

Report Title:	Approval of the Cookham Village Conservation Area Appraisal: Supplement
Contains Confidential or Exempt Information	No - Part I
Lead Member:	Cllr Haseler, Cabinet Member for Highways, Transport, Planning and Parking
Meeting and Date:	Cabinet - 29 th September 2022
Responsible Officer(s):	Andrew Durrant, Executive Director of Place Services and Adrien Waite, Head of Planning
Wards affected:	Bisham-Cookham

www.rbwm.gov.uk



It has been brought to our attention that there are two minor drafting errors in the original appraisal document that forms Appendix D to the above Cabinet Report. These are on pages 13 and 29 of the document. The first is in the section on *Views and Vistas*, where the last para requests information from officers on views from The Pound, this has now been omitted. The second error is in the para headed the *Significance of Stanley Spencer's paintings* where line 2 refers to Appendix D. This has been corrected to read Appendix E.

The revised document is appended.

The heading for Appendix B to the Cabinet Report should refer to the Cookham Village Conservation Area, however, it refers in error to the previous name, Cookham High Street Conservation Area. To avoid confusion, reference to the latter will also be amended in any headings in the final appraisal document.

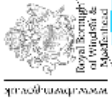
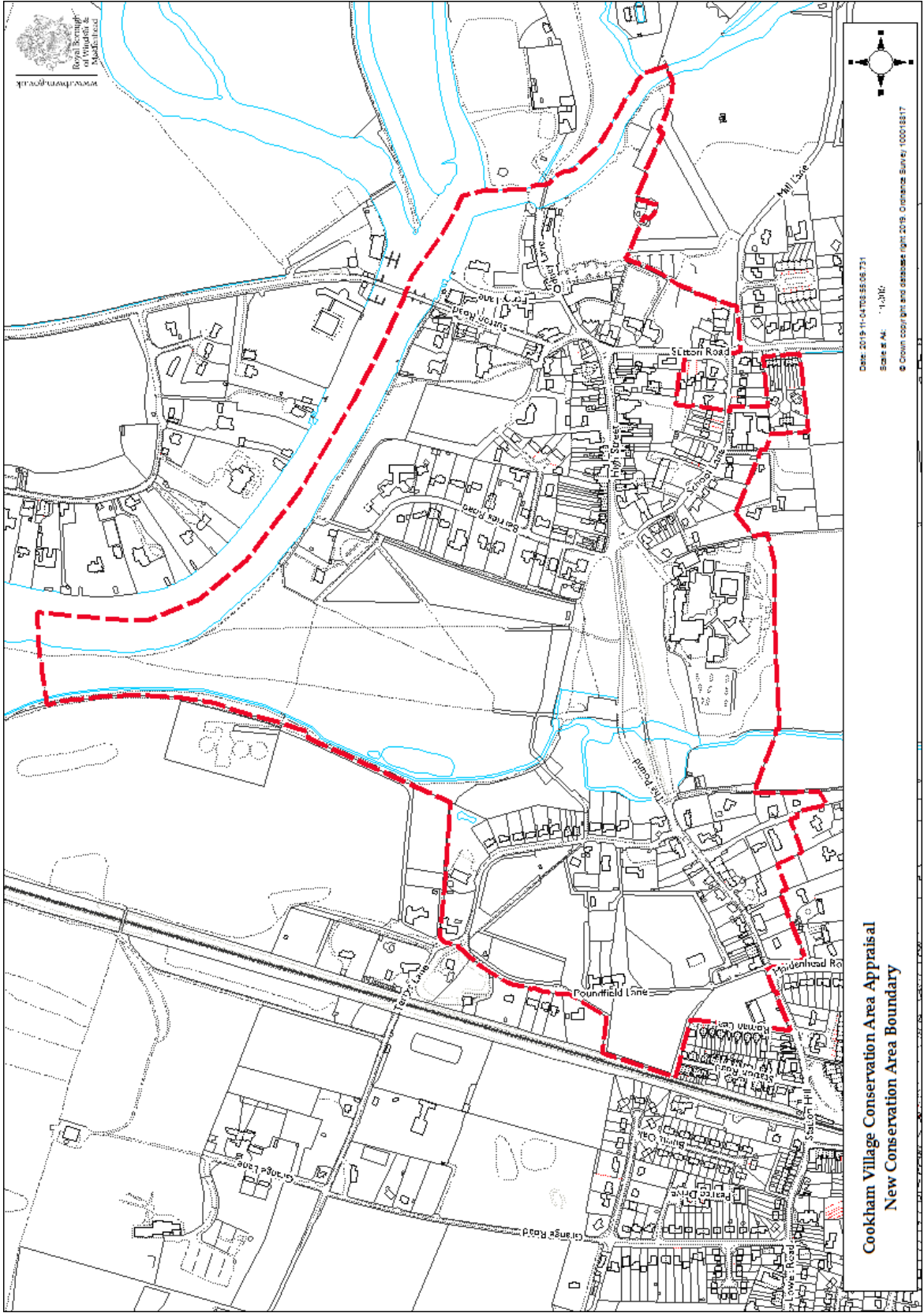
Conservation Area Appraisal



Cookham Village

September 2022

St Ives Road
Maidenhead



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Cookham Village Conservation Area Appraisal
New Conservation Area Boundary

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1 Foreword

By Councillor Phil Haseler

Lead Member for Planning

The Borough Council has carried out an appraisal for the Cookham Village Conservation Area and produced this appraisal document, which describes the important features and characteristics of the area and will be used when planning decisions are made that affect the area. The approach used follows advice set out in Historic England guidance.

This is a revised appraisal document produced for the Cookham Village Conservation Area and is part of a longer-term project to review all the existing conservation area appraisals in the Borough, and to complete appraisals for conservation areas that do not presently have one.

The Cookham Village Conservation Area Appraisal also includes a Five Year Conservation Area Management Plan, which is intended to summarise the actions that the Council will take in the period to ensure that the character and appearance of the area are preserved or enhanced.

The document was the subject of a public consultation exercise in 2018 after which published version has been amended to reflect feedback from the consultation.

If you have any questions regarding any aspect of the Appraisal or Management Plan, please contact: conservation@rbwm.gov.uk

or the

Conservation Team
Place Directorate
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St Ives Road
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SL6 1RF

Note: Every effort has been made to ensure the accuracy of this document but because of the ever-changing nature of conservation areas, it is not always possible to include every facet contributing to the area's special interest. The omission of a feature does not necessarily assume a lack of heritage interest. The Council will continue to assess each development proposal on its own merits, and this may reveal additional considerations relating to the significance of a heritage asset or its setting, which may be of relevance to a particular case.

2 Introduction

What does conservation area designation mean?

A conservation area is “an area 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). The responsibility for designating conservation areas lies with the Local Planning Authority.

The aim of conservation area designation is to protect the wider historic environment. Areas may be designated for their architecture, historic street layout, use of characteristic materials or landscaping. These individual elements are judged against local and regional, rather than national, criteria. Above all, conservation areas should be cohesive areas in which buildings and spaces create unique environments that are irreplaceable.

Local Authorities have a statutory duty to review all their conservation areas regularly. Historic England recommends that each area is reviewed every five years.

Conservation area designation provides extra protection in the following ways:

- Local authorities have control over demolition of buildings within conservation areas
- In addition to statutory controls and national policy, the local authority can include policies in the Local Plan or Local Development Framework to help preserve the special character and appearance of conservation areas
- Local Authorities have additional control over some minor development
- Special provision is made to protect trees within conservation areas

Historic England Advice Note I, *Conservation Area Appraisal, Designation and Management* (Published 2019) sets out ways to manage change in a way that conserves and enhances historic areas through conservation area designation, appraisal and management.

What is the purpose of a conservation area appraisal?

When assessing planning applications, local authorities must pay careful attention to the desirability of preserving or enhancing the character and appearance of the conservation area and its setting.

The aim of the appraisal is to:

- Identify the special architectural or historic interest and the changing needs of the conservation area
- Define the conservation area boundaries
- Increase public awareness and involvement in the preservation and enhancement of the area
- Provide a framework for informed planning decisions
- Guide controlled and positive management of change within the conservation area to minimise harm and encourage high quality, contextually responsive design

Planning Policy Context

The adopted Borough Local Plan forms part of the statutory development plan for the Royal Borough and sets out priorities and policies for development in relation to housing, business, infrastructure (such as transport, waste, and telecommunications), health, community facilities and services, and the environment, including heritage.

The development plan for Windsor and Maidenhead consists of the:

Adopted local plan [| Royal Borough of Windsor and Maidenhead \(rbwm.gov.uk\)](http://rbwm.gov.uk)

Adopted Neighborhood Plans [| Royal Borough of Windsor and Maidenhead \(rbwm.gov.uk\)](http://rbwm.gov.uk)

South East Plan Policy NRM6 - [Thames Basin Heaths Special Protection Area | Royal Borough of Windsor and Maidenhead \(rbwm.gov.uk\)](http://rbwm.gov.uk)

Minerals and Waste Plans [| Royal Borough of Windsor and Maidenhead \(rbwm.gov.uk\)](http://rbwm.gov.uk) the current plans for the Royal Borough are:

- The Replacement Minerals Local Plan (Incorporating the Alterations Adopted in December 1997 and May 2001).
- The Waste Local Plan for Berkshire (adopted December 1998).

The Council has [Adopted Supplementary Planning Documents \(SPDs\) | Royal Borough of Windsor and Maidenhead \(rbwm.gov.uk\)](http://rbwm.gov.uk)

These include:

- The Borough Wide Design Guide
- Cookham Village Design Statement VDS
- Sustainable Design and Construction SPD

The Council also has an adopted Interim Sustainability Position Statement, which is in place whilst a Sustainability Supplementary Planning Document is developed. There is also a Position Statement on Housing Delivery Test (HDT) and 5 Year Housing Land Supply.

The Council has [Supplementary Planning Guidance \(SPGs\) | Royal Borough of Windsor and Maidenhead \(rbwm.gov.uk\)](http://rbwm.gov.uk)

These documents include the:

- Landscape Character Assessment

Further details of these and other Council Planning Policy documents can be found on the Council's web site [Planning policy | Royal Borough of Windsor and Maidenhead \(rbwm.gov.uk\)](http://rbwm.gov.uk)

3 Summary of significance

The NPPF suggests that significance may be understood in terms of the following values:

- Historical
- Archaeological
- Architectural and artistic

Historical

Cookham has high significance in historical terms. It was the site of an early crossing point on the Thames. A minster church was established here in the 8th century and a fort was built by Alfred the Great to defend this crossing from the Danes. By the end of the 10th century Cookham was a local religious focus and the centre of a royal estate. The development of Cookham was limited by the growth of Maidenhead as an alternative river crossing, thus preserving much of the historic fabric and layout of the village.

Many aspects of the conservation area have high communal value. The church, churchyard and its monuments have particular value to the local community, so too does the War Memorial. The school would be another place or building that has communal value for those who attended or whose children were pupils. The Moor and Marsh Meadow have high communal and recreational value to the many residents and visitors who use them for walking and attend events held on them. The land through the Poundfield is an important “green route” from the station and shopping centre out to Winter Hill and beyond. During the summer the moorings along Bellrope Meadow and Marsh Meadow provide very attractive stopping sites for cruising boats which add to the visual interest of the area.”

Archaeological

Cookham has high significance as an ancient settlement and river crossing. Much of this evidence can be recognised in the names, buildings, landscape and archaeology (buried and standing) of the area. In Cookham the distinctive layout of the village, the distribution of buildings and the absence of buildings (gaps between buildings or groups of buildings), are particularly significant.

Architectural and artistic

Cookham village is an attractive rural village combining historic buildings, the River Thames, trees and other landscape elements. The combination of these designed and accidental elements has aesthetic qualities. Cookham has few examples of buildings by well known architects or artisans. Nevertheless, the seemingly organic arrangement of vernacular buildings, the layout of streets, open spaces and fields, and the management of the river has resulted in an environment that has high aesthetic quality. This quality is subject to being diminished by inappropriate development, use and maintenance. It also has the potential to be enhanced by appropriate management and conservation.

