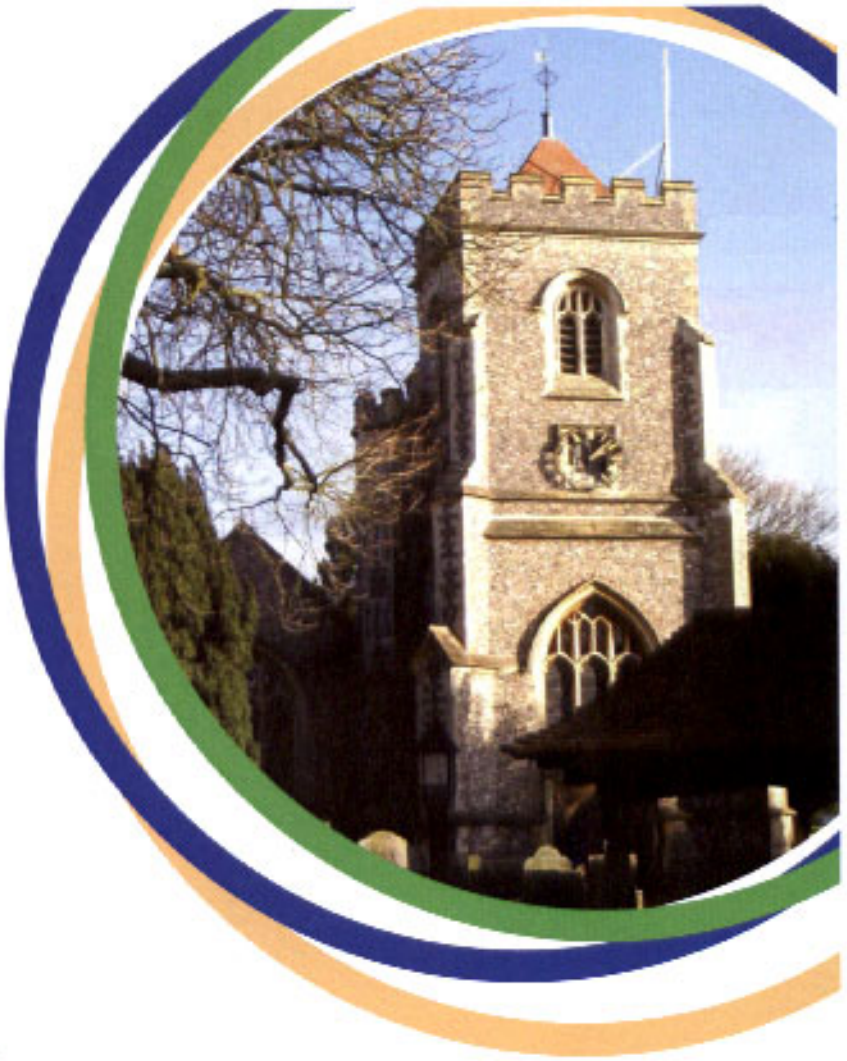

Walton on the Hill Conservation Area Appraisal

Draft April 2012

Reigate & Banstead
BOROUGH COUNCIL
Banstead | Horley | Redhill | Reigate

Building & Development Services

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Walton on the Hill Conservation Area Character Draft Appraisal & Management Proposals

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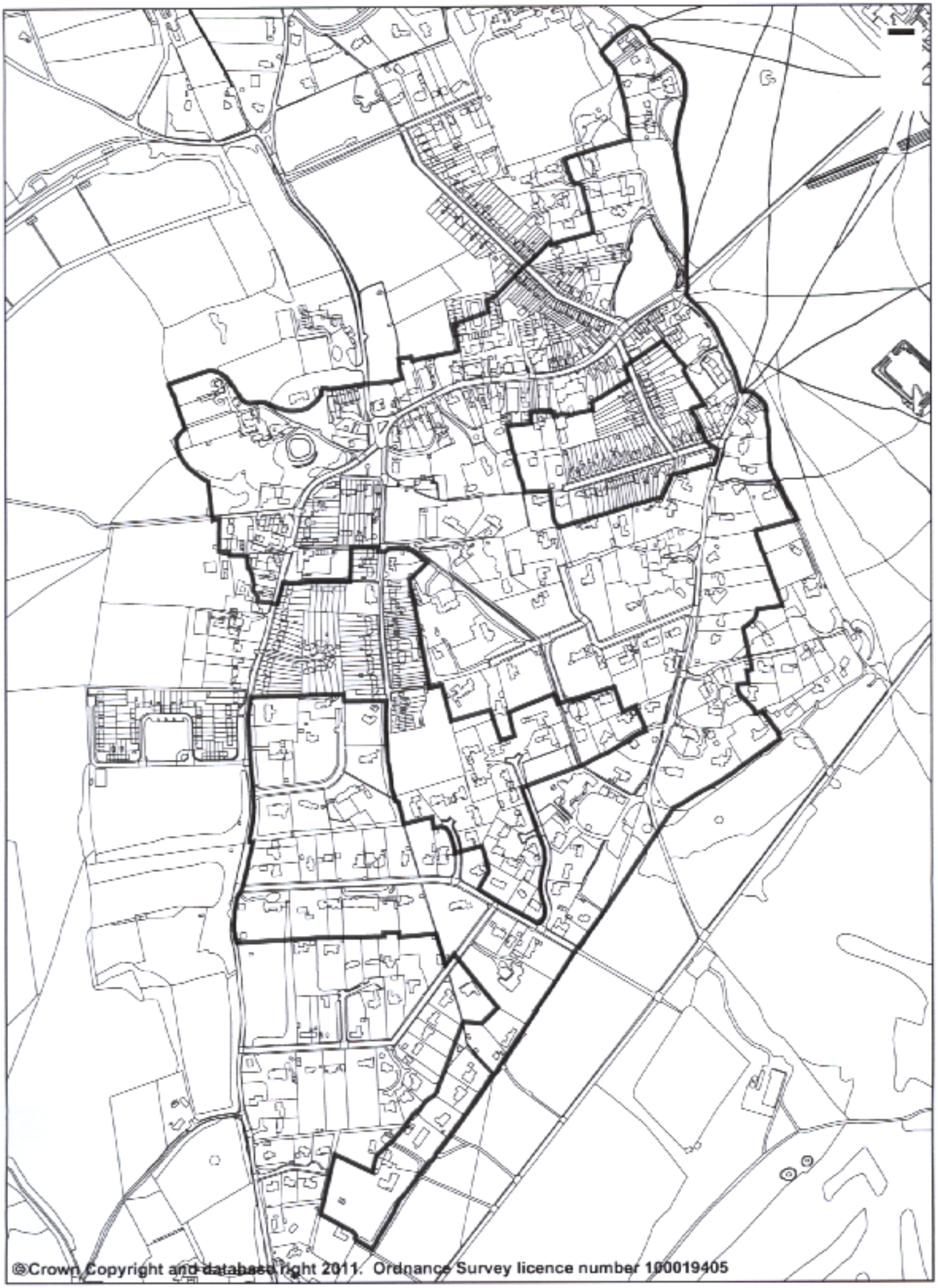
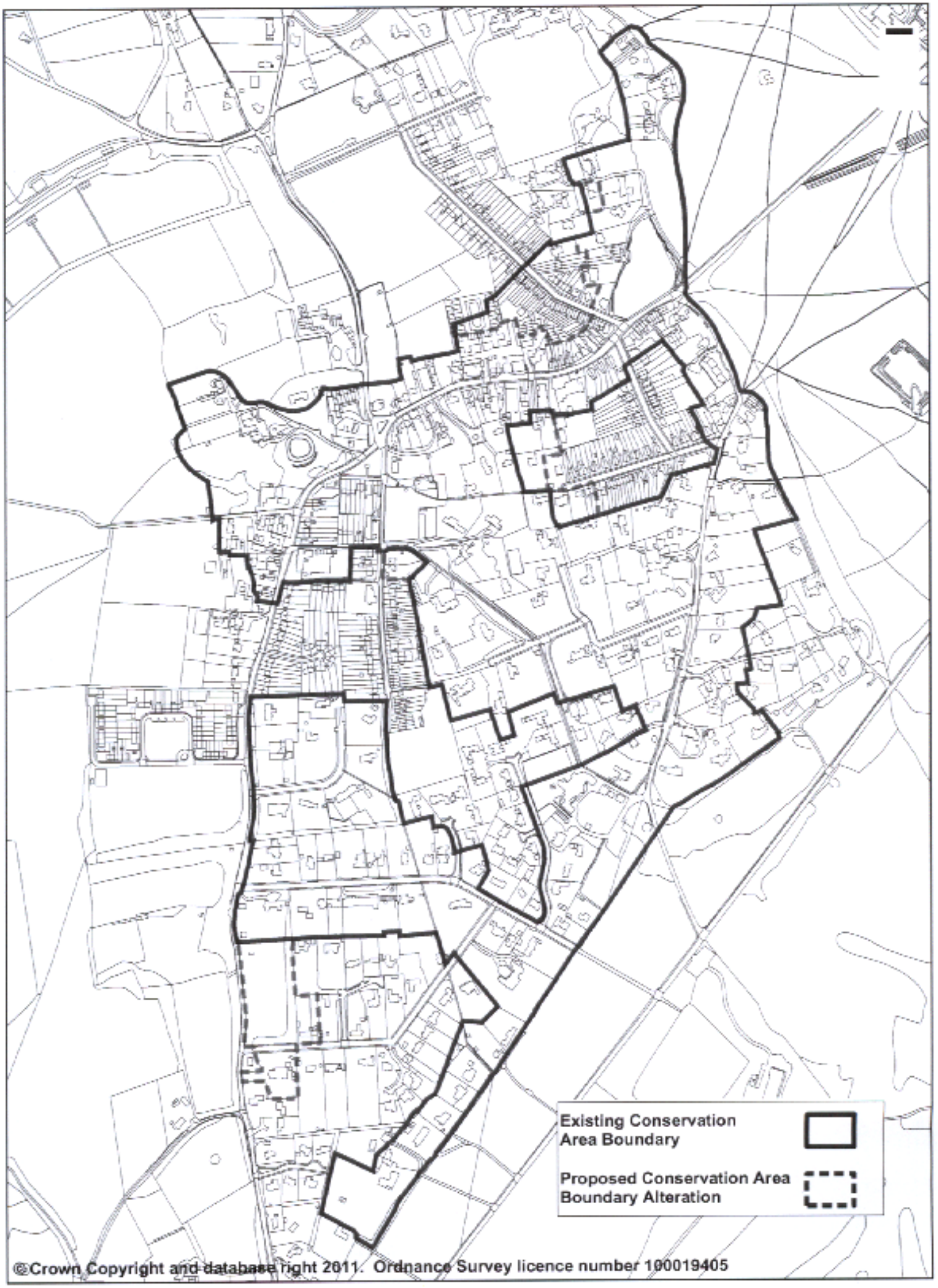


Walton on the Hill Conservation Area



Summary

Walton on the Hill Conservation Area
Draft Appraisal & Management Proposals April 2012 Summary

1) **Main Character & Basic structure** : The special interest of Walton conservation area is derived from the traditional village structure with pond, green, street, church and manor house, complemented by the later arts and craft developments. The predominant character of the buildings is vernacular, Victorian and Edwardian. The village remained largely undeveloped until the end of the 19th century.

2) **History Key Dates** : 1890 Sale of Walton, 1897 Railway arrives at Kingswood, 1902 Purchase of Manor By Bonsor, 1903 Laying out of Golf Course, 1905 Lord Riddell Of Country Life takes control of Golf Club, 1906 first Lutyens Building 1913 House built For Lloyd George

3) **Spatial Structure & Pattern** :
The two principal identity areas in Walton on the Hill are the **historic core**, which forms the dominant character of the centre of the village and the **arts and crafts settlement**, which forms the dominant character of the residential area. The historic core can be split into several smaller identity areas. Walton Street contains a number of historic buildings with the Pond at one end and the Green at the other. Beyond the Green is Walton Manor, and Chequers Lane. To the north of the Pond is Wthybed Corner and to the south Deans Lane.
The **arts and crafts settlement** contains several sub identity areas with their own character including Nursery Road, the Heath, Heath Drive and Egmont Park Road and Deans Lane.

Prominent buildings, key focal points, landmarks: The Pond, the Green, the Church, the Manor House and Chussex,

Views : The key views are the pond, village green and avenue to Chussex,

Rhythm: plot size, unit size : The area has a rural village character with the sylvan arts and crafts settlement beyond. The arts and crafts houses generally have substantial grounds, and building lines generally set back. The historic core of the village has a tighter character, with smaller front gardens and narrower plot widths. There are significant gaps in the townscape.
Whilst the Edwardian arts and crafts settlement has relatively consistent sizes, in floor ceiling height, plot and mass, these are clearly derived from vernacular architecture. The historic core of the village is typified by traditional cottages, and later Victorian villas.

Townscape Analysis: Scale, height, rhythm, form, layout & materials summary ;
a) The Mere Pond : Two storey, relatively tight plots, small front gardens, brick, roughcast, slate,plain tiles, sash.
b) Withybed Corner : Mix of small two storey artisan cottages and arts and crafts, substantial gardens, clay peg tiles, slate, sash, casements.
c) Walton Street : Mix of development, most positive element are the vernacular historic cottages, two storeys, mostly roughcast, tile hung and flint, small spans, high pitch peg tile roofs. Street unfortunately fragmented by gaps. Yew hedges,flint boundary walls.
d) The Green : Two storey, mostly stucco, sash, casements, some flint, sense of enclosure, small front gardens and tighter plots on south side.privet hedges.
e) Chequers Lane: Artisan cottages, roughcast, sash, slate, privet hedge, some flint walls, two storey, tight plots.privet hedges.
f) Deans Lane : North end has lost its enclosure to the heath. Historic cottages have high pitch roof, flint walls, small span gables, and peg tiles. The arts and crafts houses have spacious plots, high pitch gabled roofs, leaded light casements. Holly hedges, beech and hornbeam trees typical of area.
g) Nursery Road Estate : The arts and crafts houses have spacious plots, high pitch gabled roofs,leaded light casements and occasional exposed box sashes. Holly hedges, beech and hornbeam trees typical of area, with exceptional London Plane avenue in Nursery Road. Brick and tile hanging predominant.
h) Meadow Walk : arts and crafts houses spacious plots, high pitch roofs, leaded light casements roughcast walls with hedges.
i) Golf Club : Two buildings, Boulton & Paul Club House hidden under shingles and Dormy House typical Lutyens high pitch roof but lost chimneys.

j) The Heath : Large plots, hedge boundaries, two storey, arts and crafts clay tiles, high pitched roofs, casements, Earlier cottages, some slate and sash windows
k) Dorking Road : mix of arts and crafts and older.
l) Heath Drive : High pitched roofs, gables, some timber framing gables, leaded light casements, hedge and close boarded boundaries, roughcast, brick and tile hanging. large plots. Plain tiles.
m) Hurst Drive : Two storey, hedge boundaries, high pitch, clay plain tiles, leaded casements, clay tiles. pantiles.
n) Egmont Park Road : Spacious plots, Holly hedges, two storey, casement windows, high pitch plain tiles roofs, mostly brick.

