a domestic scale. (Fig.62)

To much of the village the key to the architectural success of these buildings is their simplicity and attention to detail (Fig.63). The use of materials, the detailing of window and door openings, the selection and use of bricks and brick bonding to emphasise features and the consistency within groups of linking features such as chimney detailing are all integral to the overall picturesque architectural composition.



Fig. 63: A simplicity and honesty to materials is evident throughout the conservation area

Beyond the core of the village the consistent quality of built form is maintained in the houses and former laundry to Combe Lane. Here the chimneys are a strong design feature and link the houses visually. To Chestnut Avenue, the Minor Buildings and cottages form a very picturesque group helped by the sweeping white gables of the houses which are reminiscent of the work of various architects of the time and is seen to other developments

nationally; Letchworth Garden City, Port Sunlight and Hampstead Garden suburb in particular. They formed the blueprint for huge numbers of derivatives in the suburban extensions of English towns and cities.

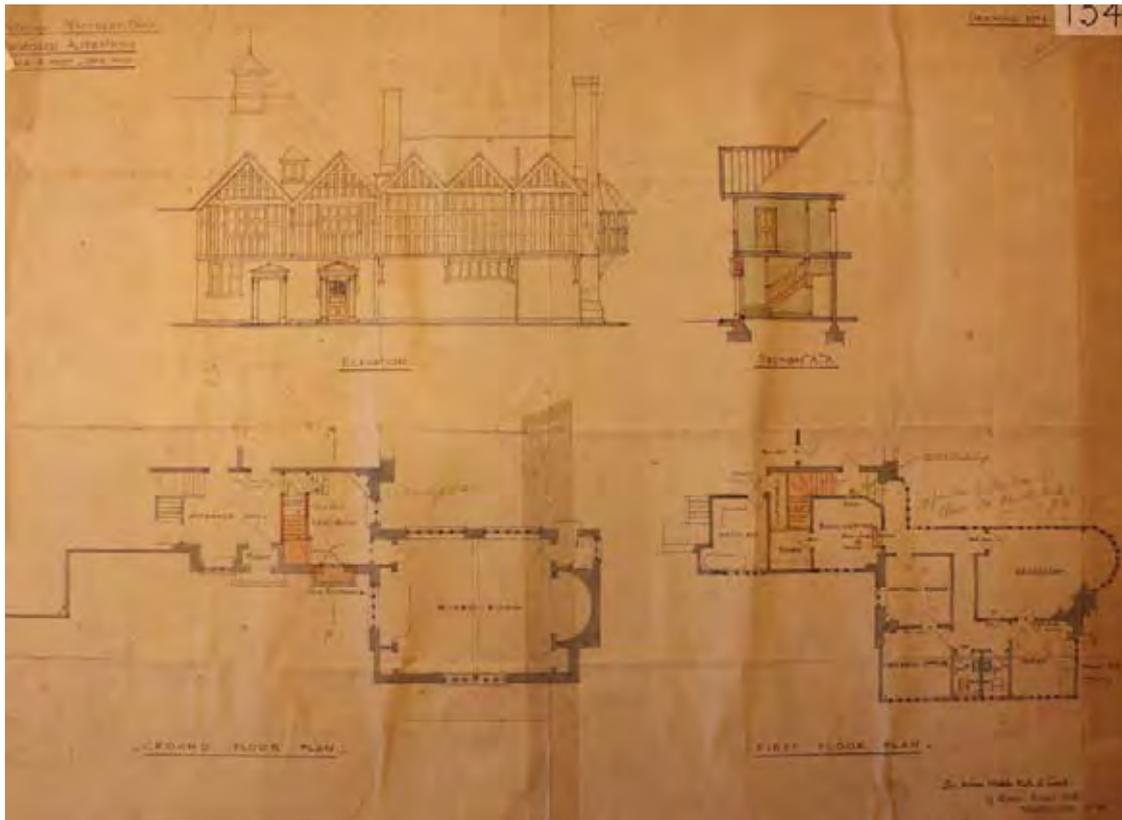


Fig. 64: Plans showing the proposed extension to Fox Oak (by Sir Aston Webb c.1916)

Fox Oak (c1886) by Halsay Ricardo is a large house built by the architect for his brother. The house is a good example of the Vernacular Revival style utilizing timber framing for the gables and five tall chimney stacks, strongly defining its roofscape. The house was sensitively extended by Sir Aston Webb c1916. He added a wing containing a Board Room to the ground floor and offices to the first (Fig. 64 - original Halsey Ricardo plans). This was initially the administrative building for the village. The house is Grade II listed reflecting its historic and architectural importance as a good, largely unaltered example of its type by a nationally acclaimed architect of the period.