The conservation area has particularly high significance on account of its association with the life and works of the artist Sir Stanley Spencer. It also has illustrative qualities as the village and its open spaces was frequently the subject of Spencer's work. Thus the surviving fabric, landscape and views assist in a greater understanding of the artist's work, not simply because they were

recorded in his work, but also to assist in an understanding of how Spencer reinterpreted real buildings, structures and places for artistic purposes.

4 Location

Topography and geology

The conservation area covers the riverside settlement of Cookham village which is one of three settlements forming the parish of Cookham that have developed within a U-shaped bend of the Thames.

The settlement is located within a low-lying area south of the river between two points of higher ground to the east and the west. The prevailing geology within the floodplain is of alluvium and gravel. The Cliveden escarpment sharply rises on a north/south axis to the east of Cookham immediately to the east of the river. Towards the west the land rises at a more gradual gradient as Cookham Dean is reached. To the north the Thames forms a natural barrier that has limited expansion of the village and beyond this are the Chiltern Hills. To the south the prevailing landform is flat, open agricultural land. This separates it from the larger town of Maidenhead, located 4 miles to the south.

Designation and boundaries

The Cookham Village Conservation Area was originally designated in 1969 by Berkshire County Council. In 1991 the boundaries of the area were reviewed and amended to incorporate new areas. The boundaries were further reviewed and extended in 2002.

North

The boundary begins where Footpath 38 joins Footpath 36 on the eastern fringes of the golf course. The footpath is short and links across open space to Footpath 60, which is the towpath. The northern boundary is then contiguous with the parish/county boundary in the middle of the River until it reaches Lulle Brook where it turns southwards to follow the east side of the brook, leading away from the river.

East

The boundary follows the eastern bank of Lulle Brook until it reaches the third footbridge from the Thames that leads across Lulle Brook from Odney Common to the gardens at the rear of The Odney Club (formerly Lullebrook Manor). Here the boundary crosses this bridge. The boundary then runs west across the grounds of the Odney Club on the line of planting dividing the formal gardens from the parkland to the south including within the conservation area a group of outbuildings. The boundary continues west along a path line towards a junction of several paths within the grounds of the manor.

From here the boundary turns south following a path line along the eastern property boundaries of St Georges Lodge and Lodene Greys. It continues south along the eastern side wall of The Orchards to its junction with Mill Lane.

South

The boundary turns west along the north side of Mill Lane before passing directly over Sutton Road. It then follows the western edge of this road northwards before turning 90 degrees west along the rear boundaries of Walnut Tree Cottage, Lindworth and Quinneys and the south western corner of the rear garden of the Kings Arms before the boundary continues southward along the eastern boundary of Owlscot, crosses School Lane and follows the eastern boundary of Holy Trinity Primary School before turning at a right angle and heading eastward back to

Sutton Road. At Sutton Road the boundary turns south along the frontage of Black Buttes Cottages. At the southern end of the cottages, the boundary returns westwards around the back of the cottages turning north back towards the boundary of the primary school where it encompasses the outbuildings at the rear of the school.

Leading westward the boundary crosses the private access to the west of the school before turning 90 degrees north until the southern property boundary of Rose Cottage is reached. Here the southern property boundaries of Rose Cottage, Cherry Trees, Rosemary and Hedgeways are followed before the boundary turns to continue south west along the rear of Mead Cottage to meet the footpath to the east of Moor Hall Complex. The boundary turns south along the footpath until it reaches the southern boundary of Moor Hall which then forms the conservation area boundary as it continues to lead westward to Fleet Ditch. The boundary then crosses the ditch and continues west along an open timber fence before turning south along the eastern property boundaries of Freshfields and Norton Cottage. The southern and western boundaries of Norton Cottage are then followed before the boundary turns west and north to encompass the access road of these properties. The boundary then turns west to follow the southern property boundary of Little Morton before turning along this property's western boundary. Once the southern boundary of Homestead is reached the boundary follows this westward along with those of Regency Cottage, Pound House and West Lodge until the eastern edge of Maidenhead Road is reached.

West

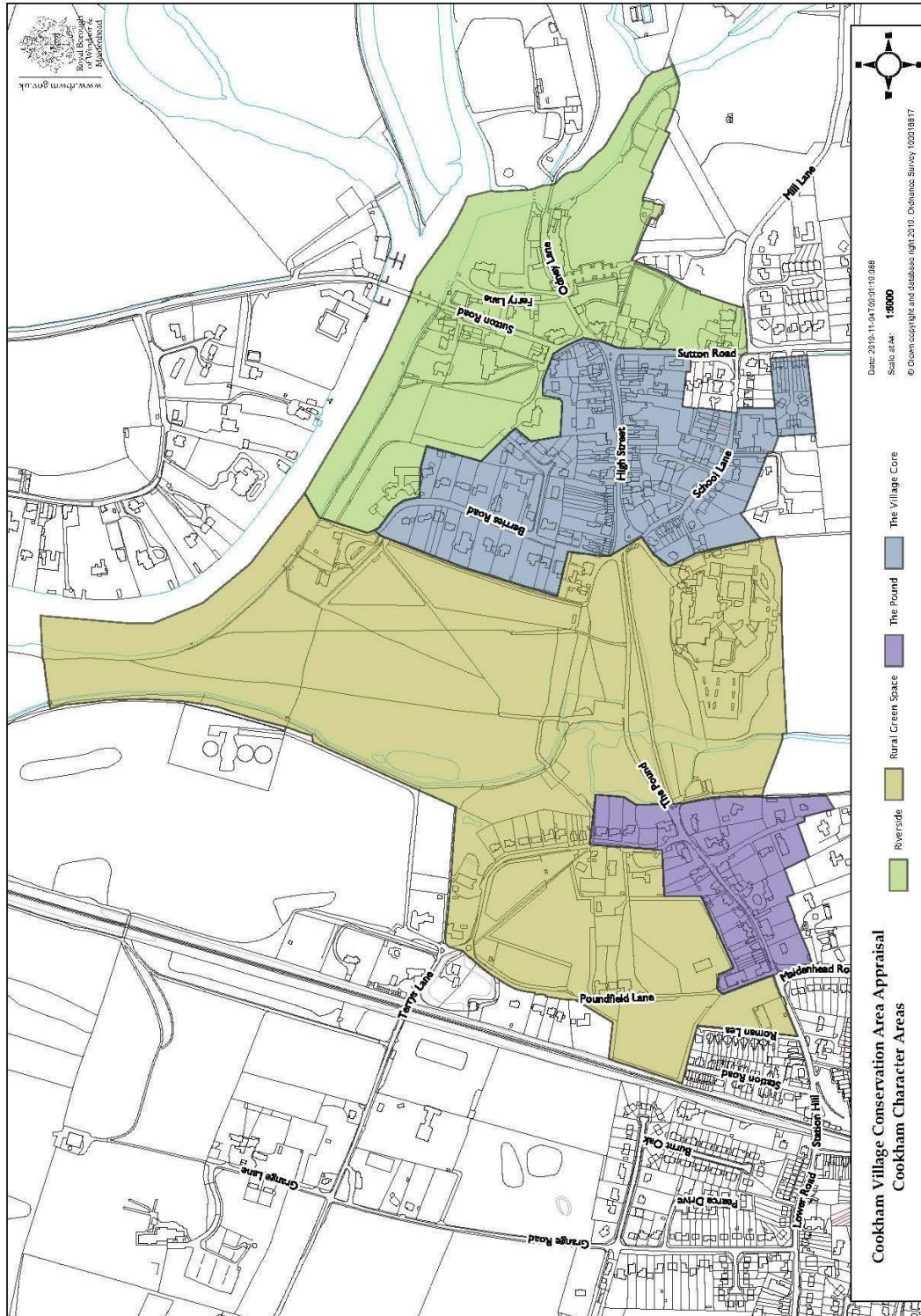
The boundary heads north along the eastern edge of Maidenhead Road, crosses the Pound and continues west along the northern side of Station Hill as far as Roman Lea where the boundary turns north along western boundary of the nursery school site and the field known as the Pony Field. The boundary then turns west along the southern boundary of the open field to its abutment with the railway line where it turns north to follow the outer side of the field hedge line along the railway to the northern edge of the field before running east and then north east along the outer side of the field boundary to its junction with Poundfield Lane. From this point the boundary continues north along the centre of Poundfield Lane to its junction with Terry's Lane where it turns north along the centre of the road to the point where it meets Footpath 41 on the north side of Rowborough. Here it turns to follow the centre of the footpath east to its junction with Footpath 36 where it turns north along the centre line of the path to its junction with Footpath 38.

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Character Areas

The Cookham Village conservation area is large and varied. In order to assist in understanding this diversity four Character Areas have been identified.

- The Village Core
- Rural Green Spaces
- Riverside
- The Pound



5 Historical development

The conservation area covers the core of the medieval and post medieval village either side of the Moor and up to the Thames Bridge. The extent of the built-up area has hardly changed since it was depicted on Rocque's map of 1761 and the 1st edition OS map of 1875.

It is probable that the Roman road from Silchester to St Albans crossed the River Thames by bridge at Sashes Island, located 0.5km to the immediate north east of Cookham.

Archaeological investigations demonstrate that there was an Anglo-Saxon presence in Cookham, and documentary evidence suggests that a Burghal Hidage Fort may have been built here by King Alfred but the exact location is not known. One potential Saxon settlement may have been in the area formerly known as Little Berry and The Berry, fields to the west of the present churchyard, whose name could have come from the Old English burh meaning borough. Little Berry has also in more recent times been known as Bellrope Meadow and The Berry is now the area covered by Berries Road. Another possibility for the Saxon town is around the church between Lulle Brook and Little Berry. An archaeological excavation at Riverdene north of the church in 1987 recovered some residual Saxon pottery, but no Saxon features were recorded. Sashes Island may also have been a settlement due to its strategic position within the river, while other Saxon finds have been found on the edge of Poundfield.

A minster church was established by the 8th century, which was recorded in 798 but may have been founded as early as 726. Aethelbald of Mercia granted it to the Archbishop of Canterbury. The original Minster is believed to have been destroyed by Vikings, being rebuilt to become the present day Holy Trinity Church.

The Burghal Hidage (c.918-941), a document which lists the fortified strongholds built by Alfred the Great against the Danes, mentions a fort at Sashes Island. This probably guarded the crossing point over the Thames, but today there are no visible remains. Cookham was granted to the king in 971, this gift probably included the entire settlement. The town remained in the ownership of the crown throughout the entire medieval period and may have been the site of a royal palace. Thus by the end of the 10th century Cookham was a local religious focus and the centre of a royal estate.

The Domesday reports that there was a minster church, again probably on the site of the present church. The present church has a 12th century nave, whilst the chancel, north aisle and chapel date to the 13th century.

To the east of Cookham stood two mills. One appears to have been fed by the Odney stream and the other stood on the banks of the Lulle Brook, both streams feeding into the River Thames. Both mills appear to have been in use throughout the medieval period.

In 1225 Cookham is recorded as a borough, but the construction of the Maidenhead Bridge around 1280 resulted in a slow down of development within Cookham. The crossing of the Thames at Cookham at the current bridging point was by ferry until a timber bridge was constructed in 1839.