4) Materials, Architectural Conventions & detail

Architectural Conventions : The area is typified by 4 types of buildings within their own areas ;
1)..**The Vernacular**. Historic, dating from before Victorian period. peg tile roofs, 50 degree pitches, short spans, flint, painted render and tile hanging. fenestration casement windows some sash. Gabled roofs characteristic.
2) **Mid Victorian**. mostly slate stucco low pitch hipped roofs sash windows. Windows vertical emphasis, High floor ceiling heights.
3) **Builders Edwardian**. brick painted roughcast, 50 degree roof pitches, clay tiles and timber framing gables. leaded light casement high floor ceiling heights Hipped roofs with gable features asymmetrical composition. Mullion and transom windows.
4) **Arts and Crafts**. handmade clay tiles, 50 degree roof pitches, large chimneystacks individual compositions leading domestic architects by Lutyens, Dawber and followers.
leaded light casement ceiling heights high. substantial grounds, Gabled forms asymmetrical composition.

Fenestration : painted timber. predominant casements, leaded lights. Sash mid Victorian mullion and transoms Edwardian leaded light Arts and Crafts sash New Georgian

Materials & Detail : Typical materials include Flint,tile hanging, multistock brick, roughcast & render, clay plain & peg tiles. Vernacular flint, painted brick and render, peg tiles. Victorian stucco, Edwardian villas area roughcast above brick, timber frame gables, Arts and Crafts properties brick and tile hanging. White painted joinery is typical of the area.

5) Highway issues, Street furniture and Footscape :
Walton Street has parking & traffic issues. Gravel traditional finish for roads and drives. Absence of kerbs give a rural appearance. Individual highway issues include entrance bollard clutter, appearance of the Pond, need to improve shop forecourts, and remove clutter and consolidate Village green.

6) Greenery: Trees, Shrubs : native trees ;Yew, Holly, Beech, Hornbeam, Oak, Scots Pine, Pollarded Limes, Imports ; Cypress trees London Planes Nursery Rd exceptional
Boundary Treatment: Hedges: Holly Laurel. Formal Yews. Villa Privet. Fencing close boarded. Flint walls mid 19th century or early buildings

7) **Enhancement & Improvements** :
Reinstatement of traditional detail and materials encouraged. Potential to improve shopping forecourts. Removal of bungalow shopfronts in Walton St encouraged. Cable clutter. Citroen Garage is a negative element. Townscape gap in the centre of village. The warehouse in Walton St detracts from townscape. Coral Bazaar could benefit from reinstatement of moat. Loss of historic cottages in Deans Lane over century has eroded character. The Cottages at corner of Deans Lane lack unity. Lutyen's Dormy House would benefit from restoration of features.

9) **Activity and Land Use** : majority of area residential of tranquil nature. In Walton Street and Chequers Lane are shops, commercial properties and other employment uses..Golf Club located in Deans Lane.

Introduction

Introduction

What is a Conservation Area?

Conservation areas were first designated as a result of the Civic Amenities Act 1967. They are defined in the legislation as "areas of special architectural or historic interest, the character or appearance of which it is desirable to preserve or enhance" (Planning (Listed Buildings and Conservation Areas) Act 1990: Section 69(1)(a)). The Borough contains some 20 conservation areas at present.

Designation gives the local planning authority greater control over extensions and demolition, the display of advertisements and works to trees. Special consideration has to be given to proposals for development or redevelopment within them, to ensure that the character or appearance of the conservation area is preserved or enhanced. In most cases, however, conservation areas are living and working communities with both residential and commercial uses. The purpose of designation is not to stifle or prevent change and evolution, but to control it in such a way as to maintain and enhance character and local distinctiveness.

Purpose of Appraisal

Local authorities are advised by English Heritage to carry out appraisals that should identify the key features of the area and how they combine to give a place its particular character. By establishing what makes a place special and distinct, the local planning authority can more effectively ensure that change through development, or through other changes resulting from its own actions or those of other statutory authorities, do not undermine this character and can in fact enhance it.

As well as identifying the positive features of a place, an appraisal can also highlight areas where there is scope for improvement. This could be in terms of new development or redevelopment, or more small-scale improvements to, for example, the appearance of street furniture or signage. The results of appraisals can also be used to help prioritise available resources for environmental enhancement. This appraisal also sets out the enhancement scheme for the area, which makes reference to potential areas for enhancement, as well as providing guidance for use in the development control process.

The Planning (Listed Buildings And Conservation Areas) Act 1990 sets in sections 71 a duty to formulate policies for preservation and enhancement. The 2005 Borough Local Plan Policy Pc 14 reinforces this objective. English Heritage guidance states that policies are needed that clearly identify what it is about the character or appearance of an area it is desirable to preserve or enhance, and the means to achieve this. A clear assessment and definition of an area's special interest is needed.

The structure of this Conservation Area Appraisal is based on the English Heritage documents 'Conservation Area Practice" and "Conservation Area Character Appraisals" and the RTPI's 'The Character of Conservation Areas' document. It follows the urban morphology approach of cascade from large to small elements.

Main Character & Basic Structure, Topography,

Main Character and Basic Structure
Topography and Geology

Main Character & Basic Structure

Walton on the Hill is located on the North Downs chalk plain, to the north of the M25. The special interest of a conservation area is derived from the interrelationship between the particular townscape and landscape features and it is this character, which the local planning authority will seek to preserve or enhance through statutory and discretionary controls. The special interest of the Walton on the Hill conservation area is derived from the interrelationship between the format of a traditional village with pond, green, street, church and manor house, complemented by the later arts and craft developments, mostly to the south of the original village, around the golf club. The predominant character of the buildings is vernacular, Victorian and Edwardian and there is a need to ensure the cohesiveness of the buildings is not eroded by insensitive development.

The village remained largely undeveloped until the end of the 19th century with the arrival of the railway in the district. Increasing property values and the foundation of the Golf Club resulted in the estate roads being laid out.

Topography

The village is situated on a ridge about 180 metres above sea level, on the North Down plain.

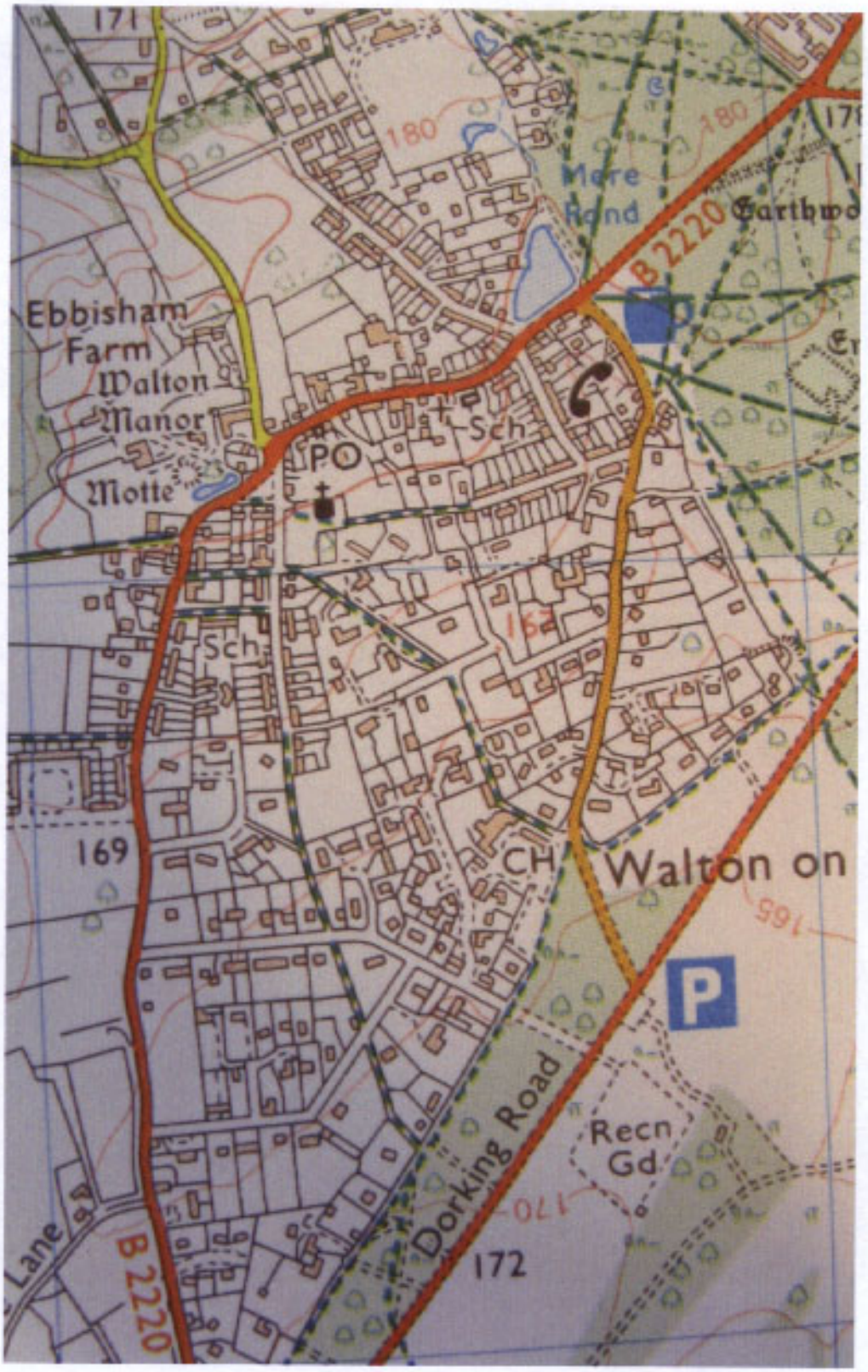
Geology

Walton on the Hill is located on Pleistocene Glacial Clay with Flints laid over the Cretaeous Upper Chalk, with Thanet Beds Sandy Marl around the village pond. Field flints are used for construction in the village, as well as the local clay for bricks and tiles.

Geology, Activity & Land Use

Geological Map

Brown Pleistocene Glacial Clay with Flints
Green (Diamonds) Cretaceous Upper Chalk
Blue (Hatched) Thanet Beds Sandy Marl



Contours

The highest points are at the manor house, Walton Street and Withybed Corner. The Pond is set in a shallow valley that is also evident in Deans Lane.

Land Use & Activity

The majority of the Conservation Area is residential and, in the words of one inspector, of a tranquil nature. In Walton Street and Chequers Lane are commercial properties, including shops, public houses, restaurants, a café and a take away. There are also a number of other employment uses includes offices and a blacksmiths. The shops are dispersed and there are issues in terms of vacancy and a tendency to slip into non-retail use or low activity. The Golf Club is in Deans Lane and is the raison d'etre for the early 20th century growth of Walton on the Hill.

Walton Street has a number of attractive shop units (bottom) but also a number that are vacant or detrimental to the Conservation Area (top)

History and Evolution

2) History and Evolution

Walton is an ancient settlement with evidence of Neolithic and Iron Age activity on Walton Heath. There are traces of Roman occupation with evidence of two Roman villas in the area. The Parish Church of St Peter's is partly medieval with a lead font of circa 1150-60. The church has been rebuilt and repaired several times and contains Roman tiles in its walls. Its appearance was greatly altered in 1894 when the tower was largely rebuilt.

The Manor has been owned by several families including the Crown. In 1629 the Manor passed to the Carew family of Beddington who kept it until 1864. The manor house has parts dating to the 14th Century including the remnants of a hall and chapel, and was extended in the late 19th century. In the grounds of the manor house there is a mount, whose origin is uncertain. It has been suggested that it was a motte a fortification of some kind, possibly Norman, though it could just be a garden feature. A key feature of the village is the Mere Pond on the edge of the Heath, formerly of great importance as the village water supply.

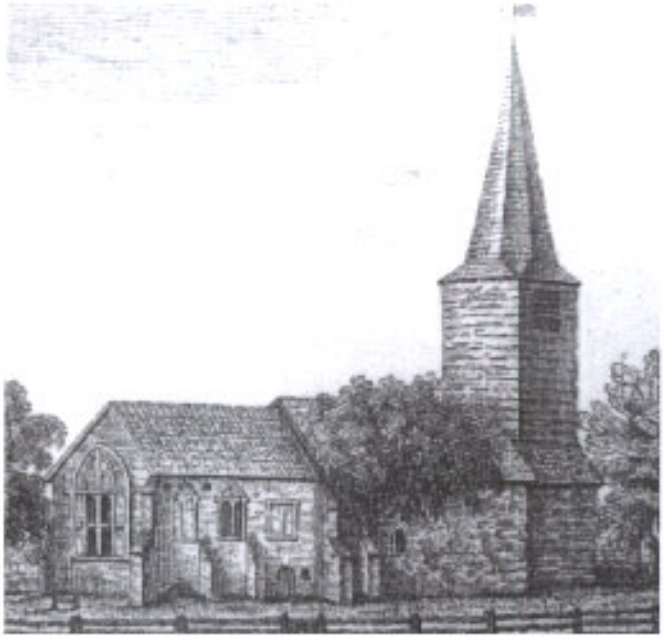
Walton Street itself still contains several old houses, and the format of the village is largely a nucleated one with the layout of the former common field strips surrounding the village still apparent. Other older properties line the heath, probably the result of piecemeal enclosure or encroachment on the heath, often granted to those historically without landholdings.

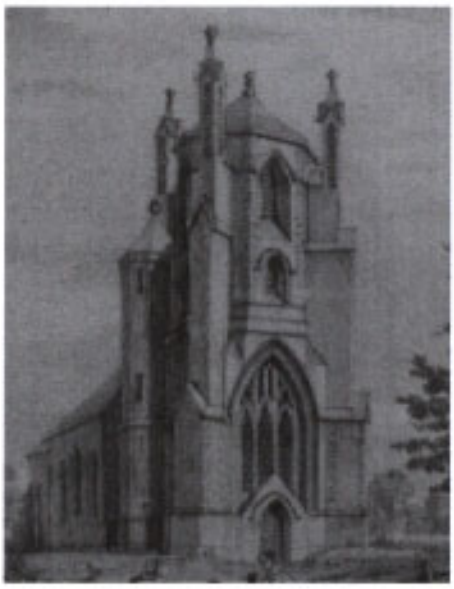
The village changed little until the opening of the railway at Kingswood (1897) and Tadworth (1900), and the opening of the Golf Club in 1903, all the responsibility of Sir Cosmo Bonsor. His brother in law Herbet Fowler designed the layout of the golf course. Lord Riddell's takeover of the golf club in 1905 , with his connections with Country Life magazine, lead to substantial houses in the vicnity being designed by notable architects such as Lutyens, Dawber and Morley Horder. His connections with government ministers, lead to him building a house for Lloyd George in 1913, which was attacked by the suffragettes. Much of the government at the time played at the Golf Club, including Winston Churchill. However in 1919 Lloyd George moved from Wallton on the Hill, but large houses were still being built into the 1920's and the area remained fashionable with the Prince of Wales (later Edward VIII) playing golf on the heath.

