

Upton



An Appraisal of the
Character & Appearance
of the Conservation Area



NEWARK &
SHERWOOD
DISTRICT COUNCIL
1999

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This report, following consultation with local residents was adopted, and the new boundary designated, by the District Council, as a Supplementary Planning Guidance, on 20th May 1999.

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Introduction

Reasons for Designation

1. A conservation area is defined by Section 69 of the Planning (Listed Buildings and Conservation Areas) Act 1990 as an area "of special architectural or historic interest, the character and appearance of which it is desirable to preserve or enhance". Conservation Areas are of many kinds and may vary from historic town centres and villages to country houses and their parks, Georgian and Victorian planned suburbs, or sites of interest for their industrial archaeology.
2. Upton is a substantial village on the main Newark - Southwell A612 road, two and a quarter miles east of Southwell. The conservation area was initially designated by Nottinghamshire County Council in 1971, encompassing the entire built up area. The District Council proposes to extend the boundary of the conservation area to include the crofts behind the village street. These are visually important to the setting of the village and are an essential part of its topographical framework, predating the Parliamentary Enclosure of 1795-8.
3. The village is of linear plan within a well-preserved historic landscape setting, situated on the brow of a hill which falls away towards the Trent valley. The buildings, predominantly of brick and pantile, are mainly unexceptional and typical of the region, but the overall composition and quality of the village as a relatively unspoilt and attractive historic settlement justify its designation as a conservation area.

The Meaning of Designation

4. Designation of a conservation area draws public attention to its architectural and historic interest and emphasises the need for any changes or new development, either within or adjoining the area, to be sympathetic to and respect its character. Local planning authorities have certain additional powers of control in conservation areas. The local planning authority's consent is required for the demolition of most buildings and structures, and written notice must be given to the authority of intent to lop, top or fell trees, with certain exceptions.

Future Action

5. Initial designation of a conservation area, defining and describing its special architectural and/or historic interest, may be followed up by specific proposals for the preservation and enhancement of the area. Local residents, parish councils and amenity bodies are invited to come forward with suggestions for schemes that might be carried out for the benefit of the conservation area and its setting

The Upton Conservation Area

A. An Historical Note

6. The four manors of Southwell, Normanton, Upton, and Fiskerton were given to Oscytel, Archbishop of York, by King Eadwig in the year 956. Upton means "higher farm", probably a reference to the siting of the village on the summit of a low hill. At the time of the Parliamentary Enclosure of the parish between 1795 and 1798, most of Upton's 1,436 and a half acres of land were still held from the church either by lease or by copy of court roll. Only 18% of the land was freehold. It is interesting that many of the buildings appear to have been built, or rebuilt, in the period immediately following the Enclosure. The French Horn, for instance, is dated 1803, and High Barn is dated 1812.
7. The three open fields of the mediaeval village were called West Field, Middle Field and East (or Micklebarrow) Field, and lay on the north side of the main road. The fields on the south side of the road, sloping down to the river, were used for meadow and pasture. The pinfold, for impounding stray cattle, was off Carr Lane to the south of Forge Cottage, but has now been destroyed. The land immediately surrounding the village was enclosed before 1795 and is little changed since.
8. The Manor House at Upton, now known as the Hall, is a focal point of the village. It was rebuilt in 1832 for Thomas Wright, a banker, to the designs of W.J. Donthorn, a founder member of the Royal Institute of British Architects. Evidence of the earlier house can still be seen in a length of wall at the back, where there is a mullioned window of the 17th century at ground floor level, remains of another at first floor level, and a stringcourse of moulded brick, much repaired.



Upton Hall

9. Donthorn's country houses tended to be rather severe, appealing only to the most sophisticated architectural taste. Upton Hall, less unfriendly in character than the others, is the only one to survive. It was altered and extended by John Warwick (1854-1935), of the Newark brewers Warwick and Richardson, in 1895. The Warwick family occupied the house from 1895 until 1936. Since 1972, the house has been the headquarters of the British Horological Institute, following a period of use as a Roman Catholic College.
10. The 1795 plan of Upton shows that the grounds of the Hall were then smaller. Garden ground formerly belonging to neighbouring properties including "Woodside", "Rookery Nook", "Warriners Cottage", "Enfield Cottage" and "The Cottage", has since been swallowed up by the Hall, leaving the cottages with much smaller gardens than they used to have. The extension of the grounds and planting of the trees presumably occurred when the house was rebuilt, or shortly afterwards. The landscaping softens and complements the house, which would otherwise appear rather austere.