After the Norman Conquest the town expanded with a planned block of burgage plots which were long, narrow strips of land running at right angles from either side of the High Street. The medieval market was probably held either at the eastern end of the High Street at the junction of three roads or at the western end on the triangular space facing the Moor. There is little evidence of pressure on urban space through the subdivision of plots or the construction of cottages along

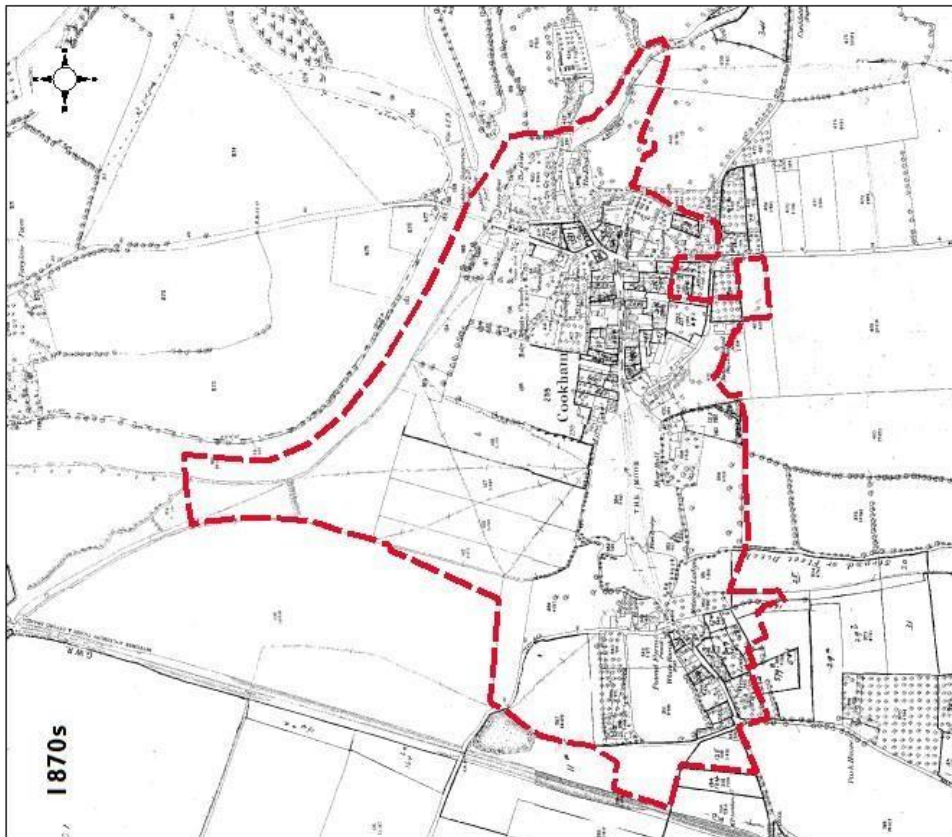
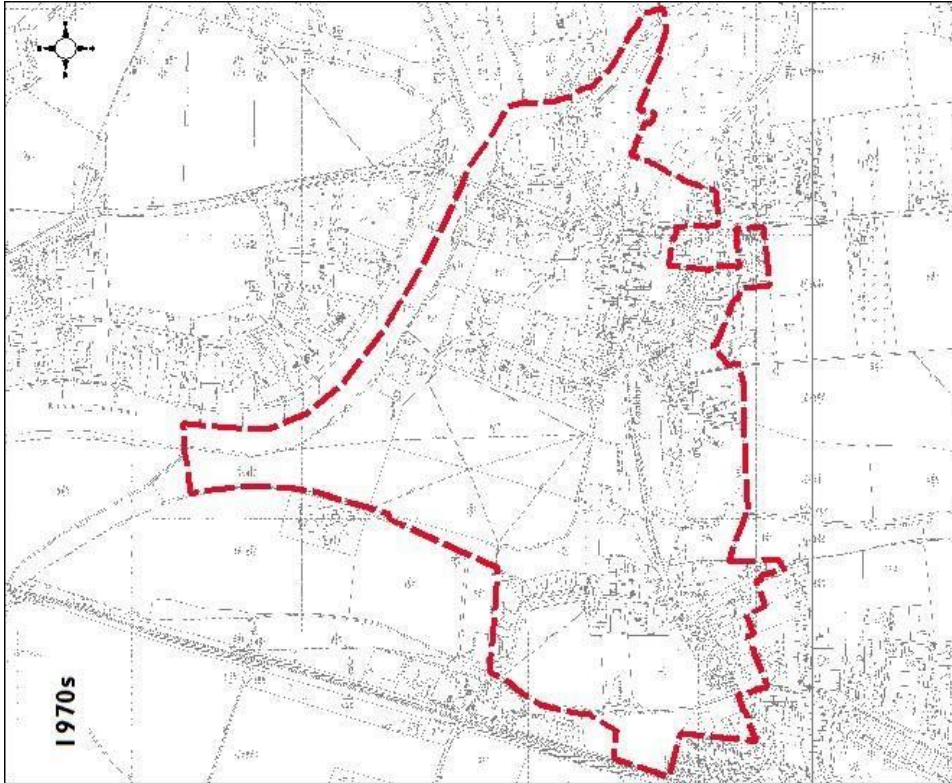
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their lengths and this probably reflects the gradual decline of Cookham as a local centre after the rise of Maidenhead.

The layout of the settlement is greatly influenced by the frequency of flooding. This led to the distinctive layout of the settlement with The Pound separated from the older part of the village by the Moor. The settlement along The Pound was located on slightly higher ground and was connected to the eastern settlement by a causeway and bridge across the Fleet Ditch. The oldest buildings here are the Old Farmhouse and Old Oak Cottage which date from the 16th century. The name is taken from the parish stray animal pound that is shown on the 1875 OS map, located on the site now occupied by the old fire station, and is believed to date from at least the 13th century.

In the 19th century there was very little change to the basic layout of the settlement; other than the opening of the first Thames Bridge. School Lane was a narrow back lane between orchards and fields, apart from a few outbuildings and the National School. The common fields were enclosed in 1852, but Cookham's inhabitants had already won the right to retain their traditional field paths. The 1st Edition OS map of 1875 shows that a few large houses had been built on the meadows around the village edges, including The Elms (now The Odney Club), The Grove and Moor Hall. The basic layout of the conservation area is essentially unchanged from that depicted on the 1st Edition OS, apart from later developments like Berries Road and housing infill along the length of School Lane, Terry's Lane and The Pound.

In the early 20th century the village developed into a riverside resort with an annual regatta that attracted large numbers of people. In terms of new buildings, parts of School Lane and Terry's Lane were developed and Moor Hall was subject to further extensions and together with The Odney Club has introduced large commercial organisations into the village.



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Cookham Village Conservation Area Appraisal
Historic Maps

6 Archaeology

The medieval history of Cookham is well-documented, and even small excavations within the village often reveal physical evidence for settlement and domestic and light industrial activity, as well as agriculture and animal husbandry. Cookham's importance in the locality from the 8th century can be assumed by the presence of a minster church, and the clusters of Saxon finds both in the centre of the village and in outlying locations are highly significant. Research is ongoing into the nature of Saxon defences and communications, and what parallels can be drawn with other major Saxon centres in the region and beyond, as well as to the survival of stratified medieval deposits within the historic core of the village.

However, the Berkshire Historic Environment Record for the conservation area notes a wealth of archaeology spanning the millennia from Prehistoric to modern times. The cluster of finds excavated at Church Paddock, for example, identified a wide range of artefacts including Prehistoric struck flints, Iron Age pot sherds, and tile and dressed stone of Roman date, as well as medieval material as expected, and later finds. The riverside location of Cookham would undoubtedly have been a favoured location for settlement with fertile land and opportunities for communications and transport, and it is likely that further, as yet unrecorded, archaeological features and finds survive below ground across the area. Such remains are important heritage assets and require careful management in the event of development proposals, in line with national and local planning policy.

7 Spatial analysis

Street pattern and layout

The street layout in the conservation area is little changed since the medieval period, with the Moor separating the settlements forming The Pound in the west and the core of the village to the east. School Lane was originally a back lane servicing the buildings on the High Street and providing access to the breweries located along it. Berries Road was developed when train travel facilitated recreational use of the river, leading to new homes for those wanting a country lifestyle.

With limited space available for building developments, new, small and generally no-through roads occur around the fringes of the medieval settlements and in some areas where larger houses have made way for small developments, as in the garden of the former vicarage.

Views and vistas

Key views within the conservation area are to be found both looking into and out from The Moor as well as along the main medieval thoroughfares. Stanley Spencer celebrated several of these views in his paintings of the village, whether envisioning 'heaven on earth' or capturing the mundane, daily activities of local people.

The western view out of The Moor is closed by the approach into The Pound, while the northern views expand more widely into Marsh Meadow and towards the river as it curves away towards Marlow. From Marsh Meadow and the towpath to the bridge are various views across the river to the Buckinghamshire bank, where private boathouses hint at larger properties behind and in some instances the latter have given away to newer developments.

The eastern view out of The Moor is punctuated by the War Memorial, set to the south of the entrance into the High Street at the junction with School Lane. The views from the War Memorial itself are positive in every direction – north towards the cottages at the entrance to the High Street, east along the High Street where the view is terminated by Tarrystone House, south towards The Maltings and the entrance into School Lane as well as west towards the causeway on The Moor.

The views towards Cookham Bridge are also important both downstream and upstream, while the views from the Bridge enhance the rural qualities of the conservation area. Pleasant views into the grounds of The Odney Club are also obtained from the bridge terminating Odney Lane.

From Churchgate, the view towards the south side of the Church is important, revealing the west tower, south porch and south aisle of the medieval building, set within the substantial churchyard. A path draws the onlooker through the churchyard to the riverside.

Open spaces, trees and landscape

In the centre of the Conservation Area is Cookham Moor, managed by the National Trust, with a car park for visitors providing easy access to the River Thames. The moor expands to the north, between a significant belt of trees, with the Conservation Area boundary just stopping short of the Thames. This is a flat open floodplain, with a watercourse to the west marked with native trees including lapsed pollarded willow. Linear tree belts align the watercourse 'Strand/Fleet

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Ditch as it passes over the Moor and to land to the south. These areas have a diverse and natural character due to varied treed/woodland margins, grassland meadows, small areas of marsh and reed bed and the stream, providing a richly textured setting. Elements of this habitat are likely to have high ecological worth.

Further to the west, on the slightly higher chalked slopes and separated by Terrys Lane, are several parcels of grazing pasture with field margins denoted by hedges and trees. A further grazing pasture lies west of Poundfield Lane, meeting the railway line to the west and Station Hill to the south, also bounded by hedgerows and trees.

The churchyard of Holy Trinity Church and Bellrope Meadows provide more formal areas of public open space and are connected via a parcel of unimproved grassland. Whilst native trees are present, these have been supplemented by more ornamental planting over the years.

In the far eastern sector of the Conservation Area are the private grounds of Lullebrook Manor and The Grove. These riverside areas are still relatively natural in appearance, with a good proportion of tree cover, providing an important riparian habitat that may support protected species, such as bats.

There are visually prominent trees throughout the Conservation Area and along with more minor vegetation within smaller gardens, contribute to the verdant and attractive qualities of the village.



Public Realm

All the roads through the conservation area are tarmacadamed. Pavements, where they exist, sometimes along one side of a road only (e.g. The Pound) are treated similarly with kerbs defined with stone setts. In The Pound the pavement is very narrow making pushing wheelchairs or buggies hazardous, as well as constraining walking two abreast. In the High Street pavement widths vary depending on the extent to which houses and cottages impinge on the street – most have doors opening straight onto the pavement, while some are afforded protection with front gardens. The pavement on the south side of the High Street is higher than the road in the middle section, unlike the north side which is level throughout.

Between the mini roundabout leading to Station Hill and Maidenhead and the mini roundabout with the junction of Terry's Lane, The Pound is calmed by three steep 'sleeping policeman' in an attempt to slow traffic through a narrow thoroughfare. Parking is dense along all streets and is only limited at the War Memorial through the positioning of additional setts around the crazy-paved area at its base and concrete bollards.

The generous provision of public seating to be found in Bell Rope Meadow is not replicated in other open parts of the Conservation Area. Picnic tables are available adjacent to the National Trust car park on The Moor. Three seats are placed to take advantage of the views along the causeway, while there are two seats in poor condition adjacent to the War Memorial. A stone seat is provided near the Tarrystone.

Where street lighting is provided it is of a conservation standard, but inconsistently applied. The Pound is distinguished with examples of the swan-necked type, painted green, maintaining the rural character of the area. The approach to the bridge has the type with a cylindrical lantern, painted black, while the High Street is illuminated on the south side with tall, standard four-sided lanterns, also black.