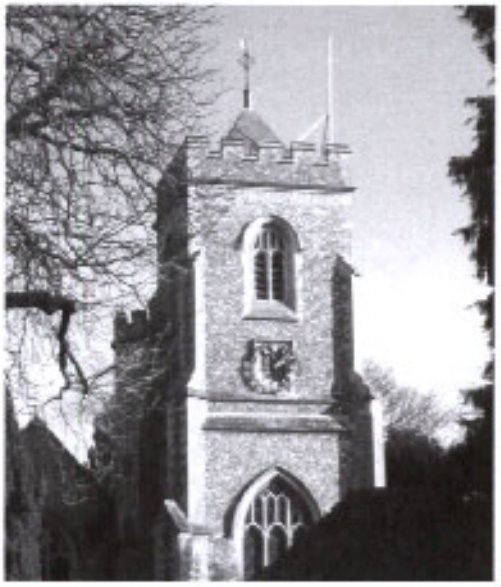
KEY DATES

1890 SALE OF LORD ARDEN ESTATE COMPRISING MOST OF WALTON
1897 RAILWAY ARRIVES AT KINGSWOOD
1902 PURCHASE OF MANORIAL LAND BY BONSOR
1903 LAYING OUT OF GOLF COURSE
1905 LORD RIDDELL TAKES CONTROL OF GOLF CLUB. WITH COUNTRY LIFE CONNECTIONS.
1906 FIRST LUTYENS BUILDING
1913 HOUSE BUILT FOR LLOYD GEORGE

History Illustrations







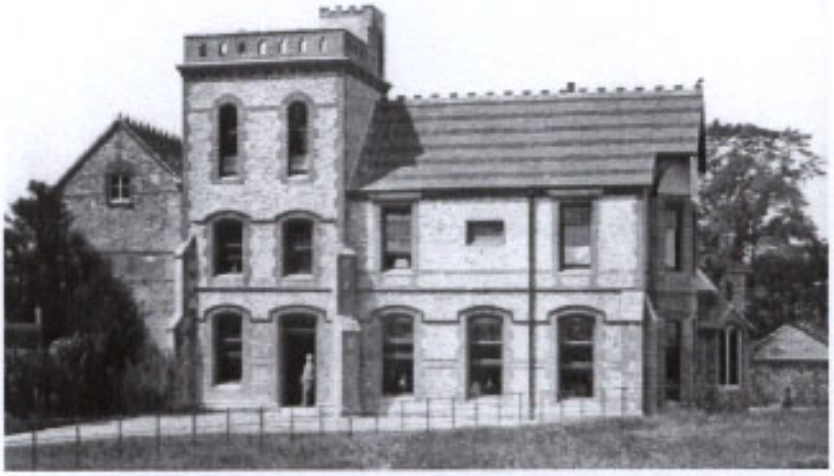
The Parish Church showing the church in the 18th century, the early 19th century tower remodelling and the late 19th century remodelling.

The medieval font is the most historic fitting in the church

Walton in 1768

Victorian view of Walton Manor, moat and to the right the motte or mount, which may be a medieval fortification or a garden feature of the 17th century or perhaps both. The moat is believed to a 17th century entrance feature to enhance the Manor House.

The medieval Manor House, one of the oldest in Surrey, in the 19th century and 20th century



East front of Walton Manor showing the wing added by the Victorian architect Charles Jenkin Jones circa 1878 and the subsequent remodelling of that wing in 1891 by John MacVicar Anderson resulted in its present appearance

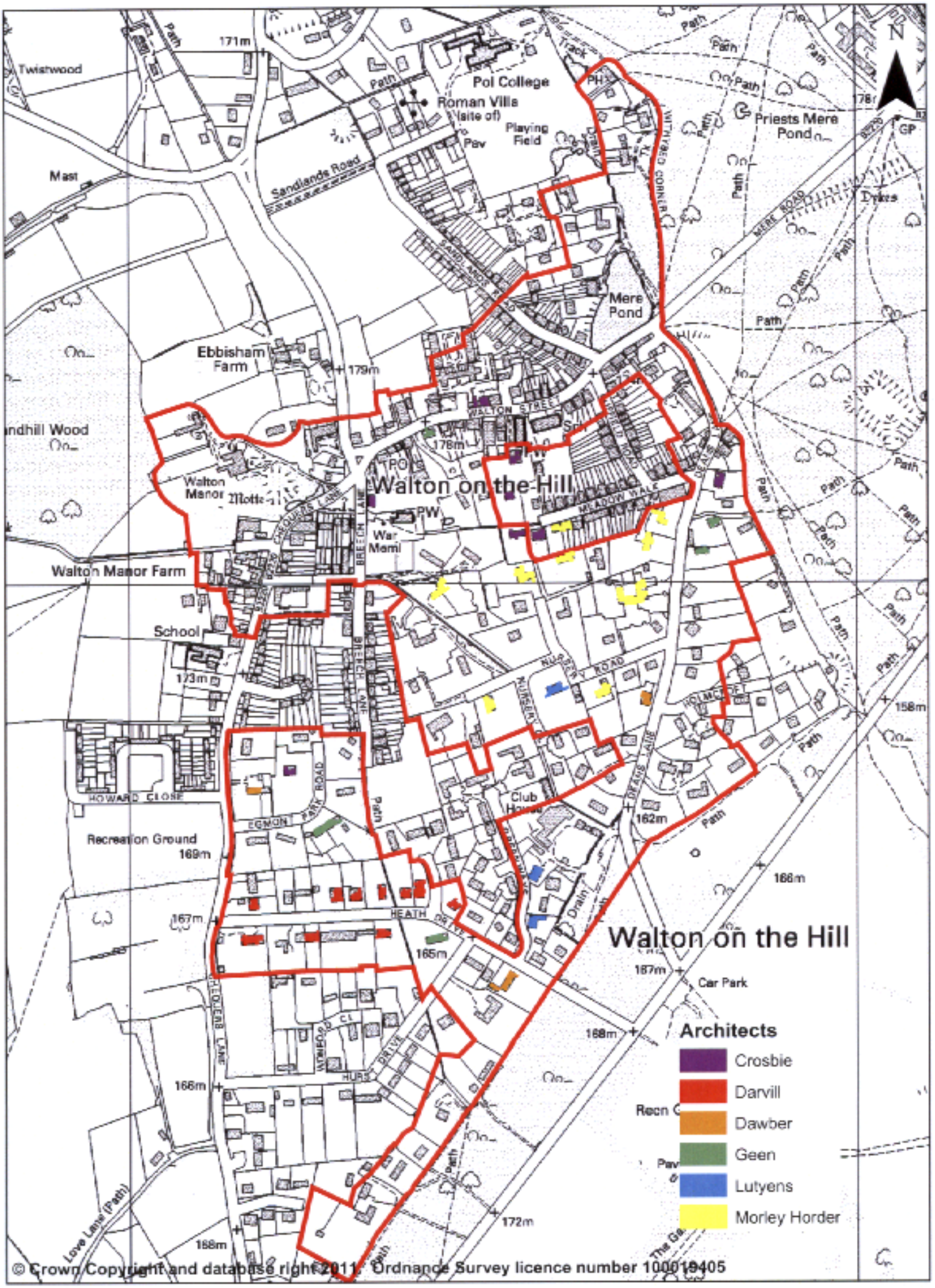
The large amount of arts and crafts houses in the area are due to the founding of the Golf Club. The Manor was acquired by Cosmo Bonsor in 1902 , the Course opened in 1903 and the Club House in 1904, a Boulton and Paul prefabricated building which contrasted dramatically with the Arts & Crafts houses which followed.

Lord Riddell (1865-1934) took tover the Golf Club from the Bonsors in 1905 and commissioned a number of leading architects to build houses in the area. He was friends and partners with Edward Hudson who founded Country Life in 1897. Riddell commissioned the famous architect Edwin Lutyens to building the Dormy House, which provided residential accommodation for visiting golfers on an informal basis.

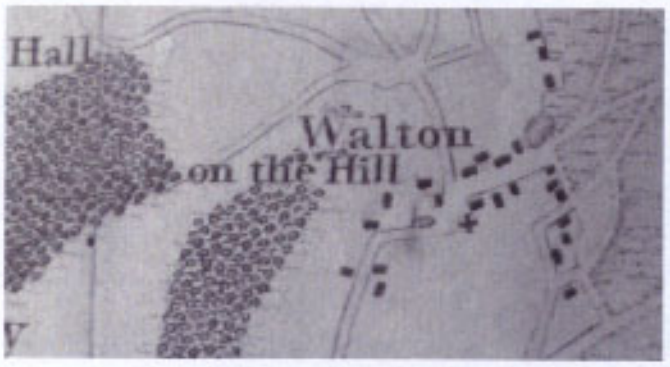
Lloyd George, a friend of Riddells, lived at Pinfold (Cliftdown) when Prime Minster during the First World War. The preliminary sketches were by Lutyens but the final design as by Morley Horder . The suffragettes bombed the house in 1913.