B. Topographical Characteristics (See also appendices 1 and 2).

11. Approaching from the east, the village unfolds slowly. The bend in the road is lined by houses arranged informally, and there is a view to the busy pinnacles of the 15th century church tower (the "ninepins") serving as a pointer to the heart of the village. The western arm of the village street is straighter, offering a good direct vista to the church tower.
12. Although the settlement is linear, there is a central focus due to the following characteristics:
 - a. *Ground Levels and Intensity of Development.* Passing through the village from either east or west, the road level rises gently to the centre, and then falls away again. The depth and intensity of the built-up area also increases towards the centre, particularly in the area between the Green and the parish church.
 - b. *Alignment of the Main Road.* The main street has a sharp bend in it at the village centre. The topographical evidence suggests that there was originally a crossroads at this point, but the western and northern arm degenerated long ago and are now a minor road (Hockerton Road) and a footpath respectively. Historical development in villages tended to be concentrated on the main thoroughfares, so development is concentrated on the southern and eastern arms of the conjectured former crossroads along the main A612 road.

The outsides of the sharp bend are approached head-on and therefore assume a particular importance in the streetscape. It is a fortunate chance that the historic and characterful properties here are strategically placed commanding views down the street and are relatively well-preserved.



- c. *Location of Key Buildings.* The two most important buildings of the conservation area are situated near the centre. These are the parish church (listed Grade I) and the Hall (listed Grade II*) which, together with the Grade II listed Hall gateway, were the only listed buildings in the village until 1985. Neither of these buildings impose their presence strongly on the street scene, but one is occasionally reminded of them. The church is glimpsed between other buildings and is attractively linked to the main street by Church Lane and Church Walk. The mature trees in the Hall grounds include ornamental evergreens which suggest the existence of a large house somewhere beyond, confirmed by the occasional glimpse of its colourwashed walls.
13. Along the Main Road, there is a strong sense of enclosure to the street scene. This is in part due to the siting of buildings close to the highway edge, but owes just as much to the hedges, walls and trees, and to the low banks along stretches of the roadside, where many centuries of traffic have worn the road well into the ground. There are three lengths of street frontage where the hard edge to the street formed by buildings and walls assumes particular importance. These are:
 - a. *North side of Main Road, from Corner Farm to Peppers Cottage.*
 - b. *South side of Main Road, from "Smallcroft" to the Cross Keys P.H.*
 - c. *North side of Main Road, from Wisteria Cottage to "Ysgubor" (The walls here are generally lower and less pronounced than in the other two cases)*

14. The most significant loss to this sense of enclosure occurs to the east of Dairy Farm, where three pairs of semi-detached houses sit high above the road beyond long open gardens. The siting, layout and design of these houses is alien to the general character of the conservation area, and is more characteristic of 1930s ribbon development. Further west, there is another group of modern semi-detached houses at Mill View. These are less detrimental in their impact, as the conservation area is more open in character at this point and the houses are closer to the road.
15. There are other overtly modern developments in the village, notably "The Close", the houses on the north side of Hockerton Road and some individual modern houses on the east side of Main Road opposite Upton Hall. These developments have been assimilated into the village without significant detriment to it, as they are generally unassuming and their impact is softened by boundary walls, hedges and trees. The cumulative effect of all these developments to date may be described as "neutral" and their siting and design is such that they generally play little part in the composition of the street scene. However, this type of development could be repeated too often, and new development should aim to positively enhance the conservation area instead of merely avoiding offence.
16. The setting of the conservation area is exceptionally well-preserved, recognised by the inclusion of almost all the land around the settlement in "Mature Landscape Areas", set out in the Newark and Sherwood Local Plan (1995). Upton is one of the best examples in the District of a village surrounded by well-preserved enclosures which predate the main period of Parliamentary enclosure in the late 18th and early 19th centuries.