An unsightly intrusion on the public realm is the tall CCTV cameras positioned at each end of the High Street.

Boundary treatments

Boundary treatments are various where houses are set back from the street. Most walls are constructed from brick deploying a wide range of bonds. In School Lane, closest to the historic core of the village, brick walls are noticeably higher on the east side of the street. Some brick walls are decorated with flints (e.g. Moor End at the junction with School Lane) or are completely built of flint (Ovey's Farmhouse). Picket fences edge a number of front gardens of small cottages; hedges occur in School Lane and around some of the Black Butts Cottages. Some larger properties, for example in Berries Road, are screened from view behind timber panelled fences either starting at ground level or positioned on low brick walls. Some 19th-century and early 20th-century houses have railings, mostly replacements, set on low brick walls.



8 Special features of the area

Building types

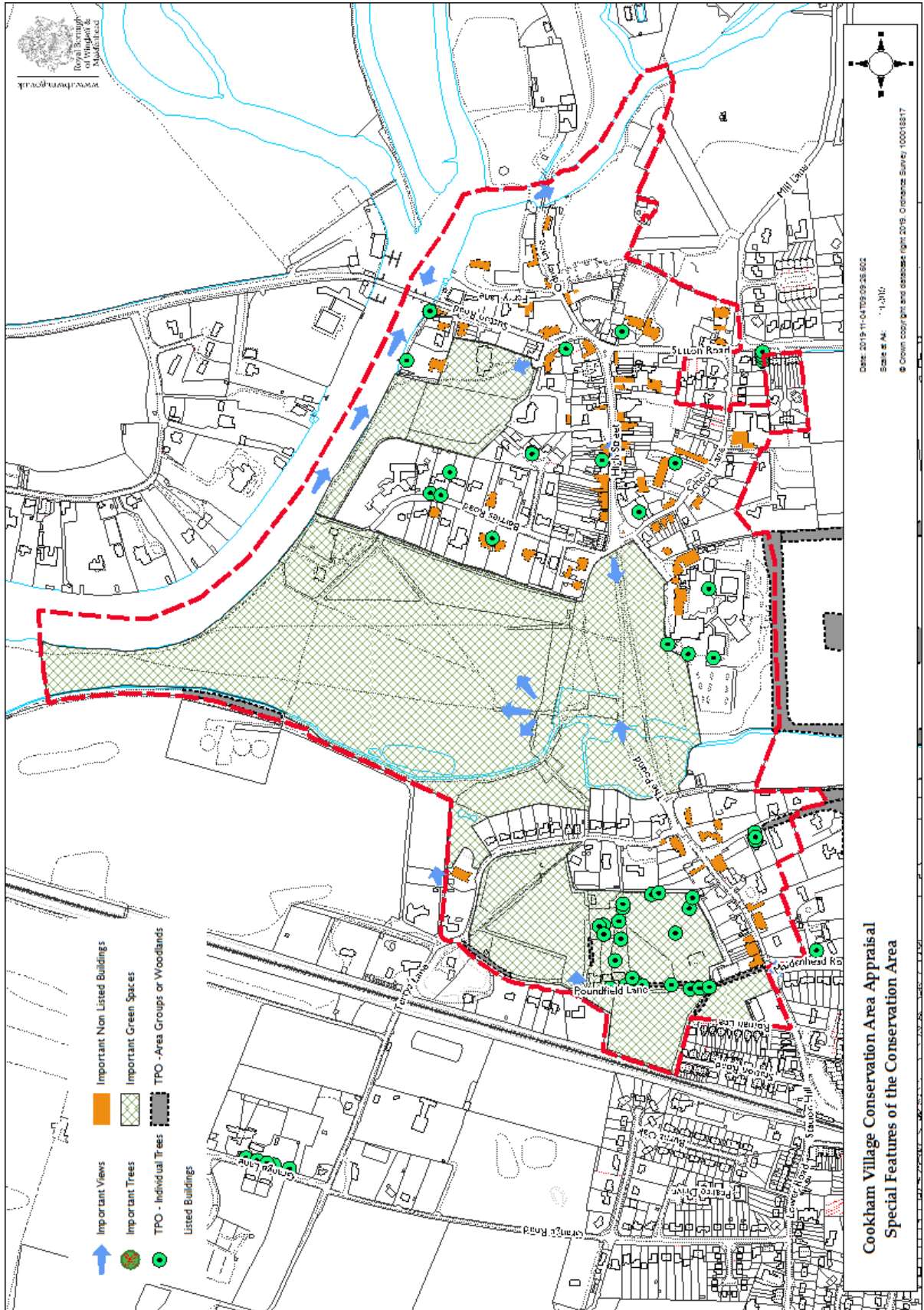
The Cookham Village Conservation Area is characterised by a range of building types across a broad range of periods. Predominantly the buildings are domestic with some agricultural and commercial buildings. There are several public houses, built for that purpose, while in the High Street the old forge, the complex of buildings associated with brewing around and behind The Maltings and Ovey's Farmhouse point to the agricultural origins of the village.



The scale of the oldest houses tends to be modest and generally they are two storeys in height. 18th- and 19th-century buildings are also generally of two storeys, but in some instances roof spaces carry dormers while a third storey is a feature of some of the late Victorian and Edwardian houses in Berries Road. The significant 20th-century domestic buildings are generally of two storeys contributing to the low skyline of the built areas.



There are only two small medieval timber-framed hall houses among the smaller timber-framed cottages. Wattle and daub infill has generally been replaced by brick, sometimes with roughcast or plaster render. Roofs are steeply pitched and for the most part of clay tiles. Some of the larger 18th-century and later houses are brick-built; some brick cottages are painted while stucco or roughcast render is used on some of the more substantial buildings. Several 19th- and early 20th-century houses exhibit Arts and Crafts or classical architectural features, and it is not uncommon to find tile-hung upper storeys.



Building styles, materials and colours

Timber

There are a number of historic timber-framed buildings. In early examples the timber-framed structures are stiffened with curving braces expressed on the exterior. Close-studding, a more familiar characteristic of East Anglia, is an unusual feature of the principal gable of Church Gate House. The only significant jetty is to be found on the Spice Merchant restaurant in the forge, otherwise there is little evidence of projecting upper storeys.

Timber framing is also deployed for decorative effect on some early 20th-century houses. Feather-edged boarding is used as cladding on some newer buildings.



Brick

Red clay brick is the dominant masonry material in the conservation area though there are some examples of yellow stock bricks (e.g. Corner Cottage and the wall of the Dower House in Odney Lane). Vitreous bricks are used in a number of buildings, for instance to great effect on Tarrystone House as well as in Wisteria Cottage, Haydens Cottage and Pound Cottage. Where brick is used in solid wall houses, both English and Flemish



bonds are used. Many boundary walls are in random bond. Stretcher bond is common where brick is used as an infill material in timber framed buildings. There is a significant risk that lime mortar pointing is replaced with cementitious mortars. Where brick is painted, it is usually in shades of white. Moor Hall comprises a range of materials and is remarkable for its fine porch with gauged brickwork. An Arts and Crafts terracotta frieze is used to decorate the two bay former Newsam House (now a shop) with its arched entrance adjacent to the Old Butchers Shop on the north side of the High Street.



Flint

Apart from the Church of Holy Trinity, where flint is used for substantial parts of the masonry, decoratively interspersed with chalk, flint as a building material is less evident than might be expected. The most striking use is in the flanking cottages in the terrace of four 1861 cottages on the north side of the High Street (Westflint, Eldon, Bonzai and Eastflint). The lower portion of the heightened wall marking the boundary of Ovey's Farmhouse is one of the few examples of flint being used in this way; others can be seen on the south side of The Pound, where coping tiles also survive.



Roofs and roofing

The rooflines in Cookham Village Conservation Area are generally low, but interest is added by the water tower set into the angled stable yard entrance of Moor Hall, the bell turret on the National School in School Lane and other similar features.



Clay tile roofs predominate, although slate is visible on the extended roof of Tarrystone

House and on several 19th-century buildings. Some slate roofs appear to be quite early, for example on the Little Shop and on the cottages tucked behind the 1960's façade of the Peking Inn. Although some of the medieval buildings may have been thatched originally, the only thatched building is a 20th-century house with an Arts and crafts ambiance near Moor Hall. Lead, which is often used around chimneys on clay-tiled roofs, is sometimes deployed on slate roofs for ridges and valley gutters, and is prominent on Wisteria Cottage where the roof has been extended with a richly bracketed cornice.

Ornamental ridge tiles are a feature of Moor Hall, effectively copied on all the modern extensions providing conference centre facilities. Other 19th-century and early 20th-century buildings are distinguished by decorative ridge tiles. Arts and Crafts terracotta sunflower finials are a feature of the dormers on Ferry Cottage adjacent to the bridge.

Chimneys

For the most part chimneys in the conservation area are functional and modest in height, with few making a more striking statement; the chimneystacks on Moor Hall are an exception. Many of the timber-framed buildings would have been built without chimneys. Where these are added later they often stand against the older structure. In later buildings chimneys are integral and often important structurally. Terracotta terminals or inserts are visible on the chimneystacks on the Dower House in Sutton Road and The Orchards in Mill Lane.



Doors

There is a great variety of doors and doorcases in the conservation area, but few of these appear to be original to their buildings. Some of these losses may have arisen with changes of use as some older cottages and houses have been modified for commercial purposes. Some cottages in domestic use retain original doors and fixtures. Victorian letter boxes are often replaced as their small size is unsuitable for modern needs. Tarrystone House and Wisteria Cottage are unique in having pedimented doorcases, while Moor Hall is distinguished by its classical porch with fine gauged brickwork.



Windows

The vast majority of the 17th-century and earlier buildings have wooden casement windows. Goddans is interesting for having Yorkshire sashes on the upper storey and conventional sash windows below. Several of the Victorian and Edwardian houses in Berries Road reflect the prevailing aesthetic for the vernacular and have casement windows. Sash windows are found extensively in the 18th- and 19th-century buildings. Many have exposed frames and glazing bars. Horns feature on later nineteenth-century examples, when large, heavy sheets of glass became available. Some houses feature blind boxes over windows (e.g. Wiggs Cottage). There has been significant loss on both listed and unlisted buildings through replacement with uPVC windows (e.g. Bel Cottage) and to a lesser extent hardwood frames.

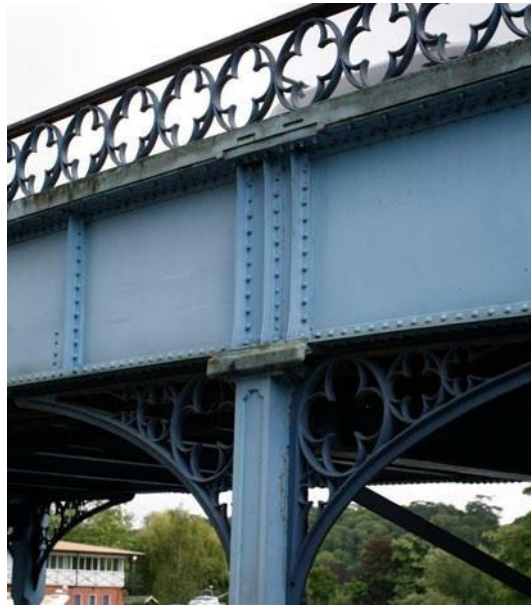


Metalwork

Cookham Bridge is an outstanding example of mid 19th-century cast iron work with its elegant quatrefoil balustrading, captured by Sir Stanley Spencer in some notable paintings. Some of the quatrefoils are broken and repair would be beneficial.

The K6 telephone kiosk outside the Stanley Spencer Gallery is another example of cast iron, while some houses have elaborate wrought iron gates (e.g.

Tarrystone House, included in its listing, and The Tannery). Several houses retain original railings. Bel Cottage has a 19th-century street light affixed to the right of the front door.



Listed buildings and structures

Within the Conservation Area there are 41 designated buildings on the National Heritage List for England. Eight of the listings are for 'terraces' or pairs of cottages now combined into one substantial house. All are listed as Grade II, with the exception of Tarrystone House, Church Gate House and the Church of Holy Trinity, which are Grade II*.