The gates and gate screens particularly to the north entrance of the village are of very high architectural quality and were designed by R. Frank Atkinson (Fig. 65 - village gates). Interestingly there were a number of designs for the gates (Fig. 66 - original gate design). The built design is somewhat less elaborate than other schemes which showed niches with statues and a very decorative scheme of embellishment for the gates.



Fig. 65: The North Avenue entrance gate piers and screens designed by R. Frank Atkinson

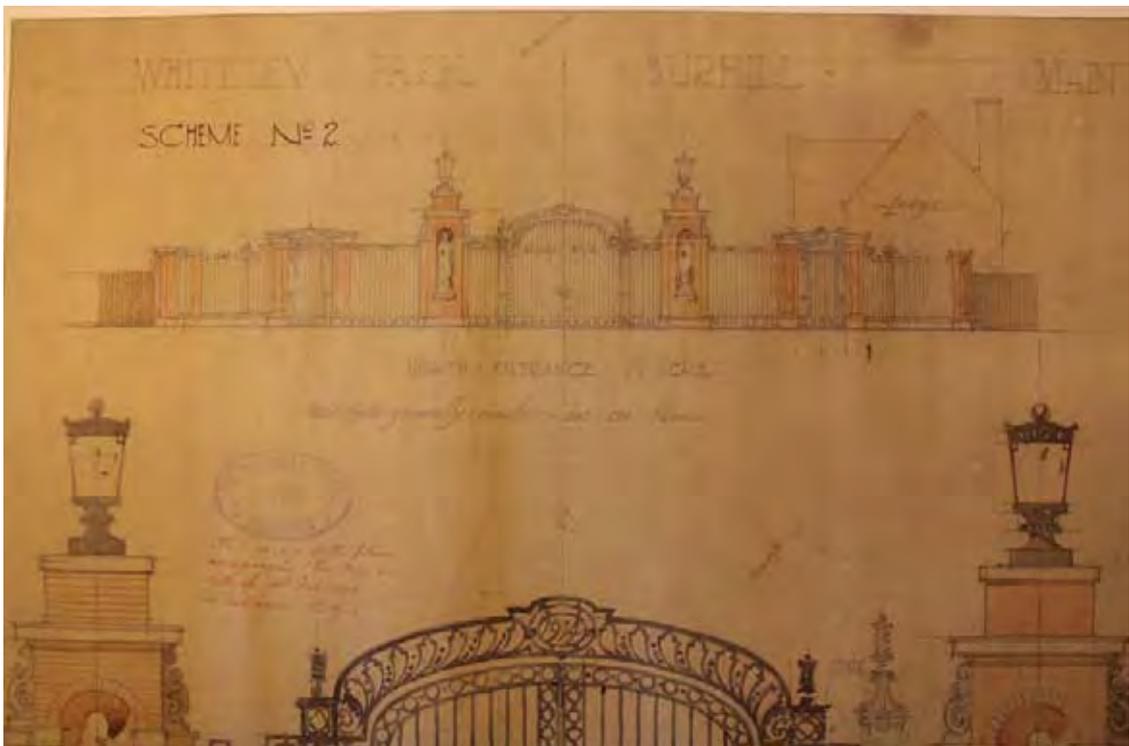


Fig. 66: An alternative design for the gates, one of a number which were not pursued



Fig . 67: Some front garden spaces have been personalized by their occupants

(b) Boundaries

One of the key aspects of the design of the village is the open character of the street layouts. Private space to the front of houses is not formally enclosed by boundaries although some residents have demarked boundaries with plants, low fences and garden ornaments and furniture (Fig. 67 - private space to cottage front). Generally these are removable and do not disrupt the overall original design intentions. Demarcation of boundaries was always intended to be by vegetation and soft landscaping rather than hard edges.

There is less consistency to the groups of cottages to Combe Lane and Chestnut Avenue. Here boundaries are a mix of low level close boarded fencing and hedges. The close boarded fencing is in a poor condition in places and detracts from the generally cohesive and consistent high quality of edges and boundaries seen elsewhere in the conservation area.