17. Long, narrow fields behind the houses and farms on the main street are still much in evidence, originally formed by the enclosure of ridge and furrow ploughlands. Some of these ploughlands, preserved by their conversion to permanent pasture, can still be seen in a field north of Corner Farm recently planted as an orchard. Many of the hedgerows follow a curved line, like a reversed S, thought to have been caused by manoeuvring of the plough teams.
18. The field pattern around the village respects the natural contours of the ground, as the groups of ridge and furrow ploughlands from which these fields have evolved were deliberately arranged to facilitate natural drainage. Many of the public footpaths and subsidiary lanes which thread through the village run alongside old-established field boundaries. The main road also respects the natural lie of the land, and the total lack of any imposed street planning is a strong characteristic of the village. The direct relationship between the natural terrain and the layout of the village is essential to the village's sense of place and rural character.
19. Fruit trees and orchards deserve a special mention. Worthy of particular note are those flanking Church Lane at The Hollies and Church Farm, the fruit trees on the Green by the telephone box, those on the western corner of Mill Lane at the junction with Main Road, and those at the east end of the village in the grounds of Carr View and North House. Again, like the field pattern, these are not only attractive but are part of the agricultural history of the village.

C. Architectural Characteristics (See also appendix 3).

20. Upton village is made up of farmsteads and cottages, with a few key buildings of distinct character that have been important in the life of the community. These include the Hall, the Parish Church, the former Methodist Church, the former School, the former Forge on the corner of Carr Lane and the former Bakery off Church Lane (now called the Turnhouse). While some of these buildings no longer serve a community purpose, and many of the farm buildings are converted to residential use, the character and appearance of the modern village still owes much to their distinctive architectural styles. The two long established public houses, the French Horn and the Cross Keys, should also be included among the list of key buildings, as public houses make an important contribution to vitality and sense of place.
21. The predominant building materials are the typical mellow orange brick and pantile of the District. Plain tile and Welsh slate occur occasionally, and there are a couple of examples of roofs covered in Roman tile, of the same clay as the pantiles. Timber framing and thatch were no doubt common before the 18th century, but the surviving examples of timber framing appear to be fragmentary. The Old Post Office, no doubt once a typical building type, now attracts attention by being unique in the village for its thatched roof, and because it is prominently sited.
22. Stone is used very practically and sparingly, and in a discreet, low-key manner. It can be seen as a plinth or foundation to a few buildings, and is sometimes used for window sills and door thresholds. It is used on walls to end runs of half-round or saddleback section brick copings, which are a strong feature of the conservation area. There are also some examples of plain stone gatepiers cut from single blocks of stone. Ornamental stonework is virtually non-existent in the local vernacular. The only notable exceptions are the headstones in the churchyard, including a group of five which record the deaths of John and Helen Holmes and their three sons in 1683 and 1684.
23. Painted brick is quite common. This is often considered to be a misguided modern practice, but is actually a long-standing tradition. The original medium would have been limewash, and fragments of old limewash can still be seen in sheltered places on brick buildings where the practice of lime washing was discontinued long ago e.g. Warriners Cottage and the outbuildings at Home Farm. Painting of previously unpainted brickwork, or of brickwork where painting has been discontinued for many years, is nevertheless not encouraged. Unpainted brickwork is more characteristic of the conservation area today, and modern paints differ greatly from limewash in their composition and character.
24. Consistency among the traditional buildings of the conservation area can be seen in their age as well as their materials. As Pevsner notes (Buildings of England; Notts.), "The long village street gives an impression of a later C18 rebuilding". Several of them will no doubt incorporate fabric from earlier times, but the majority are of the late Georgian period and provide the prevailing architectural characteristics of the village.