History Maps

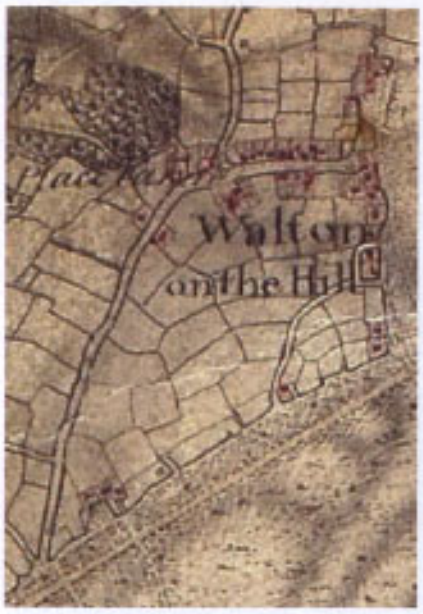
Walton on the Hill Conservation Area



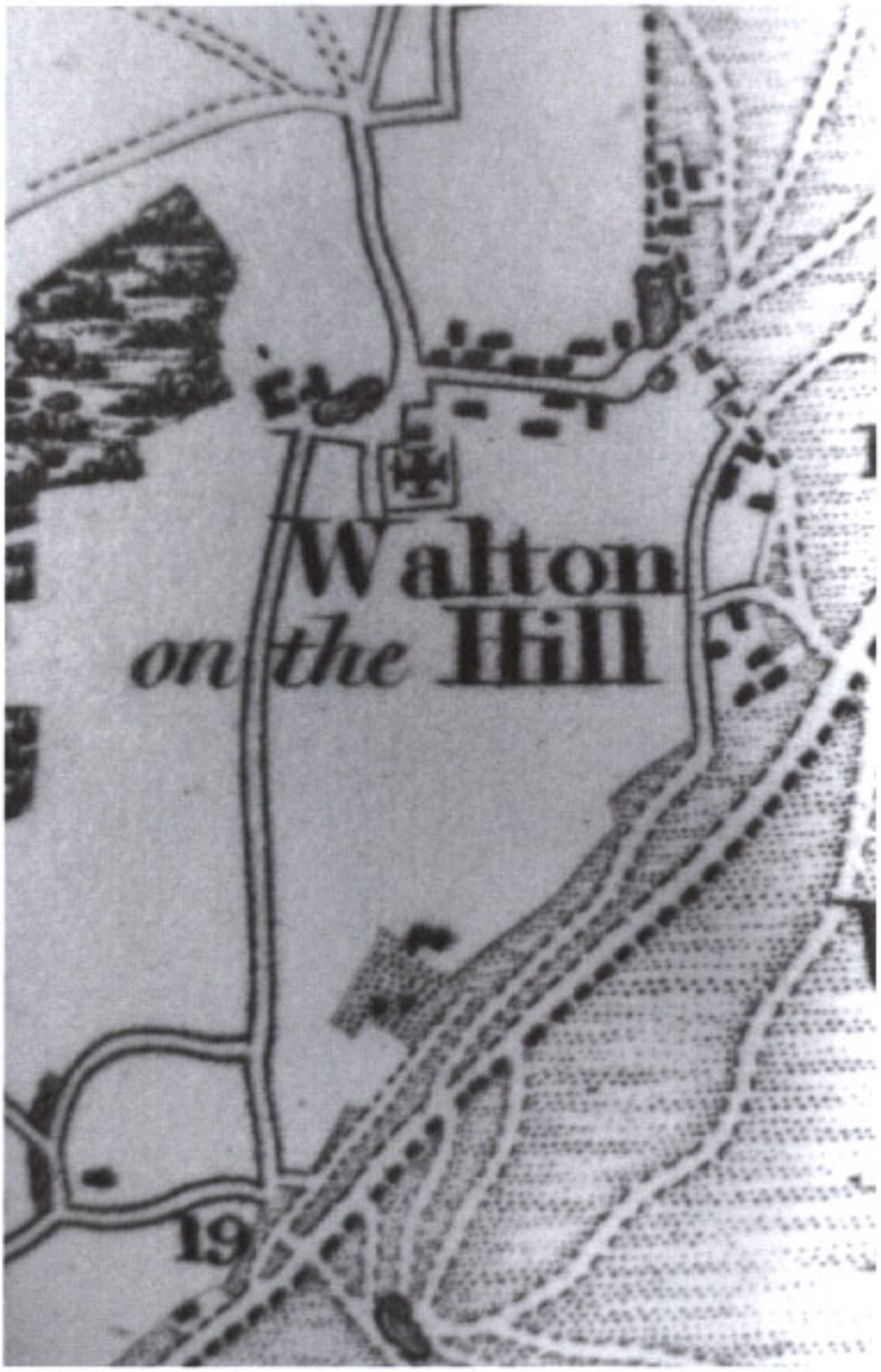
Rocque 1768



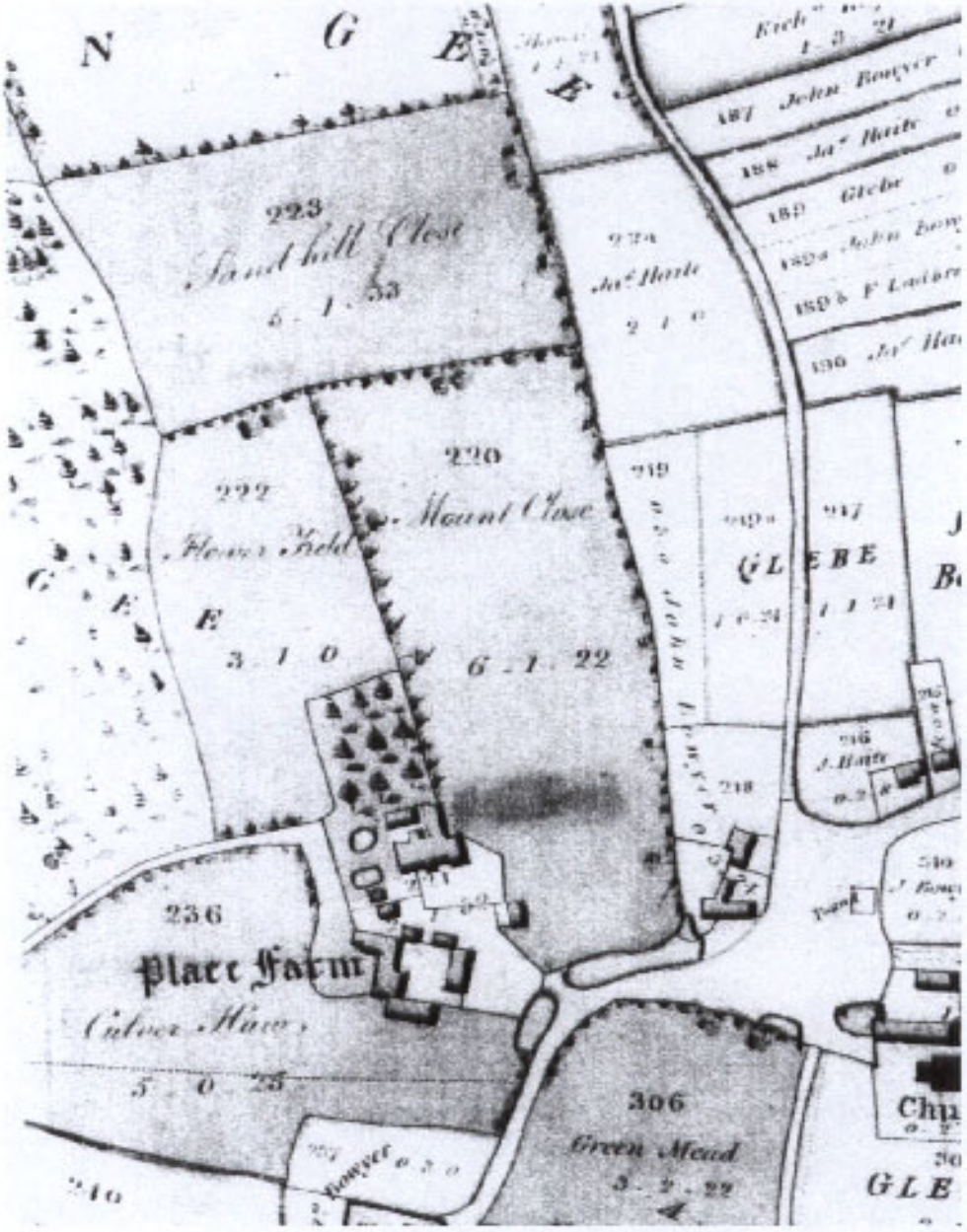
Lindley & Crosley 1793



Ordnance Survey Manuscript 1808- 1810 and first edition 1816 prepared from this survey



Greenwood 1823



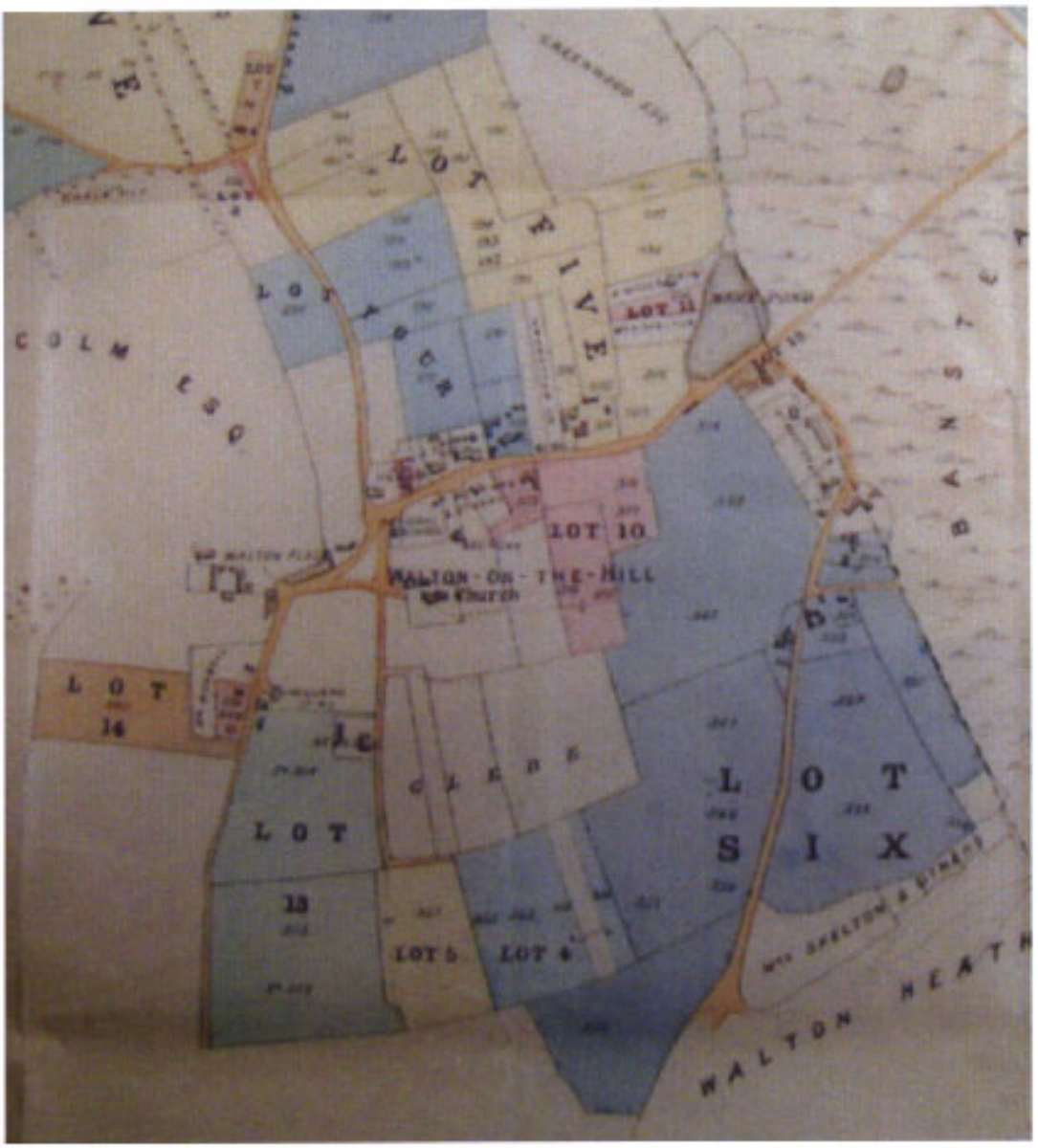
Extract from the first detailed map of Walton 1828

Tithe Map 1839

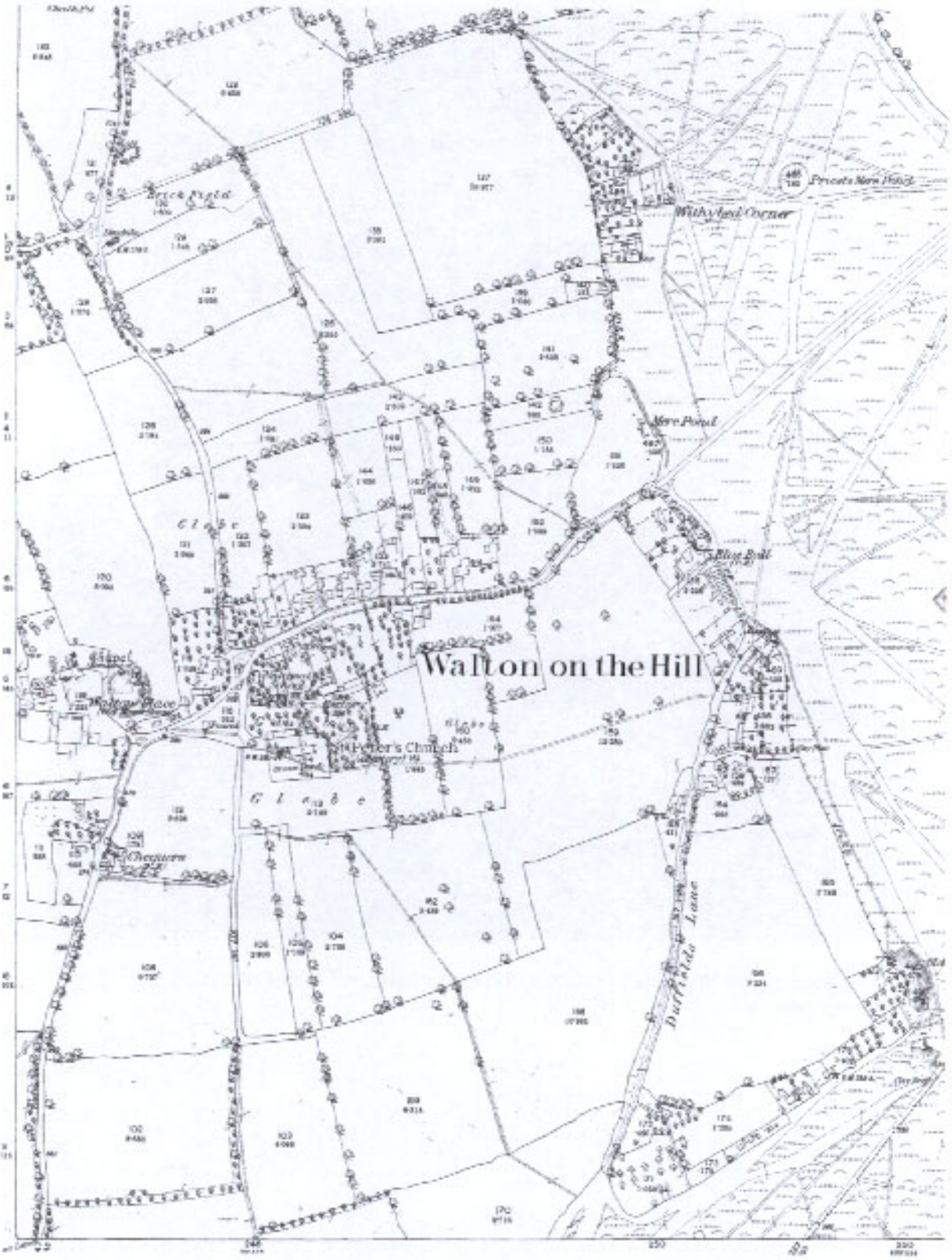
1839 Tithe Map
centre of Village enlarged

Land use map of Walton based on the 1839 Tithe Map showing land with buildings in red. The Common fields are noticeable by their thin strips.

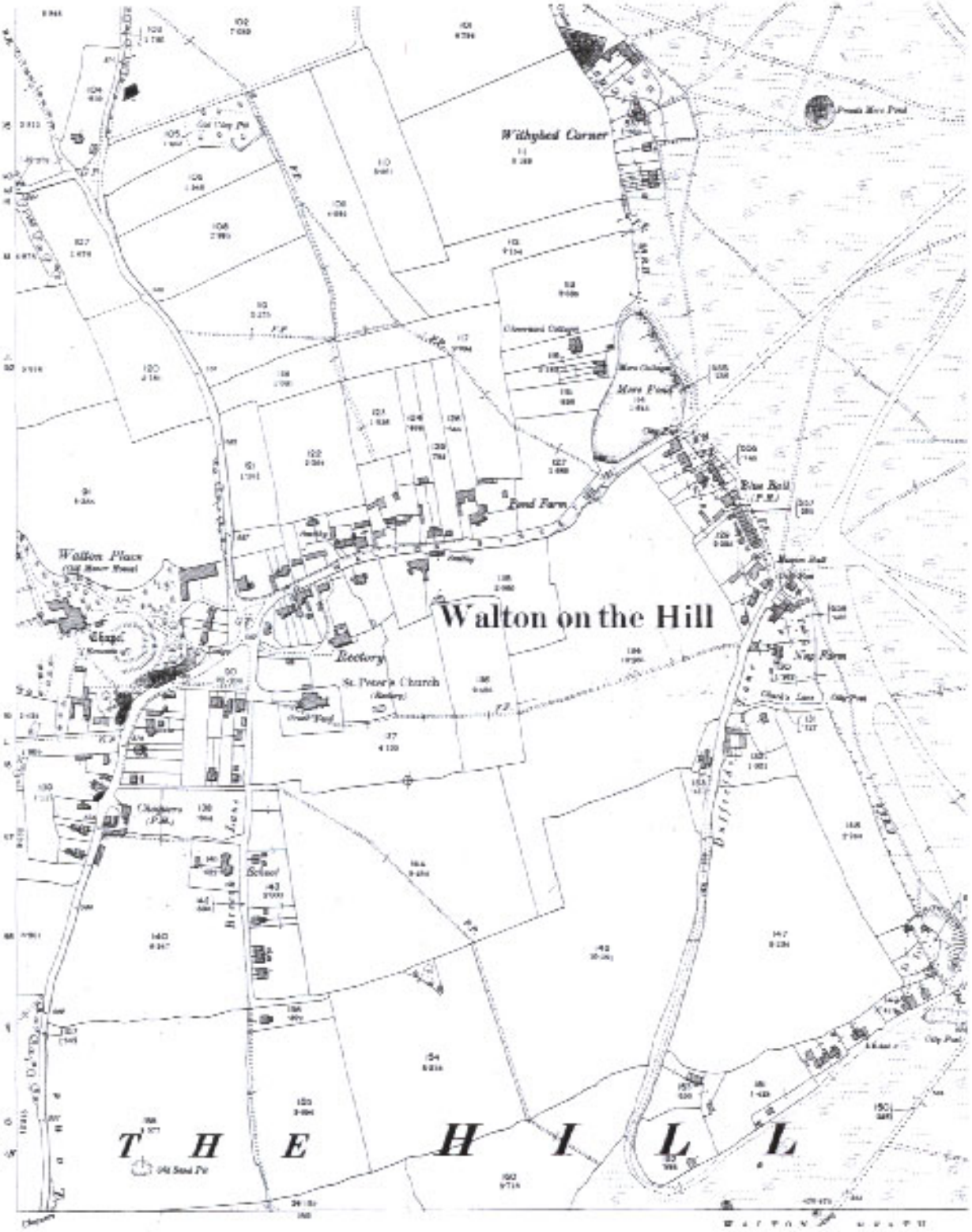
The Ladbrokes (Grey) and the Carews (Orange) owned the majority of the land in 1839.