(c) Listed buildings

The majority of buildings within the Conservation Area are statutory listed (all Grade II)

Burwood Road

North Lodge
Entrance piers, gates and railings to
Whiteley Village

Chestnut Avenue

Lamp post, 15 yards east of No. 7
Chestnut Crescent
Lamp post, opposite No. 13
Lamp post, 15 yards west of south range
of Service Court
Lamp post, 20 yards north of Service
Court
Lamp post, c40 yards south east of
Chestnut Lodge

Chestnut Crescent

Nos 1 and 2
Nos 3 – 6 (consec)
Nos 7 and 8
Nos 9 and 10
Nos 11 – 14 (consec)
Nos 15 and 16

Chestnut Walk

No. 1
No. 2
Nos 3 – 17 (odd)
Nos 4 – 8 (even)
No. 19 (see listing description for No.
128 Octagon Road)
No. 20 (see listing description for No.
130 Octagon Road)

Circle Road

Nos 1- 15 (odd)
No. 17
Nos 19 – 33 (odd)
Nos 35 – 43 (odd)
Nos 45 – 51 (odd)
Nos 53 – 59 (odd)
Nos 61 – 73 (odd) and No. 67a
Nos 75 and 77
Nos 79 – 85 (consec)
Lamp post, 15 yard south east of No. 15
Lamp post, 20 yards south east of No.
17
Lamp post, 25 yards north west of No.
43
Lamp post, 15 yards north of No. 59
Lamp post, 16 yards east of No. 73
Lamp post, 20 yards south east of No.
85

East Avenue

Nos 1 – 7 (odd)
Nos 9 and 11
Nos 13 and 15
Nos 17 – 23 (odd)
Nos 2 and 4
Nos 6 and 8
Nos 10 – 16 (even)

The Green

Nos 1 – 15 (odd)
Nos 2 – 16 (even)

Heather Walk

Nos 1 – 11 (odd)
Nos 2 and 4
Nos 6 – 16 (even)

Hornbeam Walk

Nos 1 – 11 (odd)
Nos 2 – 8 (even)
Nos 10 – 20 (even)

Monument Green

William Whiteley Memorial
Lamp post, 30 yards north east of the monument
Lamp post, 30 yards south east of the monument
Lamp post, 30 yards south west of the monument
Lamp post, 30 yards north west of the monument

North Avenue

No. 1
Nos 3 – 13 (odd)
No. 15
Nos 2 – 12 (even)
No. 14
Whiteley House and Hospital
The Chaplaincy
Bridge over pond
Lamp post, 90 yards north of bridge
Lamp post, c200 yards north of bridge
Lamp post 150 yards south of North Lodge
Lamp post c250 yards south of North Lodge
Lamp post 60 yards north east of the Chaplaincy
Lamp post, 20 yards east of the Chaplaincy
Lamp post, 15 yards west of Whiteley Hospital

Octagon Road

Nos 2 and 4
Nos 6 and 8
Nos 10 and 10a
Nos 12 – 20 (even)
Nos 22 – 30 (even)
Nos 32 and 34
Nos 36 and 38
Nos 40 and 42
Nos 44 and 44a
Nos 46 to 54 (even)
Nos 56 to 64 (even)
Nos 66 and 68
Nos 70 and 72
Nos 74 and 76
Nos 78 and 80
Nos 82 and 84
Nos 86 and 86a
Nos 88 – 92 (even)
Nos 94 – 98 (even)
Nos 100 – 110 (even)
Nos 112 and 114
Nos 116 and 118
Nos 120, 120a and 120b
No. 122 – 126 (even)
No. 128
No. 130
Nos 132 – 136 (even)
Nos 138 – 144 (even)
Nos 146 and 148
Nos 150 and 152
The Shelter
The Club
The Village Hall
Nos 1, 1a and 3
Terrace and retaining wall across the
Club, Hall & Nos 1,1a and 3
Administration Block
North and South Model Cottage
Church of St Mark

Chapel of Ease, 11 yards west of
Church of St Mark
Lamp post opposite Administration Block
Lamp post opposite North Model
Cottage
Lamp post 30 yards north of No. 4
Lamp post opposite No. 20
Lamp post opposite No. 24
Lamp post opposite No. 38
Lamp post opposite No. 40
Lamp post 40 yards south west of No.
76
Lamp post opposite No. 78
Lamp post opposite No. 128
Lamp post opposite No. 132
Lamp post opposite No. 146
Lamp post opposite No. 152