The buildings of the village have a distinctly rural character, attributable to several factors:

- a. *The buildings are vernacular*, built of local materials and largely the work of local builders and craftsmen rather than architects. Most are plain and of a modest scale. The few non-vernacular buildings comprise the Church, the Hall and the former school, consciously designed for architectural effect.

- b. *Farm buildings.* Only two working farms remain in the village, namely Redlands Farm and Chapel Farm, but a large proportion of farm buildings remain as reminders of the past agricultural economy of the village (see appendix 2).



Chapel Farm

- c. *Building alignment.* A significant percentage of the buildings stand gable end onto the road, a well recognised rural characteristic in several areas of the country. The orientation of these buildings sometimes produces open garden areas or courtyards between the buildings along the roadside, which contribute to the rural character. A few other buildings, including Upton Manor, Heritage Farm and Church Farm, turn their backs entirely on the street.

As a result, even some of the more significant houses such as Pensylane House, Honey Cottage, The Barn and Home Farm appear unassuming from certain vantage points in the street. The buildings may often be formal and regular in themselves, but there is rarely any attempt at transferring formality and regularity to the road frontages in general. There is no pretension and self-consciousness in the street scene, and the "open grain" and informality contribute much to the village's charm.

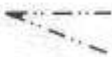



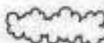
25. The late Georgian vernacular buildings generally adhere to a set of standard details (see appendix 3) which are attractive and well-executed, and carefully used according to the massing, type and scale of each building. The consistent details, like the consistent materials and consistent age of buildings, are of importance in giving Upton a sense of place.
26. Simplicity of form is another strong characteristic of the late Georgian vernacular and, therefore, of the conservation area. The more flamboyant architectural features so loved by the Victorians, such as dormer windows, porches, bay windows, massive ornamented chimneys and complex building compositions, are rarely found. Roofs are usually of simple, gabled form although some of the early 19th century buildings have hipped roofs and the dovecot at North House has a half-hipped roof. Attics are usually lit by small and unobtrusive windows in the gable ends. Only the Grange shows three storeys of windows on the front.

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Appendix 1. Landscape & Topographical Features.

(see attached plan)

- Existing Conservation Area boundary.
- • — Proposed Conservation Area boundary.
This is coincident with the area of old enclosures around the village, formed by enclosure of ridge and furrow ploughlands before 1795.
-  Significant Views.
1. Vista along village street, with church tower as focal point.
 2. General view to village on top of hill. The church tower is a strong central feature, aligned on the top end of a narrow field.
 3. View of Hall and grounds, including the kitchen garden wall and the dome of the Hall.
 4. General view to the Green.
 5. View across the Green.
 6. View between the Vicarage and the Churchyard, overlooking open countryside in the valley below.
 7. View to the church tower and open countryside, showing the prominent position of the church in relation to the surrounding area.
 8. Views to backs of houses on the village street, with the Hall grounds as a backdrop.
-  Landmarks.
1. Tower of parish church.
 2. Dome of Upton Hall.
- Public Footpaths and Bridleways.
-  Significant Open Spaces.
1. Open land to west of church, giving views across village and to open countryside.
 2. The Green. Partly modern in its current form, owing to the demolition of houses near the Telephone Box in the 1930s, but an attractive key space.
 3. Open field, important to the setting of the Grange.
 4. Small nodal area at junction of Main Road and Carr Lane.
-  Orchards.
- • • • • Hard edges, formed by buildings and boundary walls.
-  Significant tree cover, in grounds of Upton Hall.



High Farm

Appendix 2. Farmsteads and Farm Buildings which contribute positively to the character of the Upton Conservation Area. *(see attached plan)*