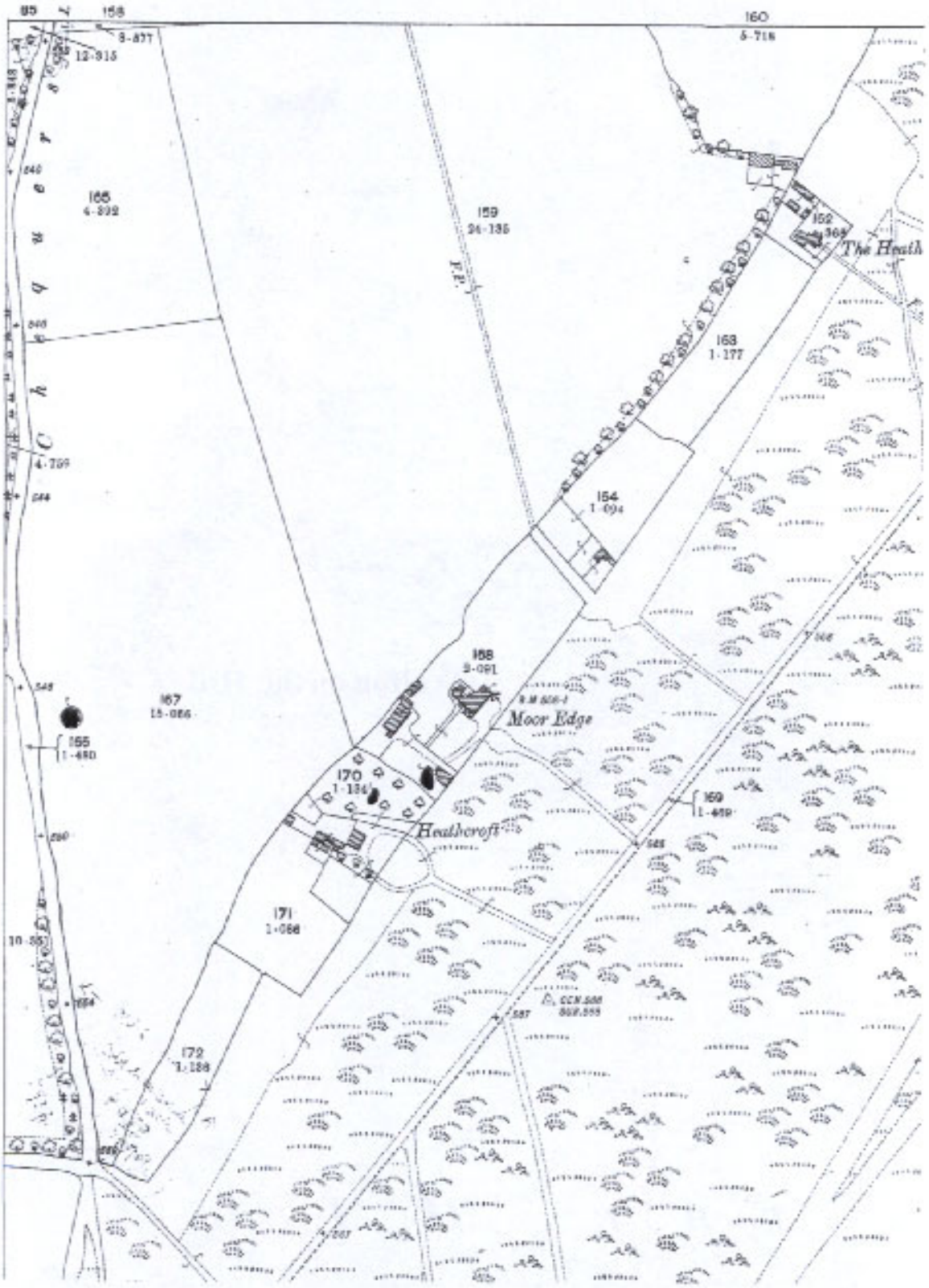
The sale of the Nork Park Estate in 1890 released much of Walton on the Hill for development.