Holy Trinity is the most significant medieval building; however, Cookham's status as a significant medieval town is evidenced in 12 buildings dating from the 14th through to the 16th centuries. Some of these have been altered or extended in later centuries; most are timber-framed structures, frequently with later additions or re-faced in brick. The original wattle and daub infill has almost always been replaced. Church Gate House and Ovey's Farmhouse stand out as examples of hall houses.



The majority of the listed buildings date from the 17th and 18th centuries and are generally brick-built, although some earlier examples still retain timber-framing (e.g. Old Timbers and Old Oak Cottage in The Pound). The largest houses are The Odney Club, Tarrystone House in Sutton Road, and Englefield House in Poundfield Lane. The Odney Club has been much altered as usage has changed, whereas Tarrystone House displays architectural distinction with gauged brick pilasters on both storeys, repeated in the original parapet, and supporting a segmental arch above the main entrance. The wall, piers and gates are included in the listing.

The 19th-century is represented by Cookham Bridge, a cast-iron structure built by Pease, Hutchinson & Co of Darlington in 1867 to replace an earlier timber bridge.

Non-residential listed buildings and structures include: the Tarry Stone of uncertain medieval date; the Little Shop which was probably used originally for agricultural purposes; the two purpose-built pubs/hotels, Bel and the Dragon and the King's Arms; the byre attached to Old Timbers and the granary belonging to the Old Farmhouse; and the K6 telephone kiosk outside the Stanley Spencer Gallery.

Significant non-listed buildings

The Village Core Character Area

There are two adjacent terraces in the High Street that form distinct and coherent groups, which are not listed. One group consisting of four low, two-storey dwellings probably dates to the 17th-century (Castle Cottage, Clomburr Cottage, The Boutique and Shelleys); although brick-faced and painted white, evidence of timber framing is visible in the passage to the plots at the back between the two smaller cottages and the two larger buildings. The windows are casements except for the ground floor windows of the two larger cottages in the group (The Boutique and Shelleys) which have been shops at some stage; only the right-hand cottage has a brick string course between the upper and lower storeys.



The second group also consists of four brick built cottages, which are probably late 18th-century or early 19th-century (South Leigh, Willans, Audley Cottage and Anvil View). All have sash windows replaced with uPVC in the outer two (South Leigh and Anvil View) but original in Willans. Three have canopies over the front door, the one at Audley Cottage being original and in need of conservation.

The Stanley Spencer Gallery is discussed in the section relating to the artist. His childhood home, Fernlea, is one of a pair of three-storey villas built by the artist's grandfather to accommodate his family. As so often happens, moving the front door on both villas to the side of each building and replacing the doorway with a round arched window has led to painting the red brick to make the alterations seem less obvious. The villas are slate roofed with prominent ridge tiles and barge boarding around the dormers and under the eaves.

The largest unlisted house in the High Street is Moor Cottage. This carries a date-stone of 1830, but was clearly modified at the turn of the 20th-century when a new front door was installed and its roof enlarged to provide an additional storey with dormers; the roof overhangs the original house with deep eaves supported on brackets giving the house an Arts and Crafts appearance.

School Lane has few listed buildings apart from The Maltings, which fronts onto the High Street, and The Brewhouse. Here can be found several groups of cottages which add interest to the conservation area through their diversity of architectural form. A row of cottages, end-on to the street with gated access, has been created from buildings associated with brewing. The cottages are brick-built and have new casement windows, with evidence of larger openings visible in the brickwork. One of the cottages carries a pedimented gable with a blind oculus. All are a rare example of pantile roofing in the conservation area.



Two pairs of small early 19th-century cottages could be by the same hand as Wiggs Cottage – the fine gauged brickwork lintels over the windows are remarkably similar. Adjacent to these is a pair of 19th-century 'villas', with bay windows at ground floor level. These are distinguished by barley-sugar columns supporting the stone cornice of the bays, slate roofs with terracotta ridge tiles, ornate brackets supporting the roof, metal railings rising from the sills in front of the windows and high quality brickwork.

Although the 1858 school has grown with extensions of various periods, the original classroom with its high windows and central bell turret is a pleasing feature. The shape of the low-pitched half hip roof is reflected in the master's house behind, while an additional classroom to the west has a steeply pitched roof and a window with leaded lights beneath a polychrome gothic arch.

One further building deserves mention in School Lane: Studio House, designed for two women by G Alan Fortescue in 1936, is an attractive flat-roofed apparently one-storey modernist building. Despite the replacement of original steel windows with uPVC, the massing is interesting and the profile enhanced by attractively executed chimneystacks.



At the junction of School Lane and the High Street is the War Memorial, dedicated in 1919 and recorded in a painting by Sir Stanley Spencer in 1922. It is recorded on the database of UK War Memorials maintained by the Imperial War Museum (No. 7925), and is described thus:

Single step base surmounted by rough hewn and polished granite plinth, tapered shaft and Celtic cross. Plinth is formed of polished square section with rough hewn buttress like structures at each corner. Inscription on the smoothed part of the plinth and base of the shaft.

It was designed by G P G Hills and built by J K Cooper. It is set on a triangle of land with crazy paving surrounded by setts. It is unfortunate that parking obscures it and the welcoming public benches placed adjacent to it.

Riverside Character Area

The former Grove on the north side of Odney Lane is now part of The Odney Club. An attractive 1920s brick-built Arts and Crafts inspired house replaces an earlier building, and is set side-on to the river rather than fronting it. From early 20th-century postcards, the earlier house is not dissimilar in style from the Dower House in Sutton Road or The Orchards in Mill Lane. The stables and coach-house, contemporary with the earlier house, survive. These are brick-built with a slate roof and probably date to the late 18th or early 19th century. The two-storey coach house is distinguished by three blind oculi at the upper level on the façade onto Odney Lane, and there are three oculi on the courtyard side, but here only the centre opening is blind.



At the corner of Sutton Road and Mill Lane can be found the Old Ship. Vegetation makes understanding the development of the building difficult to decipher. The roofs, brickwork and small amount of flint point to a late medieval building of some importance. Behind the Old Ship is The Old Cottage, a rare example of an early 19th-century cottage with a slate roof.

Church Gate consists of an interesting group of buildings. While Church Gate House and Church Gate Cottage are both listed, 3 Church Gate, a large and imposing house, is not. Probably dating

to the third quarter of the 19th-century, the three-bay house is rendered and painted white with the gothic detailing picked out in black. The porch and door, in particular, are fine examples of the High Victorian style.

Rural Green Spaces Character Area

Quietly dominating the south side of the Moor, in part screened by trees, is Moor Hall, home of the Chartered Institute of Marketing since 1971. At its heart is a house of 1805, enlarged and considerably altered in 1895. The stable block was also constructed as part of these modifications replacing earlier buildings. Any symmetry that might have existed in the early 19th-century house was replaced by a long low-lying, romantic, two storey building, tile-hung and rendered with varied gables, striking chimneys executed in fine brickwork and prominent ridge tiles. Its Arts and Crafts credentials are evident in the large oriel window lighting the staircase with its delicate stained glass and further more richly painted glass lighting some internal spaces in the hall.



Although Fleet Bridge on the causeway only dates to 1929 it has particular importance not just because it appears in paintings by Sir Stanley Spencer, but because in spanning the Moor and the floodplain it is a critical visual link between the two built-up areas of the conservation area. Brick built with stone coping, it has cutwaters that give it a particularly striking appearance.

At the highest point of Terrys Lane within the conservation area is a large late 19th-century house, Rowborough, the garden of which and views from which feature in some paintings by Sir Stanley Spencer. Well-screened by trees the three-storey house has high gables, steeply pitched clay-tile roofs and is part tile-hung on the upper storey. Its design is in a style similar to Moor Hall and some of the houses in Berries Road.

The Pound Character Area

The Pound is characterised by its narrowness with houses and high walls built extremely close to the road that give a sense of enclosure, except for the first few cottages on the north side which have narrow frontages behind low or removed walls. The street consists of a range of buildings of varying dates. On the north side, The White Oak public house is set at an angle from the street. Beneath the off-white paint with advertised wares in grey, is an attractive brick six-bay building, which may once have been two three-bay houses.

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On the south side, what may be older buildings have been much altered. Here is where small houses were enlarged and made more grand, and then have been subdivided again. Despite having one room formed out of part of a top-lit billiard room, the main body of Regency Cottage is just that: a *cottage ornée* with Gothick casement windows and a delightful range of outbuildings of varying heights for stabling and carriages along a courtyard side-on to the road; the outbuildings are brick built with clay-tile roofs, with some facades painted white.

On the corner of Terrys Lane is the former fire station serving the west end of Cookham, dated 1910. This two-storey building is brick built and roughcast on the upper storey, with steeply pitched gables.

9 Stanley Spencer

“A Village in Heaven”: Stanley Spencer’s Cookham

The reputation of Sir Stanley Spencer (1881-1959) as an outstanding 20th-century artist continues to grow. His work spans two world wars and, as the first war is commemorated, his individual approach to his experiences in Macedonia resonate in a war-averse society. The conservation of his significant frescoes and panels in the Sandham Memorial Chapel at Burghclere in Berkshire in 2014, has highlighted his unique blend of the mundane and practical with the sublime and the spiritual.

Observation of real life, an ambivalent attitude to the self, and a deep spirituality pervade Spencer’s paintings. His use of Cookham as the setting for so many visionary subjects makes the village a popular destination for aficionados. The paintings, however, are not always accurate depictions of the village; he was not afraid to exercise artistic licence to aid his narratives. Many details in the smaller canvases are actual, recognisable views and are as direct as many of his bold portraits. In the larger pictures, however, artistic liberties are taken so that the spirit of the place is captured. It is this character and appearance which designation as a conservation area serves to protect.

The Stanley Spencer Gallery opened in 1962 in the modestly-sized former Methodist Chapel (1846) on the corner of the High Street and Sutton Road. Refurbished in 2006-07, the Gallery provides state-of-the art exhibition space, a modest research collection and storage for works not otherwise on display. As a boy, Spencer attended services here with his mother, and the building’s use as a gallery fits with Spencer’s own desire for his paintings to be hung in a “Church House”, increasing the significance of this unlisted building.

Significance of Stanley Spencer’s paintings

Spencer painted more than 100 pictures in and around Cookham and many are listed in Appendix E, clustered together by character area. Spencer’s deep attachment for Cookham as a ‘village made in heaven’ and a place where he felt divine intervention happened, contribute to his standing out from his contemporaries. In the words of the Cookham Village Design Statement:

Stanley Spencer’s death, at the end of the 1950s, coincided with the post-war sea-change in British life. Spencer now seems to speak to us from a different age and the recollections that older residents possess of him pushing his old pram full of artist’s materials around the village signify a quieter and less materialistic era. This may be why many of Spencer’s works have a timeless quality. We are looking at a world which was to be overtaken by the imperatives of modernity, which were consigning it to memory.

Many of the artist’s Cookham-related works depict views, scenes, facades and other details. Of particular importance are the landscapes painted around Poundfield and Englefield. Several works provide views of the river, including the series: ‘Christ Preaching at Cookham Regatta’, and there are several which show parts of Cookham village and specific buildings.

10 Character assessment

The Village Core

The character area is centred on the historic High Street but also includes the spaces behind it: to the north and south this means rear gardens and much of School Lane and to the east this includes most of Berries Road.

Landscape

Land within the character area is flat, the built-up areas standing just above the adjacent flood plain. Along the High Street there are only occasional gaps between buildings.

Spaces

The High Street is framed by the buildings, mostly fronting the highway, with a few gaps allowing an appreciation of the space behind. The High Street is narrow, widening out where it opens onto The Moor and at the road junction with the road leading to the bridge (A4094). Roads and pavements are all tarmac with granite sets at the kerb. There are Victorian style street lamps, doric bollards and very large poles carrying CCTV cameras. Cars are frequently parked partially on the pavement, even in marked bays, thus hampering pedestrian and disabled access.