1. **North House.**
2. **Manor Farm.** A former outbuilding alongside the road has been demolished.
3. **Heritage Farm.** The outbuildings are now mostly converted to residential use and occupied separately as "Heritage Barn".
4. **Redlands Farm.** Still a working farm.
5. **Home Farm.**
6. **High Farm.**
7. **Church Farm.** The outbuildings are now converted to residential use and occupied separately as "Church Barn".
8. **The Old Vicarage.** The barn here, which retains fragments of its original timber framing, was converted to a parish room by the Rev. Percy Leeds.
9. **Daisy Farm.** This was a barn with attached buildings and small cottage, but the barn is now converted to form part of the residential accommodation.
10. **Corner Farm.** The outbuildings are now converted to multiple residential use and occupied separately.
11. **Warriners Cottage.** Part of the outbuildings are now converted to residential use and occupied separately as "Arncliffe Cottage".
12. **Upton Manor.**
13. **Pensylane House.**
14. **Chapel Farm.** Still a working farm.
15. **Dairy Farm.** The listed buildings, forming the western part of this group, have recently been partially rebuilt and converted to residential use, and are occupied separately.
16. **Crop House.** The eastern outbuilding here was converted to residential use around 1972 and is occupied separately. It is known as "Ysgubor" (Welsh, =barn).
17. **South Farm.**
18. **High Barn.** Converted and extended for residential use. An elliptical stone plaque on the building reads "J.S. 1812".
19. **The Grange.** Permission was given for the conversion of the western outbuildings here into two dwellings in March 1985. They are not considered to be listed as curtilage buildings, as the Grange was not listed until September 1985.

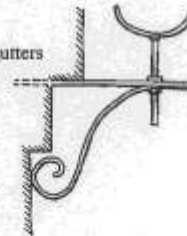


Appendix 3. Typical Architectural Details of the Conservation Area

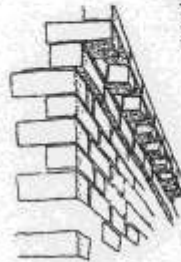
There is great variety in the architectural details of the Upton Conservation Area, but the Georgian buildings and their details are sufficiently predominant and consistent to deserve special notice.

This appendix is intended to provide a general understanding of old properties falling within this age group. It may also be used, in conjunction with the rest of the appraisal, to assist with the sympathetic design of new houses in cases where a traditional appearance is desirable. (The numbers in the list that follows relate to the illustration overleaf.)

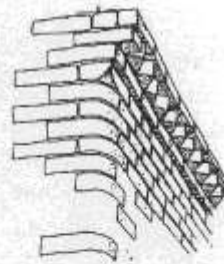
1. Clay pantiles to roof.
2. Welsh slate became a common alternative to pantiles from the early 19th century onwards. At first, it tended to be used for better class buildings.
3. Gable parapets, coped with brick.
4. Wrought iron gutter brackets with cast iron gutters and downpipes.



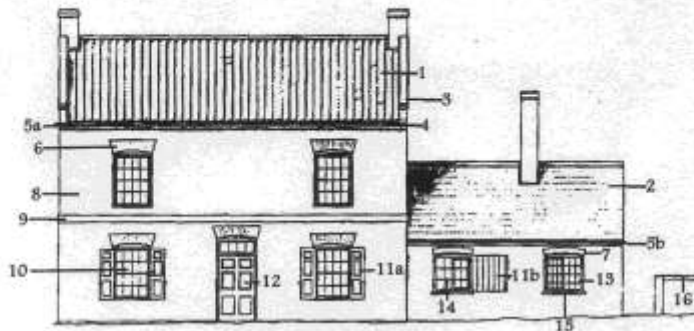
5a. Dentilled eaves cornices



and
5b. Sawtooth eaves cornices



These are the most common types of cornice in the district, but there are many variations. Heavy cornices with a combination of both types are sometimes found in the District, particularly on buildings erected before c1800. Roof verges were usually plain. Eaves cornices were seldom used on verges before the Victorian period, and the current trend for elaborate brick work on roof verges can look overbearing on modest housing schemes.