Seven Hills Road

Entrance piers, gates and railings to
Whiteley Village
Fox Oak including attached terraced
walls

South Avenue

Nos 1 and 3
Nos 5 - 11 (odd)
Nos 13 and 15 and attached screen wall
Nos 2 – 8 (even)
Nos 10 and 12 and attached screen wall

West Avenue

No. 2
Nos 4 - 8 (even)
Nos 10 – 16 (even)
Nos 1,3 and 5
Nos 7,9,11 and 13
West Lodge
Lamp post, 60 yards south east of West Lodge
Lamp post, 40 yards south west of South Model Cottage

The following buildings are considered to make an important positive contribution towards the character and appearance of the Whiteley Village Conservation Area and have been identified as significant unlisted buildings. They would be defined as heritage assets within the policy framework outlined by the National Planning Policy Framework. As such there would be a presumption in favour of retaining these buildings unless the criteria set out were met.

(d) Locally listed buildings

There are no locally listed buildings within the Whiteley Village Conservation Area.

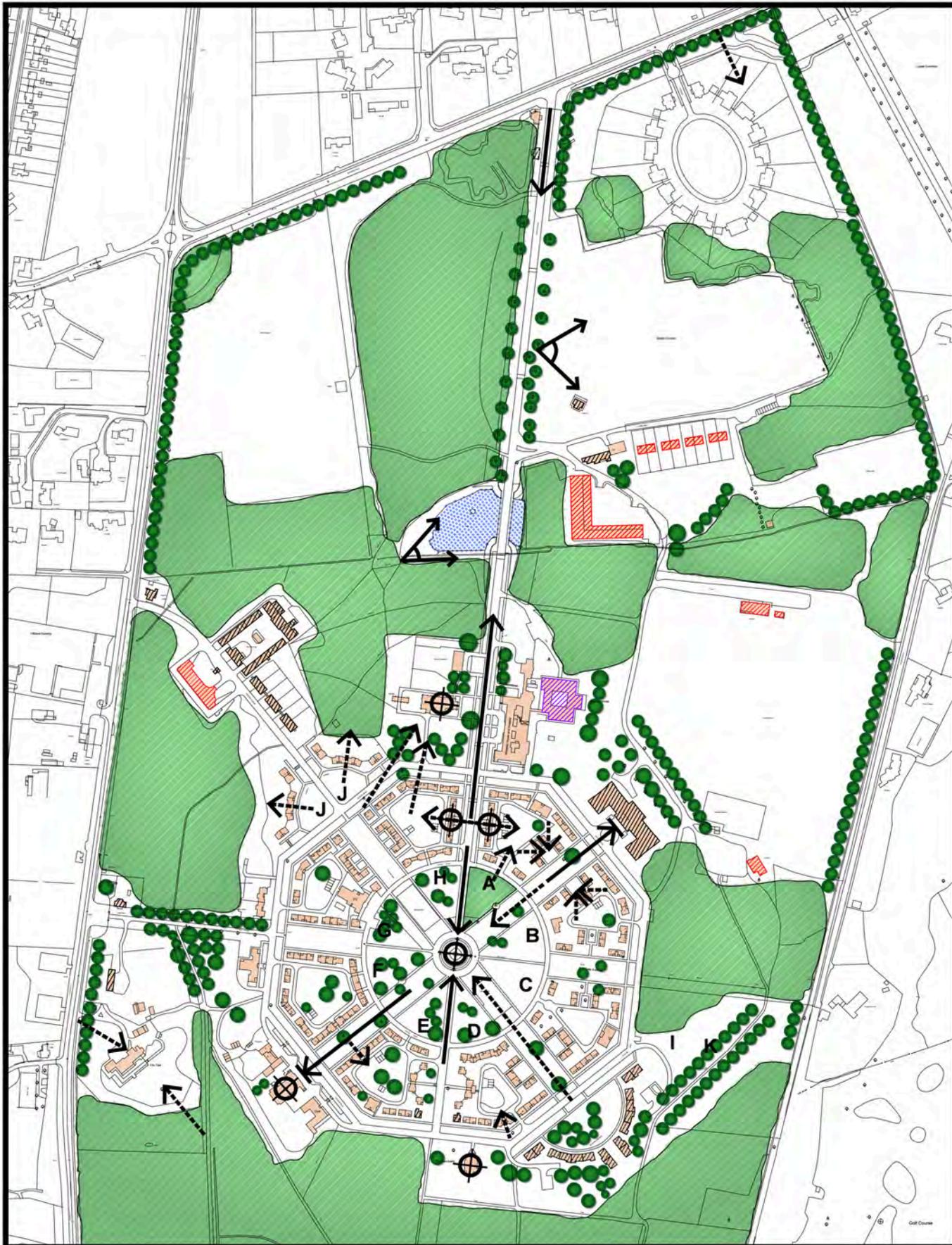
(e) Significant unlisted buildings

A number of buildings within the conservation area form part of the wider story of Whiteley Village and are individually and collectively important in terms of understanding the way in which the historic village functioned and evolved. They often form wider groups with statutory listed buildings and also groups with each other. A good example of this is the former laundry building and the cottages to Combe Lane forming a group.

List of significant unlisted buildings (Fig. 68 - Townscape Map):

- Houses to the north-east side of Chestnut Avenue
- Minor Buildings- surrounding works yard, Chestnut Avenue
- Former Laundry, Combe Lane
- Combe Lane Cottages Combe Lane
- Sports pavilion north of Combe Lane
- Chestnut Lodge, Fox Oak Hill
- The Sanctuary, Octagon Road
- Nos. 110-12 South Avenue
- Nos. 13 – 15 South Avenue
- Fox Oak Cottage, West Avenue

Fig. 68: Whiteley Village Conservation Area Plan



Scale 1:1250 @ A0
0 5 10 20 30m

WHITELEY VILLAGE CONSERVATION AREA - TOWNSCAPE ANALYSIS

- | | | | | | |
|---|--|---|------------------|--|---------------------------------------|
|  | LISTED BUILDINGS |  | VISTAS |  | LANDMARK BUILDING |
|  | BUILDINGS MAKING A POSITIVE CONTRIBUTION |  | IMPORTANT VIEWS |  | IMPORTANT TREES |
|  | BUILDINGS MAKING A NEUTRAL CONTRIBUTION |  | TERMINATED VIEWS |  | IMPORTANT TREES GROUPS / WOODED AREAS |
|  | BUILDINGS MAKING A NEGATIVE CONTRIBUTION |  | GLIMPSED VIEW | | |



8. Negative Features and Issues

(a) Combe Lane