School Lane has a less enclosed feel despite numerous high boundary walls; buildings are lower and often set back from the street in private gardens. This creates a sense of space around and beyond buildings. Even where gates and walls confine the passer-by to the highway, there is a greater awareness of the sky.

In Berries Road large houses stand in substantial grounds (photo above right), with generous space between and substantial back gardens distinguishing it from other parts of the conservation area. Other than Vicarage Close there are no side roads or footpaths, and thus no sense of permeability. The substantial mature trees make a positive contribution to the space, but can in the summer months increase the sense of enclosure by limiting views of the sky.



Views

Views within the character area tend to be linear along the streets, with only occasional glimpses through gaps between buildings to the spaces behind. Parked cars are detrimental to the aesthetic qualities of the character area. This is particularly striking at focal points such as the war memorial, which seems to be permanently surrounded.

Buildings

Buildings make a key contribution to the character of the area. The High Street is a commercial centre with shops, garages, pubs and restaurants. School Lane is more residential and Berries Road exclusively so.

Pre-Victorian buildings are no more than two storeys, usually butting up against one another, sometimes as designed terraces of cottages. Victorian and Edwardian villas are taller and often detached or semi-detached. There is some timber framing but red brick and clay tile are the dominant building material. There is a limited use of yellow stock bricks and slate roofs in post-railway buildings. Many buildings have had their brickwork painted, usually in shades of white. Window styles are very mixed. There has been a considerable loss of historic window, doors and their associated door furniture. The installation of inappropriate modern replacements is eroding the character of the conservation area. There are several attractive shop fronts.



There is ample evidence of buildings being extended and altered over time. The names of several buildings hint at their former use, or the use of the site. Buildings are generally well maintained, though excessive climbing plants in some places may be damaging to the historic fabric.

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Ambience

A large number of commercial premises front onto the High Street. The nature of these is varied, but for the most part their services are aimed at visitors rather than permanent residents. There are several garages, pubs, restaurants and tea shops. The commercial activity draws in traffic and on-street parking, which, when added to the substantial through traffic can contribute to a congested and noisy environment.



School Lane too suffers from a significant amount of on-street parking. There is some through traffic avoiding the High Street. Noise levels are lower, other than the sound of children playing in the school yard.

Berries Road in contrast has neither through traffic nor on-street parking. It is generally peaceful and spacious. Large trees in extensive private gardens provide shade and a habitat for birds and other wildlife.

Summary

Key positives

- Quiet and peaceful away from main roads
- Diversity of historic buildings

Key negatives

- Traffic
- On-street parking, frequently on the pavement
- Replacement of historic doors and windows with inappropriate modern materials
- Insensitive shop signs
- Insensitive new development

Riverside

Landscape

The River Thames is the dominant element in the landscape. It defines the edge of the conservation area, and is the dominant visual feature, sculpting the landscape and shaping development. The land by the river is flat, green and leafy.

The extent of the land in the ownership of the John Lewis Partnership (JLP) at The Odney Club (formerly Lullebrook Manor) is considerable. It comprises two formal private gardens available to JLP Partners only: the gardens (including the River and the Herbaceous Gardens) in front of the main house that front onto Lulle Brook and the grounds around The Grove on the north side of Odney Lane. Odney Lane is a public road between the two estates leading over a public footbridge marking the edge of the conservation area onto Odney Common, which is publically accessible land also in the ownership of JLP, facing southwards further sports facilities and meadows separated from the common by a stream. The Common, the majority of the sports facilities, the cricket square, the Avenue Walk behind the Rive, and the Herbaceous Gardens are all outside the conservation area.

JLP has an ecology policy and is clearly endeavouring to stimulate biodiversity. It is understood that all the land both within and outside the conservation area used to have a “manicured” appearance, but the meadows and Odney Common in particular are now given over to hay-making, offering calm, rural views out of the conservation area at this point. As befits one of the largest houses in the conservation area, which is also listed, the grounds in the vicinity of the main building are maintained as a mixture of formal beds with an arboretum affording generous shade, as well as the more formal plantings of the River and the Herbaceous Gardens. Within the arboretum is a venerable magnolia tree painted by Sir Stanley Spencer.



Spaces

The Riverside character area benefits from a large amount of open space, almost all of it accessible to the public. Along the riverbank (Bellrope Meadow) the space is formally laid out. The bank is reinforced with an adjacent tow path. Beyond this the land is laid out with mown grass, trees and benches for passers-by. Further back from the riverbank the churchyard and adjoining paddock provide further open spaces. These areas are divided from one another by lines of mature trees along former hedge lines.

Closer to the bridge the nature of the spaces changes. Buildings cluster around the crossing creating a series of narrow lanes and passages. The bridge is an important river crossing taking substantial amounts of motor traffic in single file controlled by traffic lights. Smaller lanes run off this towards the river (Ferry Lane and Odney Lane).

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East of the bridge the open floodplain resumes, here the land is privately owned and so public access is more limited, though this can still be enjoyed from footpaths and the river.

The church and churchyard occupy a substantial part of the character area. Close to the bridge there is a limited amount of commercial and residential property. The dominant activity within the character area is leisure. This includes casual walkers, sailing, leisure cruising and people taking advantage of the location to relax either in public, private or commercial spaces.

Passing traffic is concentrated along the road to the bridge. There is a substantial amount of parking in Odney Lane and in the carpark of The Ferry. Cruisers and narrow boats moor along the riverbank and small boats can be launched from the slipway in Ferry Lane.

Views

The character area has many opportunities for attractive views that are significant in their own qualities and as the inspiration for paintings by Sir Stanley Spencer. Some of Spencer's best known paintings include scenes set in the churchyard and on the river.

Within the churchyard, the church is an important focal point. There are wide views across the space, but also longitudinal views along paths, lines of trees, and between monuments.

The bridge too is an important feature of views within the character area. Long views of the bridge can be appreciated from the tow path to the west and views along and beneath the bridge, for example from The Ferry. The bridge also provides opportunities for views back towards the riverbank and the countryside beyond.



Buildings

There are relatively few buildings in the Riverside character area. In part this is because of the risk of flooding. West of the bridge the medieval church, stands on a slight eminence in its own substantial churchyard surrounded by significant monuments. By the entrance to the churchyard stands a late medieval timber framed hall house, Church Gate House. The other significant timber framed building is The Ferry public house, which retains a timber mullioned window.

The character area has a number of 19th- and early 20th-century houses adjacent to the conservation area boundary. Cookham House, now a care home, is a modernist 20th-century house at the west end overlooking the river, while Riverdene is a late 18th-century or early 19th-century building screened from the river by high walls. Various 19th-century cottages hug the land adjacent to the west side of the bridge, while beyond The Ferry the noticeable buildings are the Arts and Crafts replacement at The Grove and The Odney Club, the much modified and listed former Lullebrook Manor. The 18th-century vicarage was originally of four bays and extended in the 19th century.



The part of the conservation area facing the High Street is fronted by the distinctive group formed by Tarrystone House, Wisteria Cottage and Eastgate.

The islands in the river caused by the river dividing, the lock cut and Lulle Brook and the Odney stream are reached across various bridges. A metal bridge crosses to Odney Common, while a new timber and metal bridge links the formal grounds of the Odney Club within the conservation area and the meadows beyond the area. The most significant bridge, however, is Cookham Bridge (1867) itself linking Berkshire to Buckinghamshire.

Ambience

The main activities within the character area are leisure and transport. There are also activities associated with the church and some residential properties. The road leading to the bridge has heavy traffic. The bridge crossing is controlled by traffic lights, resulting in stationary traffic with engines running, mixed with rapidly moving vehicles crossing into the village. This contrasts markedly with the majority of the character area which is quiet and substantially traffic-free. Whilst motor traffic is constant and heavy, river traffic is occasional and light. Moored and passing boats have an impact on the riverbank, there is some noise and fumes from engines. At times large amounts of waste overwhelms litter bins on the towpath.



The riverside is also an area of contrasts in terms of light and shade. Mature trees provide shade, especially west of the bridge, the more open nature of the land west of the bridge creates a much lighter environment, whilst the small lanes and passages near to the bridge have a more enclosed feel.

Summary

Key positives

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- Public accessibility

Key negatives

- Poor state of repair of the bridge parapet (The bridge requires regular re-painting and its missing quatrefoils replaced.)
- Large-scale development on the Buckinghamshire side of the river
- Traffic on bridge

Rural green spaces

Landscape

Although the conservation area does not reach down to the Thames here the river has a profound impact on the landscape. Much of character area is in the floodplain but also includes the agricultural land on the lower slopes of Winter Hill, the Poundfield. The Moor, on either side of the causeway is unimproved meadow, whilst the fields between the Moor and the river are given over to a combination of publicly accessible fields used for leisure activities with smaller areas given over to equestrian pasture.



The Fleet stream runs across the Moor and down the western edge of the Marsh Meadow down to the Thames. This feeds a small pond that is managed as a nature reserve. West of this the land rises on the lower slopes of Winter Hill, the Poundfield area. This is semi-rural and green land laid out in a series of small fields divided from one another by hedges and fences.

Hard landscaping is confined to the road surfaces, carpark and private driveways. Almost all of this space is accessible to the public.

Spaces

The Moor and the adjacent fields are informal open spaces with distinct and varying character. These spaces are enclosed around the edges by some buildings; Moor Hall to the south; the backs of houses on Berries Road to the east; houses facing onto Poundfield Land to the west; and between Poundfield and Marsh Meadow, a line of houses on Terry's Lane. Although the overall impression is one of openness, the spaces are sub-divided by man-made features. The Moor is divided along its length by the causeway and the adjacent road. The meadows leading down to the river are divided from the Moor by a treeline and hedges. Some smaller fields are divided from the larger open space by hedges and fences. Raised bunds, part of flood prevention measures, also divide the space. In Poundfield the space is subdivided by mature trees along the lines of historic hedges and crossed by footpaths and lanes. Many of these footpaths give the public access to open spaces, but others are very enclosed. Hedges along the path running diagonally across Poundfield have been allowed to grow to such an extent that the path effectively runs through a hawthorn tunnel. The footpath between the back of houses on Berries Road and Marsh Meadow is enclosed on one side by tall fences and on the other by flood defences and overgrown hedges.

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Views

Upon entering the village from Maidenhead Road, the first view is of the modest wedge of open land (the Pony Field) which has a semi-rural appearance, although the appearance is diminished by the large number of permanent and temporary signs reflecting local campaigns, cultural and community events on the fencing fronting the high way and the somewhat out of scale residential block to the east of Poundfield Lane. The raised land of Poundfield provides opportunity for panoramic views across the village towards Cliveden. Views across Marsh Meadow are generally wide and expansive north towards the river; Winter Hill and Poundfield to the west; and out of the conservation area towards Cliveden to the east. On The Moor views are more longitudinal, the eye is drawn along the road or the causeway either to the High Street or The Pound.



Buildings

Buildings impact on the character area only at the periphery. The large complex of Moor Hall runs along much of the southern boundary. The eastern edge of the character area is marked by the buildings forming the entrance to the High Street, and the line of large detached houses in Berries Road marks the clearly defined edge to Marsh Meadow. In the Poundfield area a row of houses of various dates follow the line of Terry's Lane. There is a small group of houses along Poundfield Lane near to the listed Englefield House.



Ambience

Activity within the character area is mostly recreational, with the exception of traffic crossing The Moor. The car park on The Moor is a frequent starting point for walkers heading into Marsh Meadow and along the river, often accompanied by dogs. The causeway provides a safe and attractive pedestrian route across The Moor.



Summary

Key positives

- Accessible
- Views
- Well used

Key negatives

- Management of some hedges resulting in loss of view
- Informal signage on the Pony Field fence can appear untidy

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The Pound

Landscape

The Pound is a small area of slightly elevated flat land at the base of Winter Hill. Away from the road some properties have extensive gardens, although these are largely invisible from the public realm, their mature trees make a positive contribution to the environment.