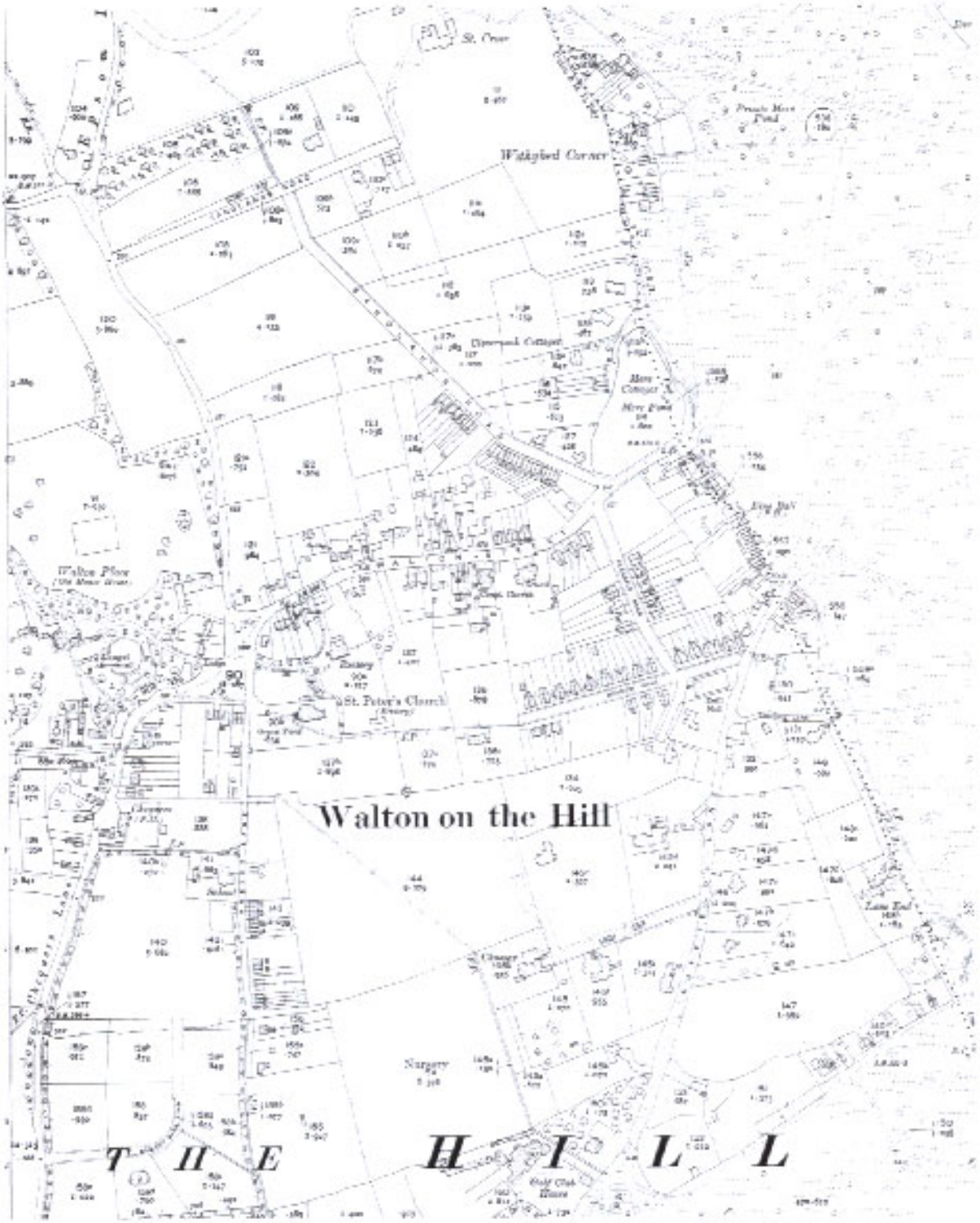
1866 to 1868 surveyed XXVI2



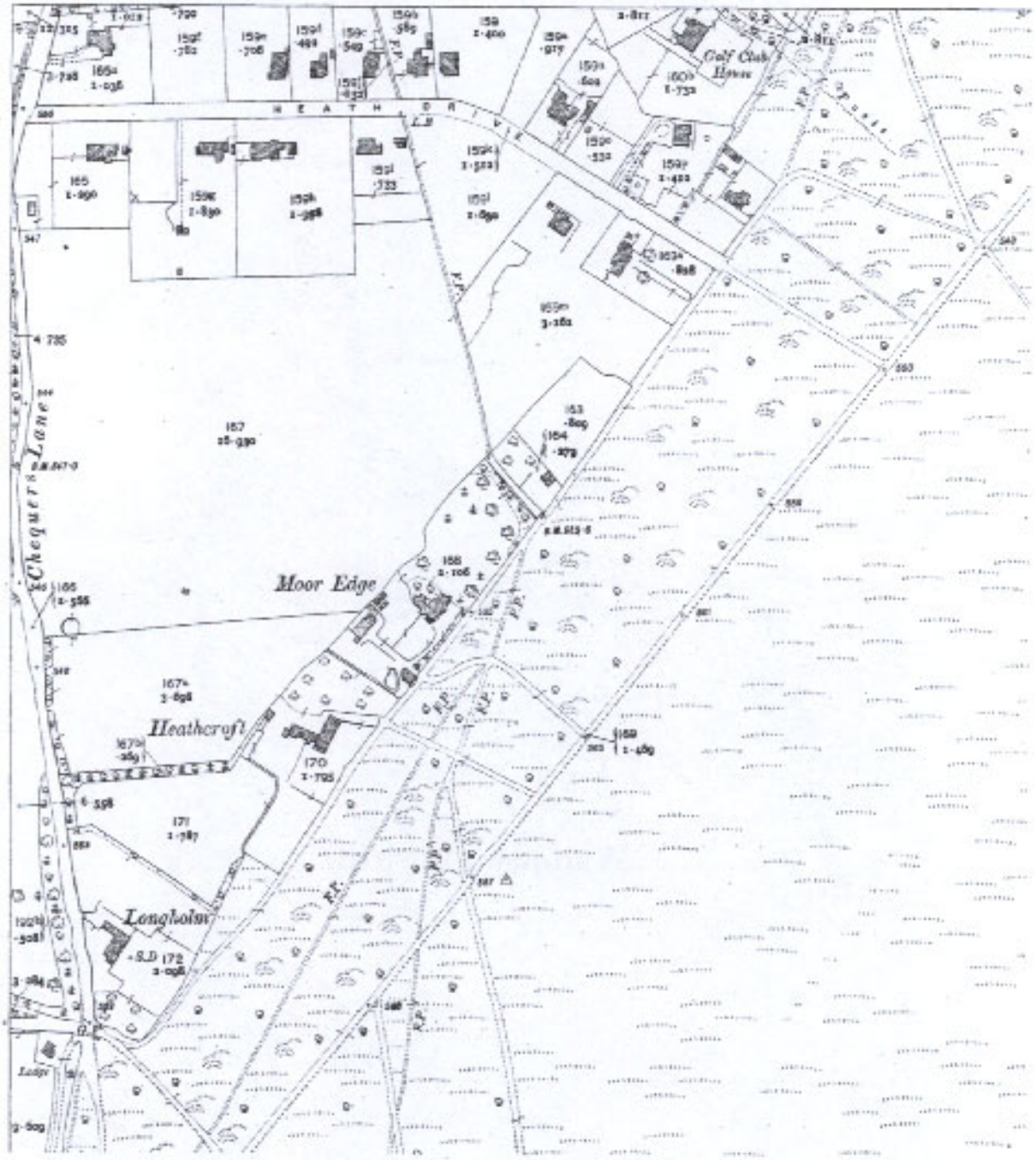
1896 editon revised 1895 XXVI2



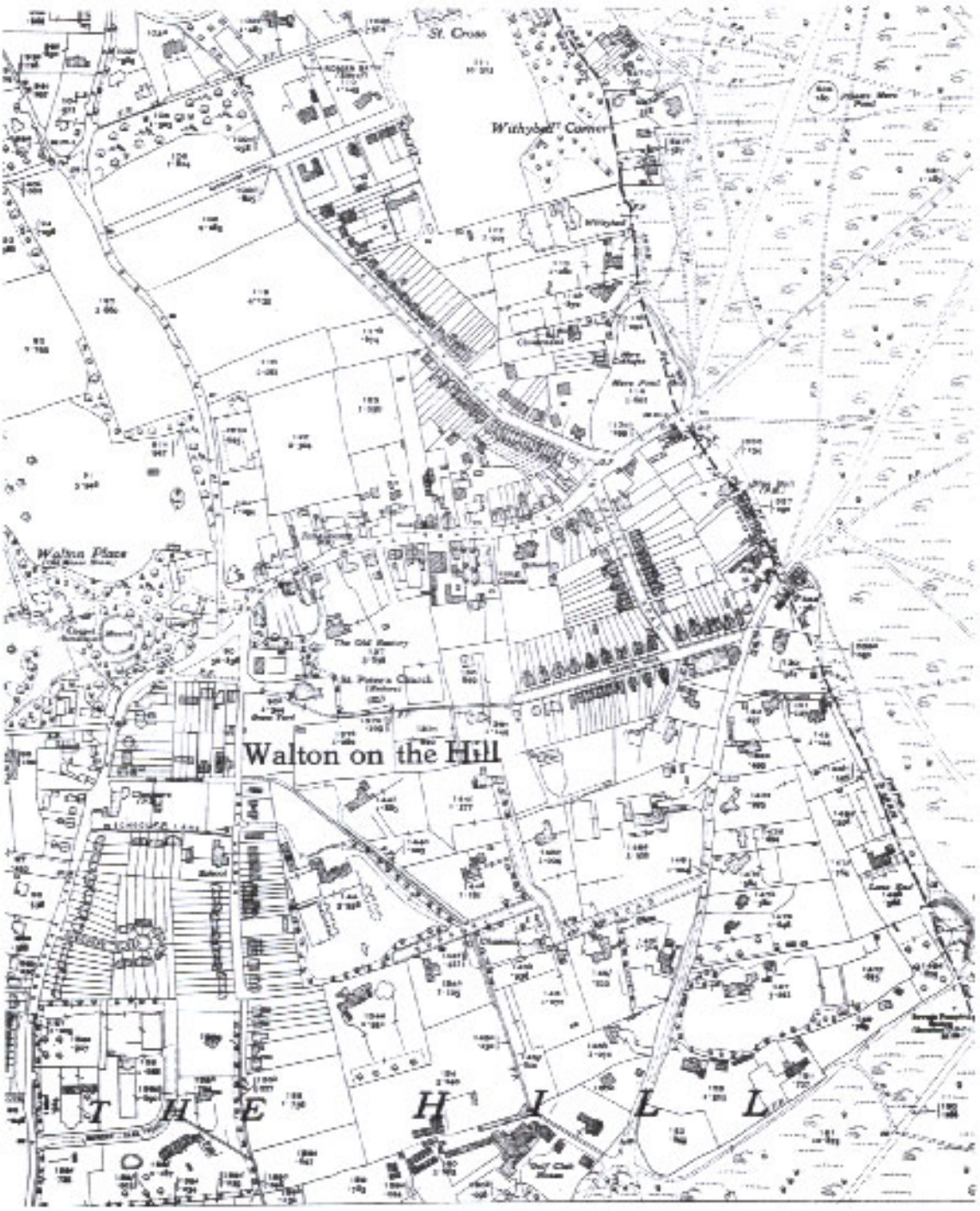
1895 revision 1896 edition XXVI6



1914 edition revised 1912 sheet XXVI2



XXVI6 revised 1912 edition 1914

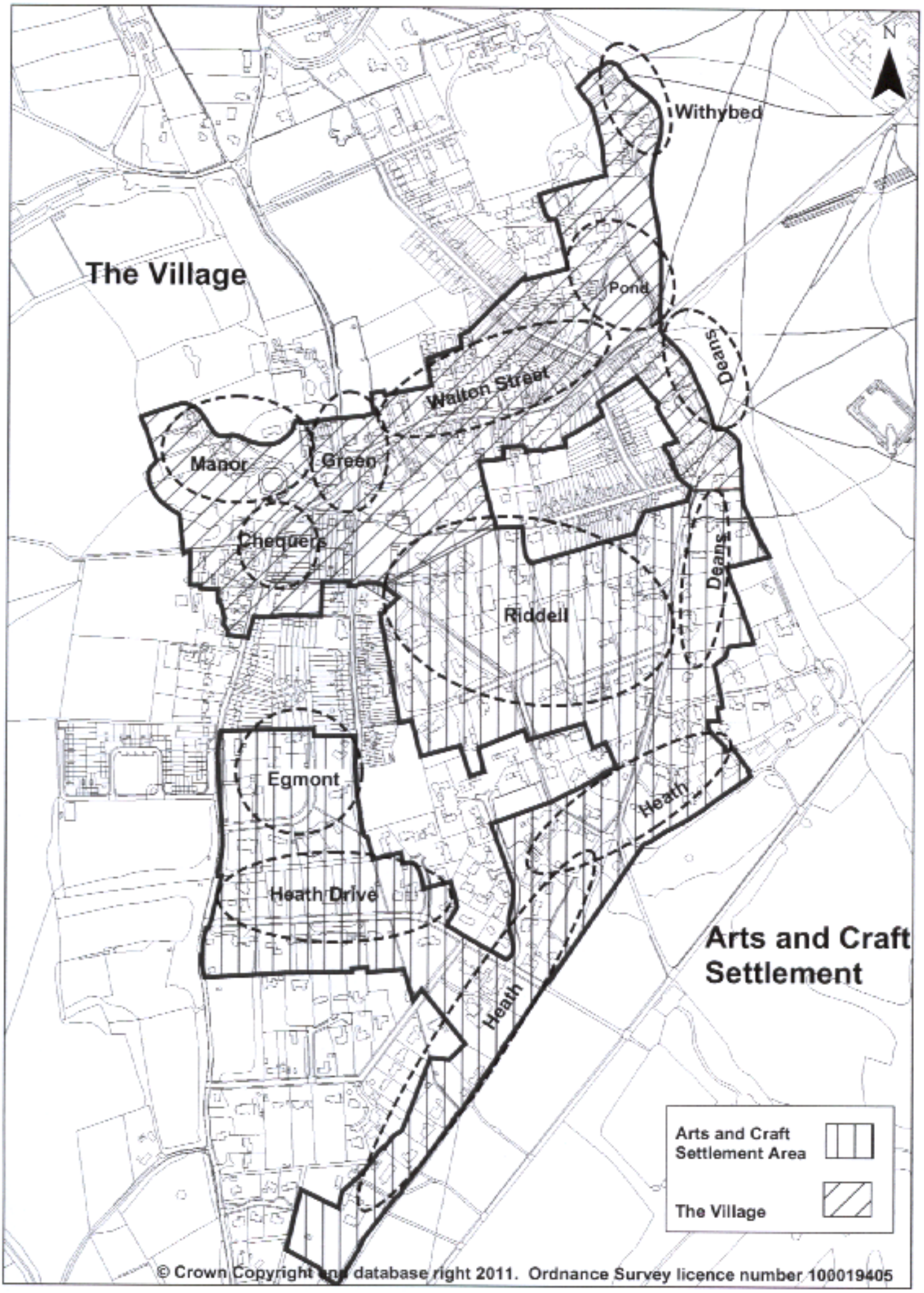


1934 Editions with 1946 Updates

revised 1934 1934 edition XXVI6

Spatial Structure & Pattern

Identity Areas and Character Zones - Walton on the Hill



3) Spatial Structure & Pattern: Identity Areas, Rhythm: plot size, unit size

An identity area is an area which has an identifiable character. Conservation Areas can have composite characters as well as cohesive character. In both cases it is usually possible to split such areas in to smaller identity or character areas. A number of sub identity areas can be identified in the case of Walton on the Hill.

The two principal identity areas in Walton on the Hill are the historic core, which forms the dominant character of the centre of the village and the arts and crafts settlement, which forms the dominant character of the residential area.

The historic core can be split into several smaller identity areas. Walton Street contains a number of historic buildings with the Pond at one end and the Green at the other. Beyond the Green is Walton Manor, and Chequers Lane. To the north of the Pond is Wthybed Corner and to the south Deans Lane.

Walton Street : the historic main street of the village
The Pond : the pond known as the Mere is a local landmark and was the water supply for the village, It forms an important entrance feature.
The Green : a typical village green with the parish church and cottages enclosing the green.
Walton Manor : the site is well wooded with Yew, has both a Motte or Mount and a 14th century Manor House.
Chequers Lane : an entrance to the village lined with Victorian villas.
Withybed Corner :a settlement, characteristic of common land enclosure, that is within Banstead parish, named after the willows which would have been harvested for basketmaking.
Deans Lane : this was once a historic corner of the village, though was much redeveloped in the 20th century.

The arts and crafts settlement contains several sub identity areas with their own character including Nursery Road, houses lining the Heath, Heath Drive and Egmont Park Road and Deans Lane.

The Heath : the Golf Club was built in 1903 and attracted a number of large houses alongside the Heath.
Nursery Road: this road developed by Lord Riddell from 1908, the key feature of which is the avenue of London Planes leading towards Chussex by the famous architect, Lutyens.
Heath Drive: this road of Edwardian villas laid out in 1905 has a cohesive character.
Egmont Park Road: laid out in 1908, has a 1920's character, with visually prominent Holly hedges.
Deans Lane : on the east side of Deans Lane are a cohesive group of Edwardian villas by Stanley Crosbie and other local architects.

Prominent buildings

A number of key focal points and landmarks can be identified. The prinicipal landmarks are :
The Pond : The Mere, visually prominent landmark at entrance to village
The Green & St Peters the Parish Church : Village green and medieval parish church much rebuilt.

The Manor House : not visually prominent from the street but important and substantial manor house with rare medieval core and chapel, motte or mount, moat and Victorian gardens.
The Chequers PH : large Edwardian PH rebuilding of 16th century timber frame .
The Fox & Hounds PH : prominent Georgian public house.
Walton Infants School: 1908 by arts and crafts architects Jarvis and Richards
The Blue Ball PH : simple but prominent building.
Cottages at corner of Deans Lane : Prominent but much altered group of cottages.
Chussex : 1908 house by Lutyens commissioned by Lord Riddell for Herbet Fowler, Golf Course designer.
Pinfold : Not visually prominent but a historic landmark as Lloyd George's house.
Dormy House : A famous design by Lutyens with Jekyll garden, both of which have been mutilated, originally the 1906 residential annexe to the Golf Club commissioned by Lord Riddell.

Chussex

Views in & Out

A number of views can be identified which are memorable and help define the character of the area. The key views are the village pond and the village green. Views out of the village to the heath, commons and in the vicinity of the manor, distant views of London. The view of the Lutyens house, Chussex, at the end of an avenue of London Planes in Nursery Road is a well conceived setpiece. A number of views have declined in historic value over the years, particularly Deans Lane, though still has a landscape quality. The Dormy House has lost its visual power with the looping of the chimneys.

Rhythm: plot size, unit size

The area has a rural village character with the sylvan arts and crafts settlement beyond. The arts and crafts houses generally have substantial grounds, and building lines generally set back. The historic core of the village has a tighter character, with smaller front gardens and narrower plot widths. There are a significant gaps in the townscape. Whilst the Edwardian arts and crafts settlement has relatively consistent sizes, in floor ceiling height, plot and mass, these are clearly derived from vernacular architects. The historic core of the village is typified by traditional cottages, and later Victorian villas.

Townscape Analysis

Townscape analysis

The following is a perambulation around the Conservation Area giving a brief description of the buildings and layout, by identity area.

The Mere Pond,

Scale, height, rhythm,form, layout & materials summary ;
Two storey, relatively tight plots, small front gardens, brick, roughcast, slate,plain tiles, sash

The Pond is perhaps the principal feature of Walton on the Hil but the architecture adjacent on the west and south side lacks the architectural interest found in the rest of the village.The pond formed the the water supply to the village and was a pumped supply to houses in the late 19th century.

Withybed Corner

Scale, height, rhythm,form, layout & materials summary ;
Mix of small two storey artisan cottages and arts and crafts, substantial gardens, clay peg tiles, slate, sash, casements.

To the north is Withybed Corner, named after the willows used for basket making, are a number of cottages bound the heath, some of which date back to the 18th century.

Walton Street

Scale, height, rhythm,form, layout & materials summary ;
Mix of development, the most positive element is the vernacular historic cottages, two storeys, mostly roughcast, tile hung and flint, small spans, high pitch peg tile roofs but street fragmented by gaps in townscape. Yew hedges and flint boundary walls.

Proceeding along Walton Street there is a mix of modern development and Edwardian artisan villas until the School of 1908 by the arts and crafts Jarvis and Richards is reached. Adjacent to the school is the simple Congretational Church of 1910 and on the north side, the first significant historic building, Ebenezer Cottage, a tile hung 17th century cottage, with earlier fabric such as a moulded spine beam and chalk and flint cellar. Behind this is the 5 bay barn to the former farmhouse, of late 17th century date.

On the North side are the prominent mock tudor shops of 1926, by Stanley Crosbie, which show their arts and crafts origins in the massing of the building. On the south side, the fish and chip shop has a good Edwardian shopfront and 43 and 45 Walton Street, are part of a significant 17th century central chimney house, marred by a large bungalow shopfront and the gap in the townscape formed by the citroen garage. The street at this point should really have more cohesion but the 1930's shops on the south side and the car park on the north, despite extensive landscaping and flint walls, fail to provide the enclosure needed. To the south are some arts and crafts houses behind the street by Arthur Geen and others, including the remodelling of 55a, a 16th century house. On the north side, the Fox and Hounds is a historic feature of 17th century date with a flint outbuilding and adjacent blacksmiths. The warehouse adjioining is very much out of keeping with the historic elements in the street. To the north is the 17th century Yeoman Cottage, a 16th century smoke bay house, Copthorne and the early 19th century White House facing Gun Green, so called from the captured First World War Gun that was a feature of the green until the Second World War. The Green would benefit from consolidation and removal of clutter.

On the south side is the attractive estate agents of 1956 by Welch and Lander, who worked in Hampstead Garden Suburb. This Neo-Georgian was so convincingly detailed, English Heritage listed it as a genuine Georgian house. There are a number of flint walls that add to the character of this location. Greenside is the early 19th century National School, perhaps incorporating the walls of the former village pound.

The Green

Scale, height, rhythm,form, layout & materials summary ;
Two storey, mostly stucco, sash, casements, some flint, sense of enclosure, small front gardens and tighter plots on south side, privet hedges

The Green with its spreading Oak tree is a characteristic village feature. On the east side of the Green is the new Rectory of 1939, by Stanley Crosbie, who could be regarded as the village architect at this time. Set back is the Old Rectory which dates from the 18th century or earlier. At the corner of the green is St Peter's Church (see history section), the tower of which is an important feature of the green from certain viewpoints. On the south side of the Green are a number of stucco Victorian artisan cottages and the village hall. To the south in Breech Lane, is 2 Breech Lane, original a white weatherboard and sash window cottage, the only surviving example in the village of a style of 19th century cottage found on the Downs. Little Chesters and its ancillary cottages of 1927 by Nicholls and Hughes are further down.

The west side of the Green is bound by the Walton Manor estate. The road is in this location is spoilt by the number of cars parking on the verges. The 17th century moat, now dry and the mount, an Ancient Monument and former garden feature and possible castle site are hidden by the wall which bounds the estate. The walls are disappointing and seems to be a rebuilding of a flint wall in concrete. The estate buildings visible from the Green include the farmyard, now the Coral Bazaar, the Lodge and the Walton Farm Cottage, a 16th century central chimney house. A detailed analysis of the important 13th century Manor House (extended 1878 and 1891) and its historic gardens are given in the Historic Garden Appraisal document. The garden is characterised by Yew trees.

Chequers Lane
Scale, height, rhythm, form, layout & materials summary ;
Artisan cottages, roughcast, sash, slate, privet hedges, some flint walls, two storey, tight plots.

Chequers Lane has a relatively artisan quality with stucco Victorian cottages. Hembook Cottage is a two bay 16th century box frame cottage with an 18th century brick front now rendered over. The most prominent building, The Chequers, was rebuilt in 1908, the mock tudor reflecting the 16th century frame found during the building works, though it is unclear whether any of this was retained in the rebuilding beneath the present roughcast.

Deans Lane
Scale, height, rhythm, form, layout & materials summary ;
The north end has lost its enclosure to the heath. Historic cottages have high pitch roof, flint walls, small span gables, and peg tiles. The arts and crafts houses have spacious plots, high pitch gabled roofs, leaded light casements. Holly hedges, beech and hornbeam trees are typical of area.

Deans Lane has suffered from the demolition of the historic cottages to the north and south of the Blue Ball, which itself was rebuilt in the late 19th century. The cottages on the heath on the bend are prominent but lack unity in their design. The cottage on the inside of the bend is an attractive tile hung building with a Coal Tax post, one of a number in the area and a flint garden folly.

Further down Deans Lane are the remains of a number of traditional cottages. The Priors is 16th century, whilst Heath Farm is a large 16th century house with decorative beamed ceilings, which became the village Workhouse , before being remodelled and faced in brick by Stanley Crosbie in 1913 for Anthony Hope, author of "The Prisoner of Zenda". Chucks Cottage is a 17th century flint cottage, with 1912 arts and crafts alterations by the architect Arthur Geen for himself. Boxdale is a 17th century or earler cottage. On the east side of Deans Lane are some modest Edwardian houses in roughcast.

Nursery Road Estate

Scale, height, rhythm,form, layout & materials summary ;

The arts and crafts houses have spacious plots, high pitch gabled roofs, leaded light casements and occasional exposed box sashes. Holly hedges, beech and hornbeam trees typical of area, with exceptional London Plane avenue in Nursery Road. Brick and tile hanging predominant..

The Nursery Road estate was developed by Lord Riddell from 1908 onwards. The principal building is Chussex of 1908 by Edwin Lutyens with its avenue of London Planes. This was built for Herbert Fowler, the golf course designer. Most of the houses on the estate are by Morley Horder including Pinfold, for Lloyd George of 1913 (based on a Lutyens design and which was attacked by the suffragettes), Orwell (1910), Little Ambrook (1914), Glebefield (1913), Fairfield (1920) and in Deans Lane, Redholm (1911), Chesters (1910) and Meadow House (1910). Deans Croft (1907) is by the notable architect Guy Dawber.

Meadow Walk
Scale, height, rhythm, form, layout & materials summary ;
The arts and crafts houses have spacious plots, high pitch roofs, leaded light casements and rough cast walls with hedge boundaries.