The surface finish, boundaries and garaging to the eastern end of Combe Lane are all features which detract from the special character and appearance of the conservation area. The edges of the cricket pitch which border the lane are often used for informal parking to both the recreation grounds and the children's nursery building adjacent to the former Laundry. This is eroding the parts of the grassed area and is visually intrusive particularly in views from North Avenue.

(b) Car park to the south of the Administration Building

The informal parking area to the south of the Administration Building impacts upon the setting of this Grade II listed building and The Manse.

(c) Over embellishment or remodelling of front garden areas

Some residents have intensified the use of the front garden areas and there is an increasing trend to partially or fully enclose garden spaces or remove grass and replace this with hard surfacing for garden furniture – tables, chairs and ornaments. Some ornamental statues, bird baths and other structures have also been set in front garden spaces. There is a very fine balance to be struck between personalization of private garden spaces and changing the open character and setting of the listed buildings which make up the special character and appearance of the village core.

(d) Some tree and hedge planting

Some trees and hedges planted since the inception of the village have had a detrimental impact on formal and informal views particularly within the village core. The most notable is the hedging to the south-eastern end of Heather Walk which completely obscures views towards the William Whiteley monument from Octagon Road (Fig. 69 - poor planting).



Fig. 69: Poor tree and hedge planting south-east end of Heather Walk

(e) Former Laundry, Combe Lane

This building is in disrepair and needs a long-term use. The adjacent modern extension housing the children's nursery is a poorly design addition to the laundry and is also in poor repair.

(f) Cricket pavilion

The cricket pavilion is in a poor condition and its roof in particular requires repair or preferably replacement with the original design of straw thatch.

(g) Windows to Combe Lane Cottages

The modern uPVC replacement windows to the north elevations of the four pairs of cottages detract from the special character and appearance of these houses.

(h) Ingram House

This c1960s extension to Whiteley House is a poor addition and is not of the quality of the remaining buildings within the village core and is coming to the end of its design life. Consideration should be given to its demolition and replacement.