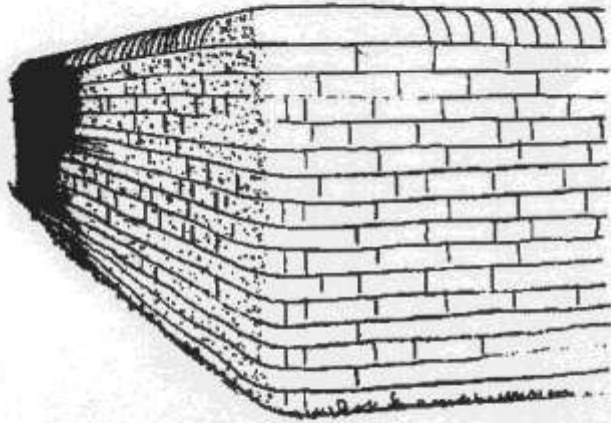


6. **Brick wedge lintels.** Arched to the lower edge and flat on top, and usually about nine inches or fourteen inches deep. The pointing of the lintels is sometimes exceptionally fine and white, deliberately intended to stand out.
7. **Segmental arched lintels.** These are a segment of a circle, usually half a brick or a full brick deep. Where they are a full brick deep, and formed of brick on end, each alternate brick was sometimes grooved down the middle and pointed to resemble a pair of headers. This gave the impression of a more attractive and superior bonding pattern.
8. **Flemish bond brickwork.** Flemish bond brickwork, with alternate longways ("stretchers") and endways ("headers") bricks in each course, was often used for house fronts, often in conjunction with a pale, superior quality mortar. The mortar joints were sometimes "penny struck", i.e. grooved down the middle to give a sharper and crisper appearance.

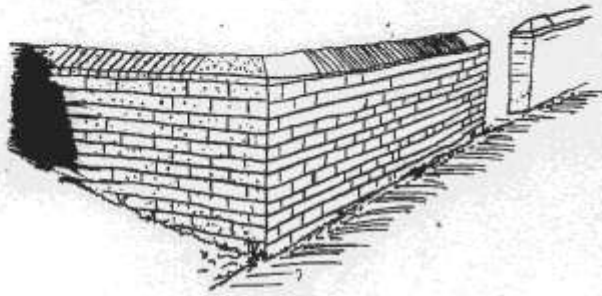
Flemish bond brickwork was expensive to lay, so cheaper bonding patterns with less headers were usual on side and rear elevations. The bricks and mortar would often be less fine than on the front, and the pointing might be less carefully finished.
9. **Plat band or Storey band.** A slightly projecting horizontal band of brickwork, often three courses deep. They usually occur at first and second floor levels. Originally, their purpose was to form an internal ledge for support of the floor joists, but they were sometimes used purely as a decorative device. They were little used in ordinary buildings after about 1800.
10. **Sash windows.** These were introduced to England in the second half of the 17th century and began to be used in the fronts of middle class rural housing by the later 18th century. Small cottages tended not to have sash windows until about 1840 or so. Sash windows were commonly specified for houses of all classes until the 1920s, but casement windows with side opening lights, and "Yorkshire" sashes with horizontally sliding lights, were often used in conjunction with sash windows, for side and rear elevations.