A number of Arts and Crafts houses are found at the end of Meadow Walk including three by Stanley Crosbie, The Cobble (1908), Bracknell (1909) and Peters Mead (1913) by Stanley Crosbie and 35 & 37 by Morley Horder. There are a number of other substantial arts and crafts houses, such as Little Chesters and Far End.

Golf Club
Scale, height, rhythm, form, layout & materials summary ; Two individual buildings, the low Boulton & Paul Club House hidden under a covering of shingles and Dormy House has the typical Lutyens high pitch roof but has lost its distinctive chimneys. Fragments of the Jekyll garden survive.

The 1904 Boulton and Paul Clubhouse was a typical catalogue prefabricated structure which must have jarred with the arts and crafts architecture promoted by Riddell and Hudson. The alterations by Morley Horder appear to be an attempt to hide these origins. The neighbouring Dormy House, of 1906 by Edwin Lutyens for Lord Riddell with it's Jekyll gardens was well publicised at the time but has been much multiated since, most notably by the removal of the characteristic Lutyens chimneys. To the south is an Orangery by Lutyens at Frogs Island of 1913.

The Heath
Scale, height, rhythm, form, layout & materials summary ;
Large plots, hedge boundaries, two storey, arts and crafts clay tiles, high pitched roofs, casements, Earlier cottages, some slate and sash windows

Dorking Road

Along the heath is a mix of arts and crafts and older properties. Pintmere (1911), by Dawber and Walton Meath Manor (1915) by Rix & Wilkins are substantial examples of the arts and crafts style. Heath Cottage, the Old Cottage, Moor Croft and Heathcroft are examples of stucco and flint houses, mostly of the 18th century, that lined the Heath.

Heath Drive

Scale, height, rhythm,form, layout & materials summary ;
High pitched roofs, gables, some timber framing in gables, leaded light casements, hedge and close boarded boundaries, roughcast, brick and tile hanging. large plots. Plain tiles.

Most of Heath Drive are Edwardian houses of a more conservative style, utilising timber framed gables avoided by arts and crafts architects. The Grange Lodge (1920) by Picton is an exception as is Pintmere by Dawber at the end of the road.

Hurst Drive
Scale, height, rhythm,form, layout & materials summary ;
Two storey, hedge boundaries, high pitch, clay plain tiles, leaded casements, pantiles to cottages.

The Grange is a substantial arts and crafts house of 1914 by Trehearne and Norman, and Tressady and The White cottage are attractive pantiled cottages by George Crawley.

Egmont Park Road
Scale, height, rhythm, form, layout & materials summary ;
Spacious plots, neat Holly hedges, two storey, casement windows, high pitch plain tiles roofs, mostly brick. Untypical but good materials include Westmoreland Slate and handmade pantiles.

The principal feature of this road are the Holly hedge but it contains a number of substantial arts and crafts houses including Sawyers (1913) by Dawber and Egmont Park House by Geen of 1926. (The estate opposite, also in the arts and crafts style, is by the notable town planner and architect, Arthur Wm Kenyon of 1937 for Banstead Urban Dstrict Council but has suffered from the installation of concrete tiles and upvc windows).

Materials, Architectural Conventions & Detail

Materials, Architectural Conventions & detail

Architectural Conventions

The area is typified by three types of building;

1) The Vernacular. The historic buildings in the area dating from before the Victorian period. These are typified by peg tile roofs, 50 degree roof pitches, short roof spans, flint, painted render and some tile hanging. The fenestration is characterised by mostly casement windows and some sash. Gabled roofs are characteristic of most of these properties.

2) Mid Victorian. These are mostly slate roofed painted stucco houses with low pitch hipped roofs and sash windows. Windows have a vertical emphasis, in their division. High floor ceiling heights are a characteristic.

3) Builders Edwardian. These are properties erected by local builders in the prevailing style of time, influenced by the arts and crafts movement but fairly conservative in style. These buildings have shared architectural forms, features and detailing, utilising brick with painted roughcast, 50 degree roof pitches, clay tiles and limited use of painted timber framing. The fenestration is characterised by mostly leaded light casement windows. Relatively high floor ceiling heights are a characteristic. Hipped roofs with gable features are characteristic, in asymmetrical composition. Mullion and transom windows also occur.

4) Arts and Crafts. These are substantial properties by arts and crafts architects, with handmade clay tiles, 50 degree roof pitches, large chimneystacks and individual compositions of form and massing. They vary from the leading domestic architects of the day, such as Lutyens and Dawber, to notable architects such as Morley Horder, Crosbie and Geen. These buildings often have shared architectural forms, features and detailing. The built form is characterised by mostly leaded light casement windows. Despite being derived from vernacular cottage architecture, the ceiling heights are reasonably high. They are usually in substantial grounds, with evidence of former formal gardens. Gabled forms are common and elevations are mostly asymmetrical composition. The strong symmetrical forms of the Lutyens buildings are an exception to this.

Fenestration

Fenestration is determined by age. The predominant character of the area are casements, particularly leaded lights. Sash become more popular in the mid Victorian stucco villas, mullion and transoms in the Edwardian villas, leaded light casements for the Arts and Crafts and sash again for the New Georgian revival of the early 20th century.

Materials & Detail

The historic properties in the area are typified by flint, painted render and some brick. And tile hanging. The mid Victorian period is mostly painted stucco, the Edwardian villas area are mostly roughcast above bricked, and timber frame gables, the Arts and Crafts properties are mostly brick and tile hanging. White painted joinery is typical of the area.

Illustrations of Materials, Architectural Conventions & Detail by Period

Vernacular: Historic farmhouses and cottages in the area from the pre Victorian period, are typified by short span 50 degree pitched roofs and the use of local materials such as peg tiles, flint and roughcast, with flint boundary walls.

Victorian : This is typified by the use of slate roofs and sash windows set back behind the reveal.

Edwardian : These are typified by the use of clay plain tiles, brick ground floors, roughcast above with timber frame gables. High roof pitches and leaded light windows are a feature. These generally occur in estates typically produced by a single builder with a conservative style, compared with the more progressive designs of the arts and crafts houses of the same date.

Arts and Crafts : These are typified by the revival of traditional cottage styles but in substantial properties designed by notable architects. Typical detailing is 50 degree roof pitches, casement windows and very large chimney stacks, with brick and tile hanging, but no timber framing or bargeboards. At top are examples by Morley Horder, with Lutyens and Dawber below.