Spaces

The area is almost entirely residential, with two public houses. The public realm within the Pound is confined to the roadway. The space is constricted between high garden walls and buildings adjacent to the road. There is a strong east/west axis. The many brick and flint walls, frequently show signs of having been heightened several times. Thus what space there is in private gardens makes only a minimal contribution to the public realm. The impact of motor vehicles on the space is very severe. This is a hostile environment for pedestrians. Though few large commercial vehicles use this narrow space, it is often inadequate for large cars to pass one another easily. Vehicles frequently mount the very narrow pavement.



Views

Within the character area views are confined along the highway, but there are more expansive views out of the character area east across The Moor and north across the Pony Field towards Poundfield.

Buildings

The Pound is characterised by its narrowness with houses and high walls built extremely close to the road that give a sense of enclosure except for the first few cottages on the north side which have narrow frontages behind low or removed walls. It is noticeable that the significant listed buildings are all on the north side of the Street, while those on the south are not. In part this is probably due to smaller buildings being enlarged in the later 19th-century, and then the large properties being broken down into smaller units again.

The listed buildings are timber-framed and generally date to the 17th or early 18th centuries.



Ambience

The dominant activity within the character area is the passage of motorised traffic. Notwithstanding the inadequate pavements and high traffic volumes there is a constant flow of pedestrians from the Causeway, very frequently including small children. The public houses attract visitors, some of whom choose to sit out at roadside tables.

The ever-present noise and fumes from passing traffic has a detrimental impact on the character area, to some extent exacerbated by the presence of quite severe road humps. Whilst these succeed in slowing vehicle, they also make it easier to mount the pavement and create additional noise as cars slow down, strike the hump, and then accelerate.

Summary

Key positives

- Several high quality historic buildings
- Mature trees in private gardens

Key negatives

- Heavy traffic in a confined space
- Narrow pavements, sometimes not continuous forcing pedestrians into the road.

11 Opportunities for enhancement and change

Vulnerability of the character and appearance of the conservation area

Boundaries and enclosures

The relationship of properties to the street and the treatment of their boundaries are important feature of the conservation area.

Some houses face directly onto the street. Others sit in plots with front gardens that contribute to the openness of the spaces and whose mature planting enhances the verdant character of the area. In other cases historic brick walls are a significant feature. The character and appearance of the conservation area is vulnerable to the removal of historic boundary walls, fences, hedges and gates.

Replacement windows and doors

The conservation area has already suffered harm to its character and appearance through inappropriate replacement doors and windows. The replacement of historic windows with uPVC units represents a loss of historic fabric (not only the timber frames but also glass and metal fittings). Similarly lost doors include the loss of important historic door fittings. Inappropriate replacements also harm the integrity of groups of buildings such as terraced housing. As uPVC windows are almost impossible to maintain they will in due course require replacement themselves. Some of this harm can be mitigated if they are subsequently replaced with windows of an appropriate design and material.

Building materials

Building materials make an important contribution to the character and appearance of the conservation area. Historic timber framed buildings are, for the most part, protected by statutory listing. Brick is particularly vulnerable to being painted. This has a number of damaging impacts on the conservation area: the damage to historic fabric, the damage to the integrity of terraced or semi-detached buildings, and the risk of painting in inappropriate colours. Rendered buildings are also at risk of inappropriate painting schemes.

Built form and massing

The facades of buildings, massing and roof-scape are important for the character and appearance of the conservation area. These aspects of the conservation area are vulnerable to the addition of inappropriate extensions, porches, skylights and solar panels which may damage the integrity of façades and roofscapes.

Opportunities for enhancement and change

Some street furniture could be improved e.g. litter bins in inappropriate materials and colours

Many chimneys in the conservation area are encumbered by multiple television aerials. The removal of redundant equipment would enhance roof-scape and skyline.

The Borough might wish to consider Article 4 Directions to control: replacement windows and doors; painting historic brickwork.

12 Five-year conservation area management plan

The overall aim of the Conservation Area Management Plan is to preserve or enhance the special architectural and historic character of the Cookham Village Conservation Area. The conservation area designation is not intended to prevent any new development taking place and the purpose of the appraisal and related Management Plan is to inform planning decisions, other actions that the Council takes within the conservation area, and to suggest actions that the Council and other stakeholders could take for enhancement.

Some of the objectives below cover general improvements to the area and others pick up on specific negative elements identified through the appraisal work.

Opportunities for enhancement and change

Objective	Purpose of Objective	Action	Timescale
Objective 1	Provide information for local residents	Public consultation on conservation area appraisal Provide supporting information and guidance via council website	2022 and ongoing
Objective 2	Improve the quality, amenity value and appropriateness of the public realm	Highway works should recognise CA context and respond according with sympathetic materials, and street furniture Maintenance of existing high quality features, including (but not exhaustively) the following: narrow primrose-coloured lines should be used for all waiting restrictions (including updating existing) the minimum size of traffic signs should be used, as permitted by the Traffic Signs Regulations and General Directions, providing that they satisfy safety requirements Where possible the number of traffic signs should be minimised and multiple signs placed on posts	Ongoing
Objective 3	Preserve and enhance characteristic features and details on properties	Encourage appropriate repair and maintenance through public engagement, education and advice to the public, property owners and users Ensure maintenance of features and detailing in determining planning applications	2022 and ongoing
Objective 4	Monitor planning applications to ensure proposals preserve and enhance the character and appearance of the CA	Conservation team to advise on and where appropriate work with planners on pre-applications and applications, to add value to schemes in the CA	2022 and ongoing
Objective 5	Monitor planning applications to ensure proposals do not result in the loss of or failure to record archaeological remains to ensure the public benefit of Cookham's important archaeological heritage is maximised	Development proposals should take account of the potential for disturbing unrecorded archaeology, as well as the potential impact on known sites and features, and include an assessment of this potential. Some proposals will require archaeological evaluation (usually trial trenching) prior to determination, in order to provide clear evidence – such work should be in proportion to the scale of redevelopment, and should be sufficient to assess the impact of proposals on archaeological significance.	Ongoing
Objective 6	Monitor and respond to unauthorised work	Planning Enforcement team take action regarding unauthorised works in accordance with the Council's Enforcement Policy	Ongoing
Objective 7	Monitor change in the CA	Carry out 5 yearly appraisal review	2027

13 Appendices

Appendix A: Designation documents

Royal County of Berkshire

Civic Amenities Act, 1967

Rural District of Cookham - Conservation Areas

Notice is hereby given that the County Council in pursuance of their powers under Section 1 of the Civic Amenities Act, 1967, have designated certain areas situate within the Rural District of Cookham as Conservation Areas. A brief description of the areas is set out below:-

1. Cookham Town Bridge, including High Street to Mill Lane and The Gate Public House, Cookham.
2. Wiskham Village from Marlow Bridge to Wimple Road junction, Wiskham.
3. Waltham St. Lawrence from the Church to Paradise Farm House, Shurlock Row Road.
4. Bray Village to Braybank, Old Mill Lane, Bray.
5. Holyport including The Green and Holyport Street.
6. Littlewick Green to Bath Road, Littlewick.
7. Hurley Village from the river to East Anna Hotel, Henley Road, Hurley.
8. Cookham Dean from Gibraltar Close and Startins Lane along River bank to Stone House including Winteshill Farm and Dean Farm to Church Lane including Hardings Green and Village Green.
9. Beecham's Heath, Beechams Farm Buildings, Waltham St. Lawrence.
10. Shurlock Row from Great Martins to Wither Trees Cottage, the Straight Mile and The Gables, Binfield Road.

The relevant documents and plans may be inspected during normal office hours either at the offices of the Cookham Rural District Council, Council Offices, Oaklands, 1 Bath Road, Maidenhead, or at the County Planning Department, Swanley House, Friar Street, Reading.

Dated this 21st day of June, 1968

E. R. DAVIES
Clerk of the Council.

Shire Hall,
Reading.

CONSERVATION AREA No.1Cookham Bridge to the Stanley Spencer Gallery
and The Gate Public House

Cookham Village is a Thameside holiday resort and attracts many thousands of visitors every year to enjoy the charm of its ancient buildings, the natural beauty of its surrounding countryside and to ponder and enjoy the many views of the river on this beautiful reach of the Thames.

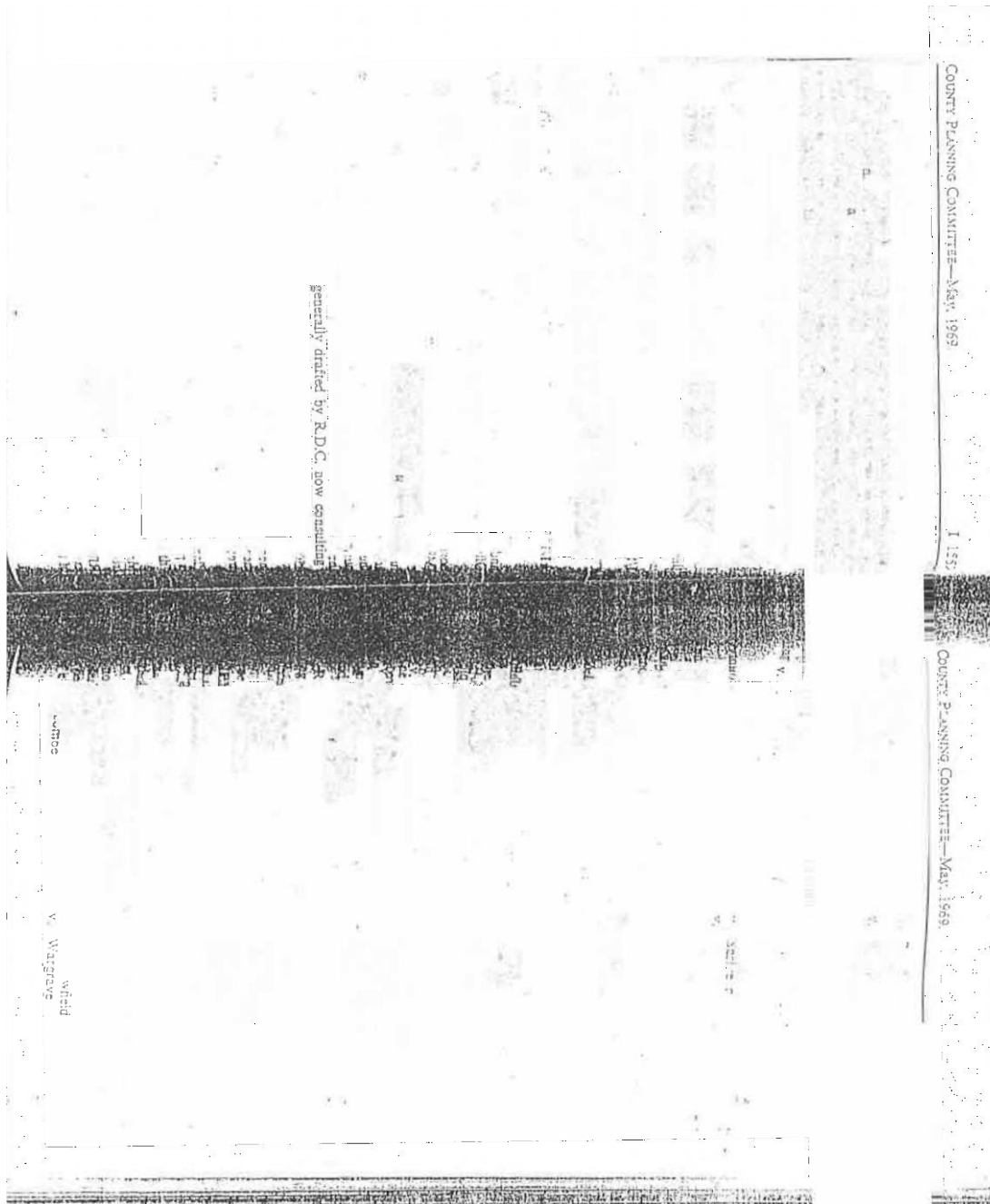
Sir Stanley Spencer lived most of his life at Cookham and many of his most famous paintings depict local buildings and the scenery of the surrounding area. There is a village Art Gallery which commemorates Sir Stanley Spencer, a native British artist, and nearly 65,000 people have visited this Gallery since it opened in 1962. These visitors come not only from all over this Country, but many from foreign parts and American visitors like nothing better than to find an unspoilt English village, preferably with historical and cultural associations within easy reach of London and other tourist centres and with facilities for refreshment and recreation which are in keeping with the traditions and general atmosphere of the place. Cookham - 5 miles from the M.4, 35 miles from Oxford and a short distance from Windsor and Henley fulfils these qualifications in every respect.