- 11a. Panelled Shutters.** External shutters are often considered to be a misguided modern decoration, but they were in fact commonly used on ground floor windows for security and insulation. The best houses had internal shutters which folded into the window reveals. External shutters for sash windows were usually panelled, often repeating the same mouldings as on the front door. Very few of these shutters survive today. They were attached to square-section timber mouldings nailed around the edge of the sash window, and these often survive. Marks in these mouldings often indicate the positions of the former shutter hinges. The fasteners to hold the shutters open against the wall may sometimes survive as well.
- 11b. Planked shutters.** Casement and Yorkshire sash windows often had planked shutters, which were cheaper than panelled ones. They were often hung using old-fashioned hook and band hinges such as are still used for garden gates. If the windows were on side and rear elevations, or on irregular elevations, a single large shutter might be used instead of a symmetrical pair.
- 12. Panelled doors.** From the Georgian period onwards, almost all houses of quality had panelled front doors, although cheaper planked doors might be used elsewhere in the house. As a general rule, the more panels a door had, the better its quality. On external doors, it was common practice to make the bottom panels thicker and less decorative than the upper ones, for greater weather resistance and strength. This detail was sometimes copied on the external shutters too.
- 13. Casement windows.** Casement windows are the earliest and simplest form of window, and are still in common use today. Until about 1830, the glazing in them commonly consisted of leaded lights with small rectangular panes, and the opening lights were made of wrought or cast iron. Many of the old timber frames which housed these leaded lights still survive today, but the leaded lights have usually been removed from them and replaced with glazing of a different pattern, with timber glazing bars. Today, there is a prevalent opinion that leaded lights are inappropriate in Georgian houses, but this is not accurate. Unfortunately, modern leaded windows are seldom detailed in a traditional manner.
- 18th century casement window frames can often be identified by the distinctive mouldings (often "cyma" or "ovolo") on the jambs and mullions, the heavy sections of the timber used, and by marks in the jambs showing where the original iron saddle bars have been taken out.
- 14. Yorkshire sash windows.** So-called "Yorkshire" sash windows are very common in Nottinghamshire. They have horizontally sliding opening lights, and the constructional details and appearance are more varied than those of the vertically sliding sash window. Panes of glass in the non-opening parts of a Yorkshire sash window may be in a frame similar to the sliding frame and nailed into the outer wooden frame, or the panes may sometimes be rebated directly into the outer frame itself.
- 15. Stone Sills.** Georgian windows, particularly in rural buildings, often have no sills at all. In these cases, small plain lead flashings may be added if necessary to protect the exposed brickwork edge in an unobtrusive manner. Where stone sills are used they are usually one or two courses of brickwork deep. They are often painted, which gives protection from the weather.

16. Walls and gateposts. Most boundary walls at Upton are of brick, often with brick copings of half-round section:



or "saddleback" section:



Appendix 4. Listed buildings and other significant buildings *(see attached plan)*

There are currently (June 1997) 22 listed buildings in the conservation area, comprising the following:

1. Church of St. Peter and St. Paul. Grade 1.
2. Group of five headstones south of the parish church. Grade 2.
3. Upton Grange. Grade 2.
4. Masons Cottage (listed as Green Door Cottage). Grade 2.
5. Barn at Chapel Farm. Grade 2.
6. The Cross Keys Inn. Grade 2.
7. The Old Post Office. Grade 2.
8. The Hollies and adjoining boundary wall. Grade 2.
9. Home Farm House, with adjoining cottages and water pump. Grade 2.
10. Orchard House. Grade 2.
11. Manor Farm House. Grade 2.
12. Wisteria Cottage. Grade 2.
13. Crop House. Grade 2.
14. Farm buildings at Dairy Farm. Grade 2. Now called "The Hay Barn".
15. Hall Croft. Grade 2.
16. High Farm House. Grade 2.
17. Barns and stable at High Farm House. Grade 2.
18. Candant Cottage (listed as Candant House). Grade 2. (The property now known as Candant House was built at the rear of this property in 1992.)
19. Babthorpe Cottage. Grade 2.
20. Upton Hall. Grade 2*.
21. Gateway at Upton Hall. Grade 2.
22. K6 Telephone Kiosk. Grade 2.

Of the unlisted buildings which make a positive contribution to the character and appearance of the conservation area, the following are of particular note:

23. Corner Farm and Corner Farm Cottage. Brick and pantile. Two, and two and a half storeys. Flemish bond brickwork to south elevation. These properties are well preserved and form an attractive group.
24. The Green. Painted brick and pantile. Tall building of two and a half storeys with central chimney stack. Modern windows.
25. Orchard Cottage. Brick and pantile, with narrow coped gables. Mostly modern windows.
26. Redlands Farm. Brick and pantile, modern windows.
27. North House. Early 19th century. Brick, formerly limewashed. Hipped roof covered in Welsh slate, with lead rolls. Two chimney stacks on the ridge. Tripartite sashes.