Typical Materials

Flint

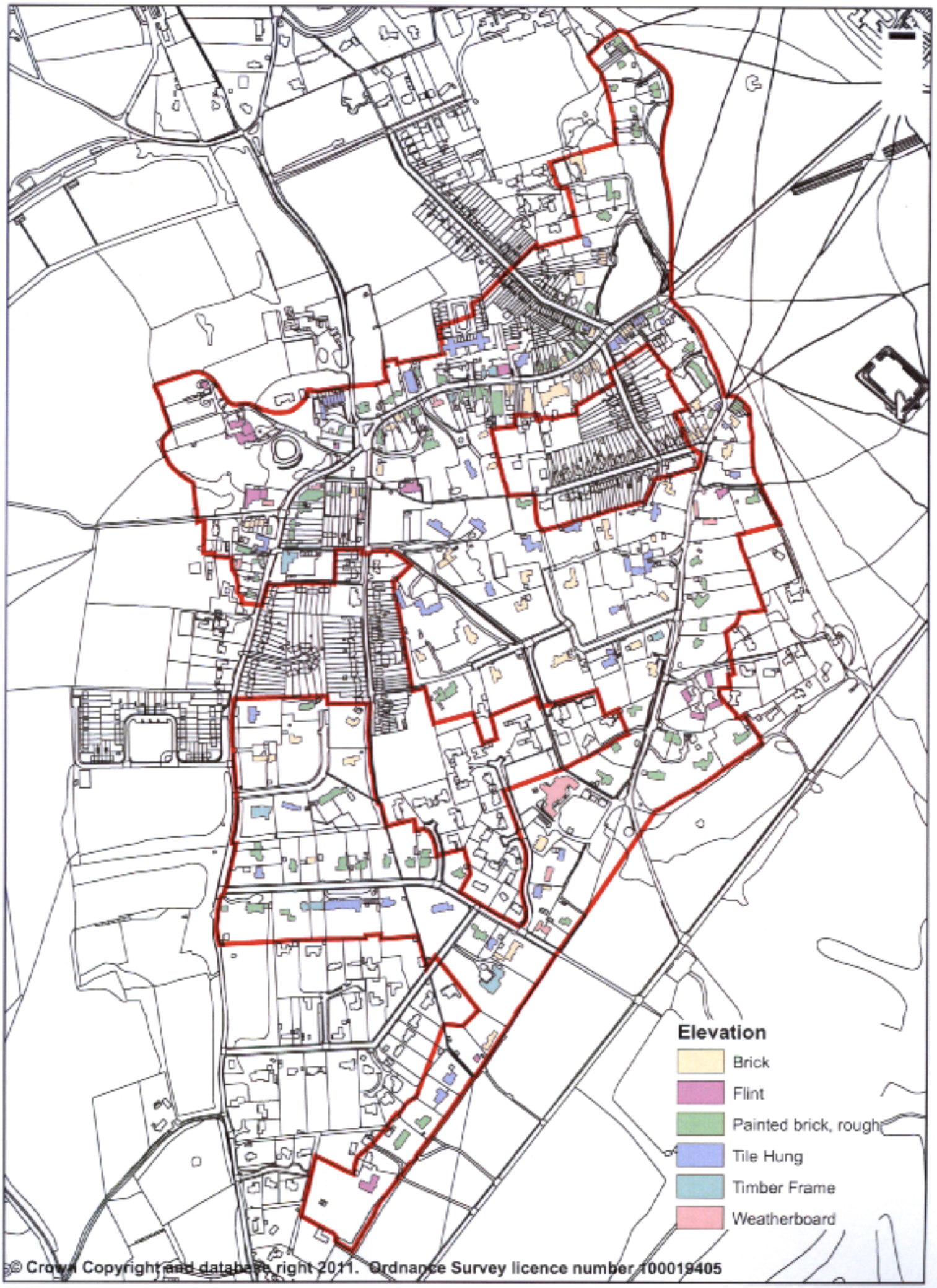
Tile Hanging

Multistock Brick Tiles

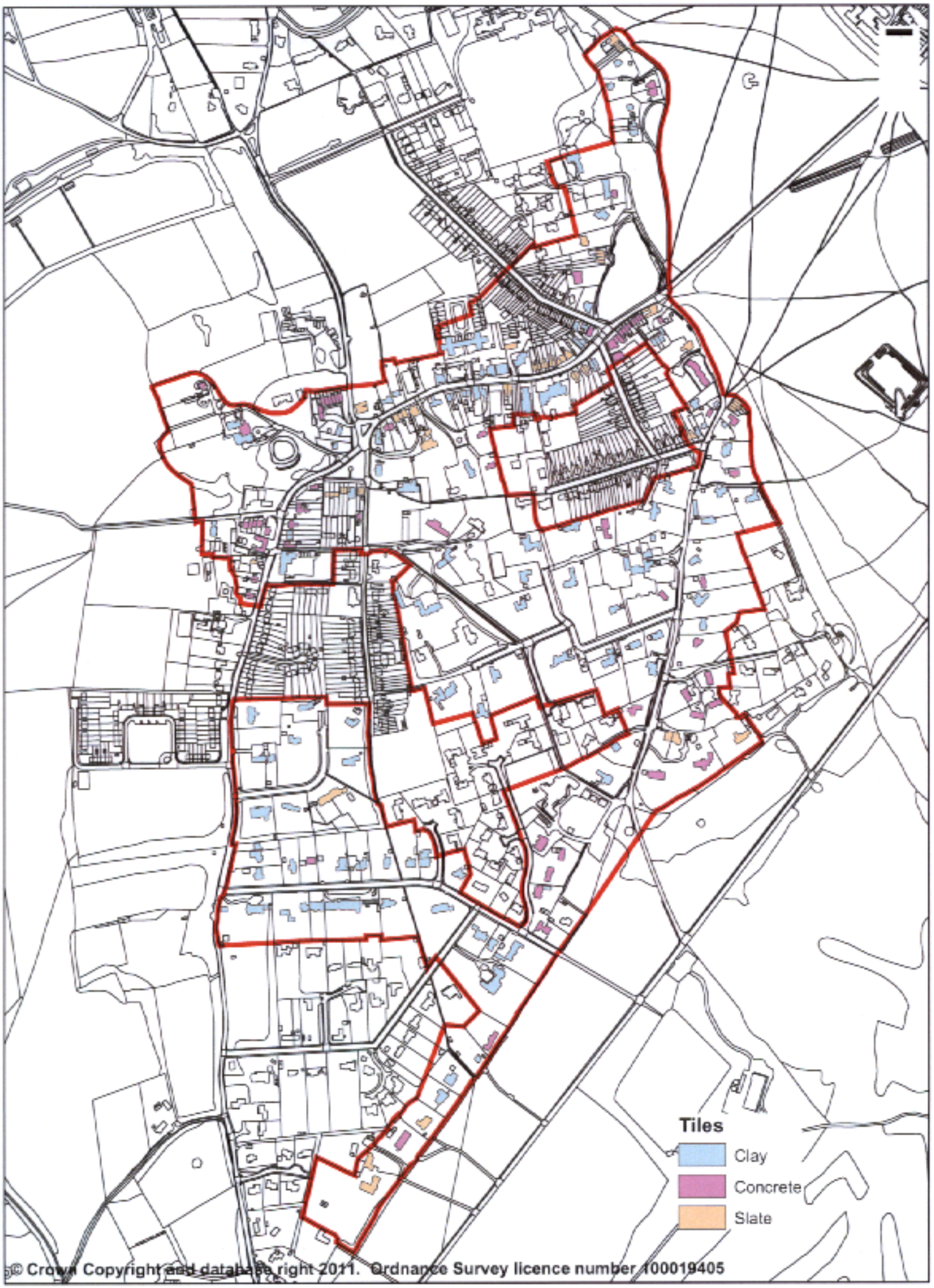
Roughcast & Render

Clay Plain & Peg

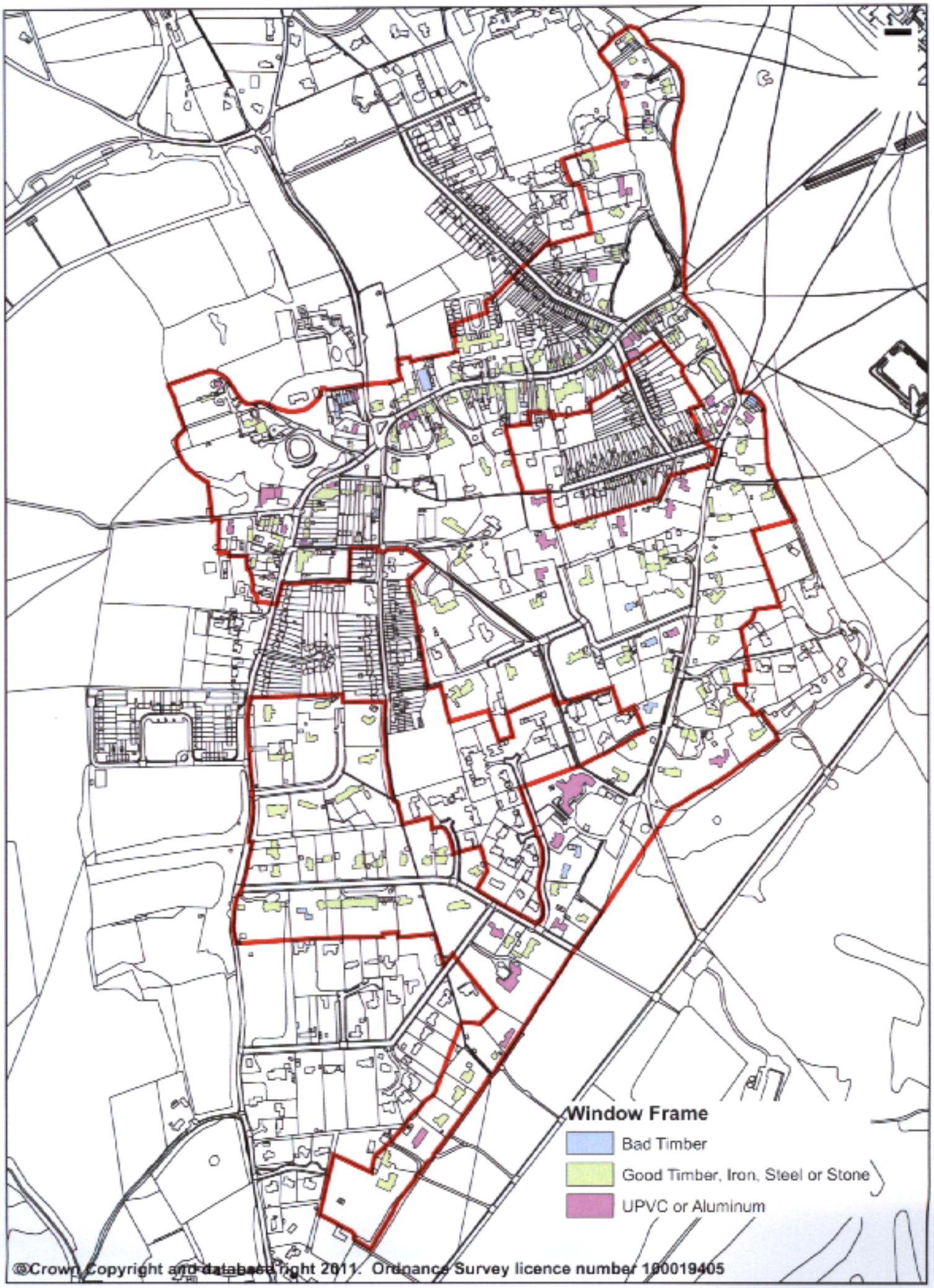
Walton on the Hill Conservation Area



Walton on the Hill Conservation Area



Walton on the Hill Conservation Area



Highway Issues, Street Furniture & Footscape

5) Highway Issues, Street Furniture and Footscape

Walton Street is the main street in the area and has issues with high levels of parking and difficulties with unsuitable through traffic and the narrowness of the street. The negative effects of this in terms of impact on the tranquility of the area are noticeable. There are a number of negative aspects in terms of street furniture and statutory undertaker infrastructure, the most notable being the overhead telephone lines. The mix of street lamps are being replaced, though there is a desire locally for a more conservation orientated design. The area is relatively free of intrusive traffic signs but the building out by Walton pond has been controversial. These issues are addressed further in the section on townscape problems and opportunities.

The Borough Council will seek to influence the design of schemes affecting the conservation area. It will also seek to encourage the implementation of other improvements identified in this appraisal.

Gravel on tar spray is a traditional finish used for some roads, and reflects the character use of gravel drives in the area. Another characteristic feature is the absence of kerbs, which give a rural appearance.

Walton on the Hill Conservation Area
Analysis of Public Realm (Photographs Jan 2006 onwards)

Identification of some issues from a Conservation Area view point

Village Entrance by Pond

The entrance gateway has been supplemented by a build out in 2009. The level of street furniture in this location is a concern, though the timber gateways themselves are a well designed feature. The bollards however are out of character with the area as they clutter the roadside verge.

The Heath in Deans Lane

The Heath in Deans Lane is a very valuable part of the topography and character of the village, which with its open landscape and rising ground provides a visually important and prominent grassland.

The Pond

The Pond is a key feature of the village but on the Walton Street side is lacking in character. It would be worth looking at comparable village ponds. The Concrete embankment is particularly grim and there may be advantage at looking at a wider grassed embankment as an option. Architectural the adjacent buildings lack architectural interest.

16 to 20 Walton Street

There is limited potential to landscape the parade here. The pavement here and elsewhere in the street would benefit from a lighter 'Richmond ' style treatment of gravel on tar spray to give more rustic appearance. Lamp columns are an odd mix but neutral modern lamp posts in this semi-rural location would have less visual impact.

The School

The County Council has implemented a scheme in this location for widening of the pavement. The school of 1908 is by the arts and crafts architects, Jarvis & Richards, who designed many of the County schools. More conservation sympathetic guard railings would be a benefit. The telephone wires here and along the street could be relocated underground.

Centre of Walton Street

The centre of Walton Street suffers from a fragmented townscape. Architecturally the street is like a set of teeth with a lot of gaps. The redevelopment of the Citroen site and the removal of the bungalow shop front from the listed cottage would be a benefit. In the foreground, the closure of the parking inset and continuing the yorkstone would be a visual benefit.

Shops opposite the Fox and Hounds

Greening this area with turf and box hedging could greatly improve these forecourts.

Central Car Park

This site could benefit from greater enclosure either with trees or a building above the car park. Telephone wires could be sited underground.

Gun Green

This small green at the end of Walton street could benefit from decluttering and expansion of the grass area

The Church Green

The green could benefit from decluttering of street furniture.

Removal of the parking in the bay in the boundary wall of Walton Manor and its replacement with landscaping would be a benefit and more ambitiously removal of the wall and reinstatement of the moat would enhance this location. The house immediately opposite by the garage is architectural undistinguished.

Greenery: Trees, Shrubs

6) Greenery: Trees, Shrubs

The area is characterised by a number of native tree species of the Chalk downs. The native trees are Yew, Holly, Beech, Hornbeam, Oak and Scots Pine. Pollarded Limes are common as a single avenue of trees on boundaries. Cypress trees, whilst not normally welcome in a conservation context , are evident round Heath Drive and further south, and some have reached substantial size after a hundred years of growth. The London Planes in Nursery Road are an exceptional but impressive feature. The Yew in Walton churchyard is reputed to be over 600 years old.

Ancient Yew, Walton Churchyard

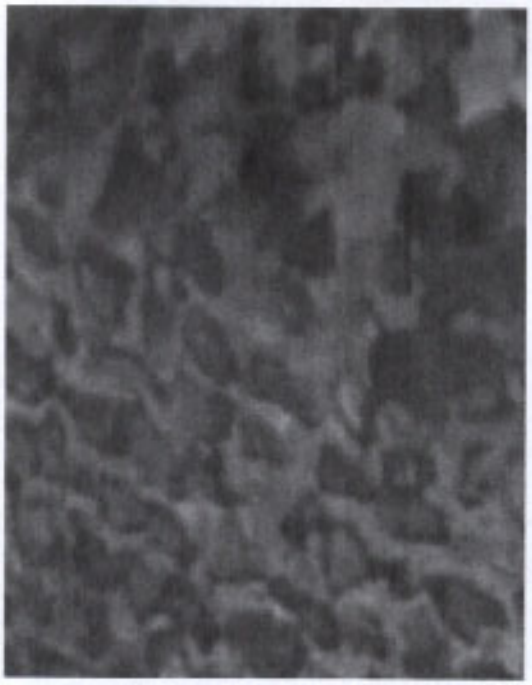
Avenue in Nursery Road

Boundary Treatment/ Enclosure: Walls & Hedges

In terms of boundary treatment these tend to vary according to property and Holly is particularly apparent in the arts and crafts residential streets. Egmont Park Road is unusually consistent with continuous and substantial Holly hedges. Laurel is also found. Yew is often found but confined to a formal treatment close to the frontage of a house. The stucco Victorian villas in the centre have a tendency to use Privet. When fencing is used, it tends to be close boarded. Historically, brick walls are not characteristic of the area but occasionally occur as dwarf walls in Heath Drive, which has suffered from the intrusion of high brick walls in the late 20th century. Flint walls are confined to being used as a form of boundary treatment for mid 19th century or early buildings in the area, and are particularly noticeable in Walton Street.

Care must be taken to carefully consider any future tree planting in terms of both character and vistas.

Hedges are the most typical boundary treatment in the area. Flint is occasionally found in relation to vernacular architecture,



Development Management & Statutory Designations

7) Development Management & Statutory Designations: Listed Buildings & Article 4 Directions

Controls operating in the Conservation Area

Designation of the Conservation Area

The original Conservation Area was designated by Surrey County Council on the 12 June 1973.

The area was extended by the Borough Council in 1989, being recommended by the Planning and Development Committee on the 13 July 1989 and approved by full Council on the 27 July 1989.

As part of the current process, amendments to the boundaries of the Conservation Area are proposed in relation to Breech Lane, Heath Drive, Hurst Drive, Meadow Walk, and Sandlands Road, Walton Street and Withybed Corner. (see plan)

What is the Effect of Designation?

The principal differences from the normal form of planning control include:

a) Control over demolition. Conservation Area Consent is required for demolition

b) Greater control over works which would require planning permission. As many properties in the Area are not dwellinghouses and therefore do not have permitted development rights, external alterations such as changing windows or roofing materials would be controlled. 'Permitted development' rights for dwellinghouses are also more controlled.

c) Wider protection of trees. Six weeks notification to the Council will be necessary before the intended lopping, uprooting or felling of trees. (Trees less than 7.5 centimetres in diameter, at a height of 1.5 metres above the ground are exempt). (Works to trees the subject of a Tree Preservation Order will continue to need formal consent.)

When considering proposals requiring Planning Permission or Conservation Area Consent, regard will be had to whether they 'preserve' or 'enhance' the special character of the area. It should be remembered, though, that designation is not intended to stop change but to better manage new development so that it does not harm the area and even brings improvements.

Article 4 (2) Directions

Article 4(2) Directions control the following changes to dwellinghouses in the Conservation Area. All alterations or extensions facing an open space or highway will require planning permission, unless they are like for like repairs. Changes requiring planning permission would include, for instance, changing from timber to uPVC or Aluminium windows/doors or changing the style or design of window/door, changing from natural slate or handmade tiles to machine made, concrete or synthetic slates or tiles, or the insertion of rooflights.

All Commercial Buildings and Flats that are in Conservation Areas, already require planning permission for these material changes, as they do not have permitted development rights.

Listing

There are a number of statutory and locally listed buildings in the area. Where planning permission is required for works affecting a locally listed building, Policy Pc10 of the Local Plan and the NPPF would be a material consideration. There are also some local listed historic garden designations.

Development Management & Principles of Control

The area is largely one where older properties mostly contribute to the character of the area and are desirable to retain. The general presumption therefore is in favour of retention, the only exception being some of the post war redevelopment.

The overall objective in terms of elevational treatment will be the encouragement of the reinstatement of original materials and detailing. This includes original window detail, plain clay tiles and well detailed boundary treatments and their replacement with inappropriate details such as aluminium and upvc windows of various forms, concrete tiles and alien boundary materials such as larchlap fencing.

Enhancement & Improvements

8) **Enhancement & Improvements**

No extra funding is proposed for the enhancement of the Conservation Area but a number of the objectives can be achieved in part by the Development Control process.

The potential for enhancement appears to consist of the following key elements;

1) Townscape elevational treatment

There is potential to improve the setting of the various of the shopping forecourts and reinstatement of the facades of certain buildings including listed buildings, Walton street, the Dormy House, cottages in Deans Lane etc.

The need to encourage reinstatement of traditional detailing is important. Walton has suffered less than many of the Conservation Areas in the Borough, but the loss of traditional painted timber windows in some prominent locations is regrettable.

2) Removal of Overhead Cables

This would require negotiation with BT and an exploration of the costs and how this could be funded. Technical advances are likely to make overhead cables obsolete in the long term.

Resource Implications

Enhancement of the Conservation Area can be achieved in part by the Development Management process and encouragement to have respect for traditional forms, materials and detailing.

Statutory Listed Building in Walton Street which could benefit from removal of bungalow shopfront

The contribution of Ebenezer Cottage, a grade II listed building, to Walton Street is diminished by the over large cypresses on the road frontage, which have been trimmed back since the photograph was taken.

Telephone Cables are visual clutter, detrimental to Walton Street.

The Citroen Garage is a negative element in the townscape and fragments the street view.

There is a townscape gap in the centre of the village, which a frontage building above the car parking might help to unify.

The warehouse in Walton Street detract from the quality of the townscape.

The Coral Bazaar site could benefit from reinstatement of the moat.

The poor fenestrationof this building and inappropriate exotic planting detract from the character of Chequers Lane.

The loss of historic cottages in the mid 20th century, either side of the Blue Ball in Deans Lane has eroded the character of the area.

The Cottages at the corner of Deans Lane lack unity in design.

Lutyen's Dormy House could be enhanced by the removal of the upvc windows and concrete tiles and reinstatement of the monumental chimneys, the jalousie shutters, the handmade pantiles and restoration of the Jekyll garden. However it is unlikely that the funding would ever be forthcoming from public or private sources to achieve such an objective.

End Notes

Review of boundaries

The boundary of the area was subject of review at the time of production of the appraisal and a revised boundary has been proposed subject to confirmation after public consultation.

Other Statutory Authorities

Statutory authorities are not generally subject to control by the local planning authority, although the provision and maintenance of their services can have an impact on the conservation area. A copy of this Appraisal will be forwarded to the relevant service providers to highlight the need for sensitive treatment within the conservation area.

Responsibilities of Owners and Occupiers

This Appraisal has identified the buildings, open spaces and individual features that define the character of the conservation area. The siting and design of new development should be such that the appearance and character of the conservation area is preserved or enhanced, and this Appraisal will be used to assess whether development proposals achieve this aim.

It is hoped that residents and other occupiers will, through this Appraisal, be made aware of the contribution that they can make to the preservation and enhancement of the conservation area. This can be achieved through the retention of features such as chimneys, boundary walls and traditional windows, the use of appropriate materials in new build and repairs, and the general maintenance of properties and land. Alien materials such upvc windows and concrete tiles should not be used.

Statement of Consultation

The draft version of this Appraisal will be issued for public consultation. Letters will be sent to all residential and business premises in the conservation area as well as appropriate amenity societies and government bodies. These will outline the purpose of conservation area designation and invite comments on the draft appraisal.

A public meeting will be held to consider the study. The responses made to the draft Appraisal will be considered and reported to the Council's Planning Committee.