28. Range of outbuildings at North House, including good dovecot with half-hipped roof. Brick and pantile.
29. No. 2, Manor Farm Cottages. Late 18th century brick and pantile. Gable parapets and gable end chimney stacks. Two old sash windows to ground floor.
30. Heritage House. Late 18th century. Two storeys plus gable-lit attics. Brick, now pebbledashed with applied timbers, and pantile roof. Gable parapets and gable end chimneystacks. The front faces south, and the central porch has arched windows in its side walls. Some old sashes remain.
31. The Forge. Brick, formerly limewashed, with pantile roof. Single storey, with gable end chimneystacks. External shutters to ground floor window, with decorative hinges. Interior not inspected. In need of repair.
32. Forge Cottage. Modest, low two storey cottage. Brick, bullnosed on the corners of the building, with pantile roof. Large central chimneystack on ridge. Modern extension of no interest to rear. There are blocked breather patterns in the south east and north west gables. Old sash windows.
33. Ivy Cottage. Brick, with concrete pantiles. Old sashes and front door. Gable end chimneystacks and a ridge stack.
34. The French Horn P.H. Dated 1803. Coarse rendered brick, and pantile roof. Two and a half storeys, the attics being gable-lit. Front has a first floor string course and old sashes to the first floor. 19th century wing to rear.
35. The Old Vicarage. Rectangular in plan, but with irregular, plain elevations. Mixed 18th and 19th century brickwork, with Victorian addition of 1845 on north side. Brick walls with old sashes, some with margin lights. Doorcase is a modern replacement. Roof partly of concrete tile and partly of slate.
36. Meadow View. Painted brick and slate, with some crested ridge tiles. Two storeys and attics. Modern windows.
37. Church Farm. Painted brick and pantile. Two storeys. Modern windows, some or all being top-hung casements to imitate sashes. Lower wing at rear.
38. Warriners Cottage. Brick, formerly limewashed, and concrete tile. Two storeys and attics. Modern, stained joinery to front. Low wing to right of brick and pantile with external steps on gable end.
39. The Dovecot. Early 19th century. Painted brick with hipped roof of Welsh slate. Old sashes and central chimney stack.
40. Pensylane House. Brick, in Flemish bond to front elevation, and pantile, with gable parapets and gable end chimney stacks. Two storeys and attics, with raking dormers to front elevation. Modern joinery.
41. Wesleyan Chapel. Brick, formerly limewashed, and pantile. Stone in apex of front gable reads "Wesleyan Chapel 1831". Front porch with geometric blue tiles to roof. Cast iron guttering with polygonal rainwater heads to front.
42. Hillcroft. Late 18th century. Brick, pebbledashed and pantile. Gable parapets and gable end stacks. First floor band to front elevation. Modern joinery.
43. The Barn. Painted brick and pantile. Two storeys and attics. Gable end stack to road. Old sashes.

44. The Old School. 1863, apparently on site of an earlier school and cottage built in 1827. Closed in mid 1980s. Brick, with pointed lancet windows, and slate roof. An attractive composition is created by the projecting front porch, and the chimneystack in the angle between the porch and the main body of the building, which has a bellcote built into it.
45. Smallercroft. Low two storey building of rendered brick and pantile. Windows of small proportions. Three, single-flue chimneystacks.
46. Un-named cottage east of South Farm. Low two storey house of brick and pantile. Gable end stacks. Renewed lattice-work wooden porch, apparently replacing a previous one of similar design. Ground floor windows modern, but first floor retains old sashes. Workshop at rear, last used by a general builder.
47. South Farm. Brick, in Flemish bond to front elevation, with roof of red plain clay tiles (some old). Two and a half storeys, with gable end stacks. Modern Yorkshire sashes, faithfully detailed, to front elevation, replacing unsympathetic, larger windows that previously existed (pers. comm. tenant).
48. Upton Manor. Late 18th century with 19th century and modern additions. Painted brick. The front, which faces south east, was formerly of three bays, but a fourth bay has been added at the north east end. There is a six panelled door (top four panels now glazed) and doorcase to the former central bay, and large bay windows to the outer bays. Old sash windows elsewhere on frontage. The name "Upton Manor" is apparently modern, replacing the former name "Upton Villa" (pers. comm. occupier).
49. Upton House. Early 19th century. Brick (Flemish bond to front elevation) with hipped, slated roof. Chimney stacks at each end. Stone sills and stone, wedge - shaped lintels. Modern joinery, including painted timber doorcase and six - panelled door.