The charm of Cookham Village lies not only in its wealth of buildings of architectural and historic interest, as is shown from the list of scheduled buildings, but also, and perhaps more important, from the way in which these and many lesser buildings blend together to make an interesting street terminating in Cookham Moor and beyond that the unique Pound. The Moor end of School Lane has many unique buildings connected with the brewing of ale from the 16th Century, these include the Malt Barn, Malt House Cottage, Lanterns, The Malt Cottage, Maltings Cottage, Gantry House and High Chimneys.

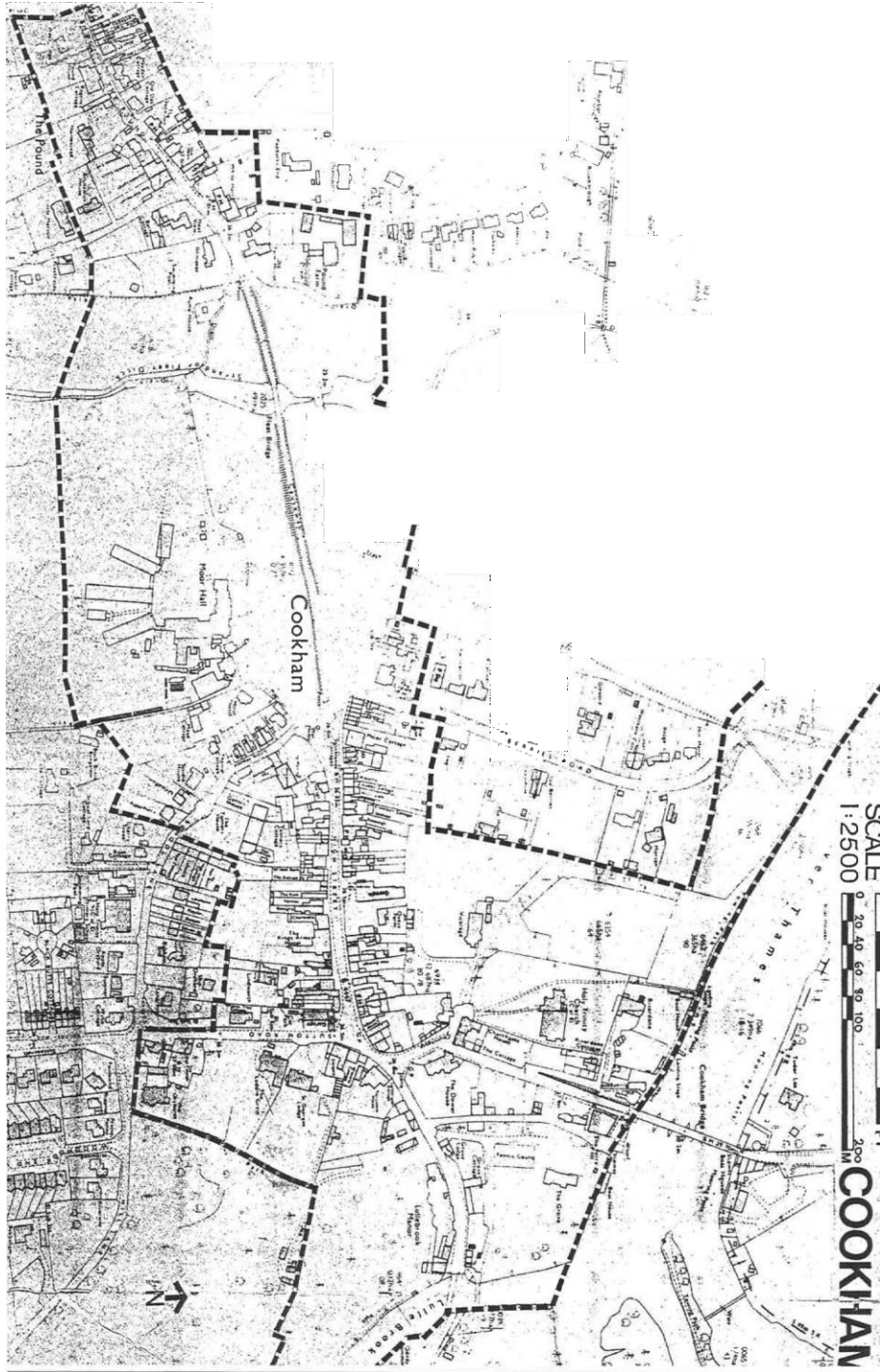
EXISTING LIST OF SCHEDULED BUILDINGS

Holy Trinity Church
Ferry Hotel
Church Gate House
The Tarry Stone
Lullebrook Manor
Lullebrook Cottage
Tarry Stone Store
Wistaria House
East Gate
Bel & Dragon Hotel and adjoining premises.
Oveys Farm House and Barn when confirmed.
The Royal Exchange Public House
Nos.1 to 6 Keeleys Cottages.
Moor End
Wicks Cottage
The Brew House
The Maltings
The Forge
Moorings, Wee House and Coombe Cottage
Clive Cottage
Kings Arms Hotel and Lloyds Bank and No.16
Ferndale, Goddams and Taormina
Dean Farm House
Pound Cottage

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Cookham Village Conservation Area Appraisal 47





ROYAL BOROUGH OF WINDSOR AND MAIDENHEAD

Directorate of Planning

Forward Planning Unit

COOKHAM VILLAGE CONSERVATION AREA - Proposed amendments of boundaries

Introduction

At the meeting of the Environmental Services Board of the Borough Council on 9 September 1991, it was agreed that a review of the boundaries of Cookham Village Conservation Area should be undertaken. The attached map shows the existing Conservation Area boundaries and the areas now proposed to be added or removed from the Conservation Area. It is anticipated that a decision on this matter will be made at the Environmental Services Board at their next meeting on 18 November. In order to assist in making this decision comments on the proposals are invited. Any comments should be sent to:

Forward Planning Manager
Directorate of Planning
Aston House
York Road
Maidenhead
Berks SL6 1PS

Comments should be submitted by 25 October 1991.

If you would like any further information on the proposals please contact the Conservation Section of the Planning Directorate. Telephone Maidenhead (0628) 798888.

Description of existing Conservation Area:

The Conservation Area was originally designated in 1969 with the description of: "Cookham Bridge to the Stanley Spencer gallery and the Gate Public House" - which was taken in a good title for this east/west orientated Conservation Area. The existing boundary, however, takes in the majority of the village centre of Cookham and up to the River Thames and Lullbrook and Other Common to the east. To the west of the village, Cookham Moor, immediately to the north and south of Peter Bridge, and The Pound are included in this Conservation Area which therefore justifies naming the Conservation Area "Cookham Village".

Proposed amendments:

1. Cookham Bridge: The present boundary does not include this grade II listed structure. The proposal, therefore, is to include the bridge in the Conservation Area. However, as the County boundary goes through centre of bridge only the southern half will be included in the Conservation Area.
2. School Lane: To extend the boundary eastwards to include more buildings fronting onto School Lane, including the original brewery buildings now converted to residential accommodation, and the Victorian primary school. Both these sites have important historical links with the history of Cookham village and all these properties contribute towards the character of the Cookham Conservation Area. It is not proposed that the modern dwellings at the east end of School Lane should be included.
3. Berries Road: Amendments proposed for this area include the inclusion of the main Edwardian properties which line Berries Road, whilst deleting the sailing club which is not considered to contribute towards the character of the Conservation Area.

In most cases the properties running along Berries Lane are large Edwardian houses within substantial grounds, although some modern infilling from plot subdivision has also occurred. Some of the Edwardian houses have been altered, although this is mainly by internal subdivision rather than externally. Berries Road is a quiet residential area which, with its mature trees and landscaping, contributes a significant quality to the character of this part of Cookham and is a significant landmark in many views of the village from surrounding land. Some of the properties on the west side of Berries Lane can be seen in a Stanley Spencer painting, which can be seen in the gallery in Cookham. The exclusion of the sailing club is proposed not only because it is visually unattractive but also because it does not relate to the village itself.

4. Englefield, Pound Cottage and land to the north of The Pound: This proposal includes the property known as Englefield and two adjacent dwellings, and a large open field to the south of these buildings directly to the north of the properties facing The Pound. A small group of buildings along Terry's Lane will also be included. It is considered that the field to the north of The Pound acts as a backdrop to this important part of the Conservation Area and contributes to the setting of a series of listed buildings, namely Hagden Cottage, Old Oak Cottage and Old Nubbers which are situated on the north side of The Pound. The views from The Pound towards this open space are valuable in that they create a rural backdrop to this part of the village contributing towards the character of the Conservation Area overall and continuing the rural theme that is already established by the Moor.

The building of Englefield also forms part of the views from The Pound and is itself an important listed building with a large attractive area of garden. Two modern dwellings to the north of Englefield are also included in the proposed extension as they are built within the original curtilage of Englefield and form an interesting group.

It is also proposed to extend the present boundary north up Terry's Lane to include some more properties: Paddock End, Overcourt, Pound Cottage, Tremayne on the west side and to the east, numbers 1-4 Pound Cottages. Pound Cottage is a grade II listed building and provides an important architectural component in the lane. Other properties, although not of any special architectural merit, do have large well-landscaped grounds and retain older boundary walls forming an attractive rural quality to Terry's Lane. The cottages on the east side of Terry's Lane are a group of four semi-detached houses which also contribute towards the character of the street scene and the Conservation Area.

Effect of designation:

The effect of Conservation Area designation is that the local authority must ensure that special attention is paid to the desirability of preserving or enhancing the character or appearance of the area designated, in the exercise of its powers under the planning legislation.

Accordingly the following special planning controls apply in Conservation Areas, in addition to the usual controls on development:

- (i) The amount of 'permitted development' - what can be built without requiring planning permission, is more limited.
 - (ii) Best forms of building demolition, including boundary walls, require consent - known as 'Conservation Area Consent'.
 - (iii) Any work to trees in Conservation Areas must be notified six weeks in advance to the local authority.
 - (iv) Additional limitations apply to the display of advertisements.
- Since failure to comply with these procedures can be an offence in certain circumstances, it is always advisable to check with the Directorate of Planning to see in any consents are necessary before carrying out works to a property in a Conservation Area.

Forward Planning Manager

September 1991

1

ENVIRONMENTAL SERVICES BOARD

18.11.91

352 COOKHAM VILLAGE CONSERVATION AREA: AMENDMENT (ESB63/91)

A period of public consultation had been carried out based on a consultation leaflet outlining the formal designation of extensions and deletions to the existing Cookham Village Conservation Area. The Authority had received a number of responses to the consultation with the overwhelming majority being in support of the proposed amendments.

The Pound and Poundfield

The Local Planning Authority had received requests to further extend the proposed conservation area extension north of the Pound to include the pasture land north of Englefield House between Poundfield Lane and Terry's Lane. It had been suggested that by including this area of land it would help control future development. The officers explained that it was generally regarded that open spaces should only be incorporated into conservation areas where they were clearly associated with the built environment. Accordingly it was not considered appropriate to include the field in the conservation area.

Cookham Bridge

Following the revisions to the County Boundary in April 1991 High Wycombe District Council had recently extended the conservation area on the north bank of the Thames to include the Buckinghamshire half of Cookham Bridge and therefore the apparent anomaly of only half the bridge being included from the Berkshire side did not apply.

Cookham Sailing Club

The removal of the Sailing Club as originally proposed was still considered an appropriate proposal as it had no special quality which would contribute to the conservation area immediately adjacent to it. The area was within the Green Belt so any future proposals for development would be severely constrained by Green Belt policy.

Odney Common

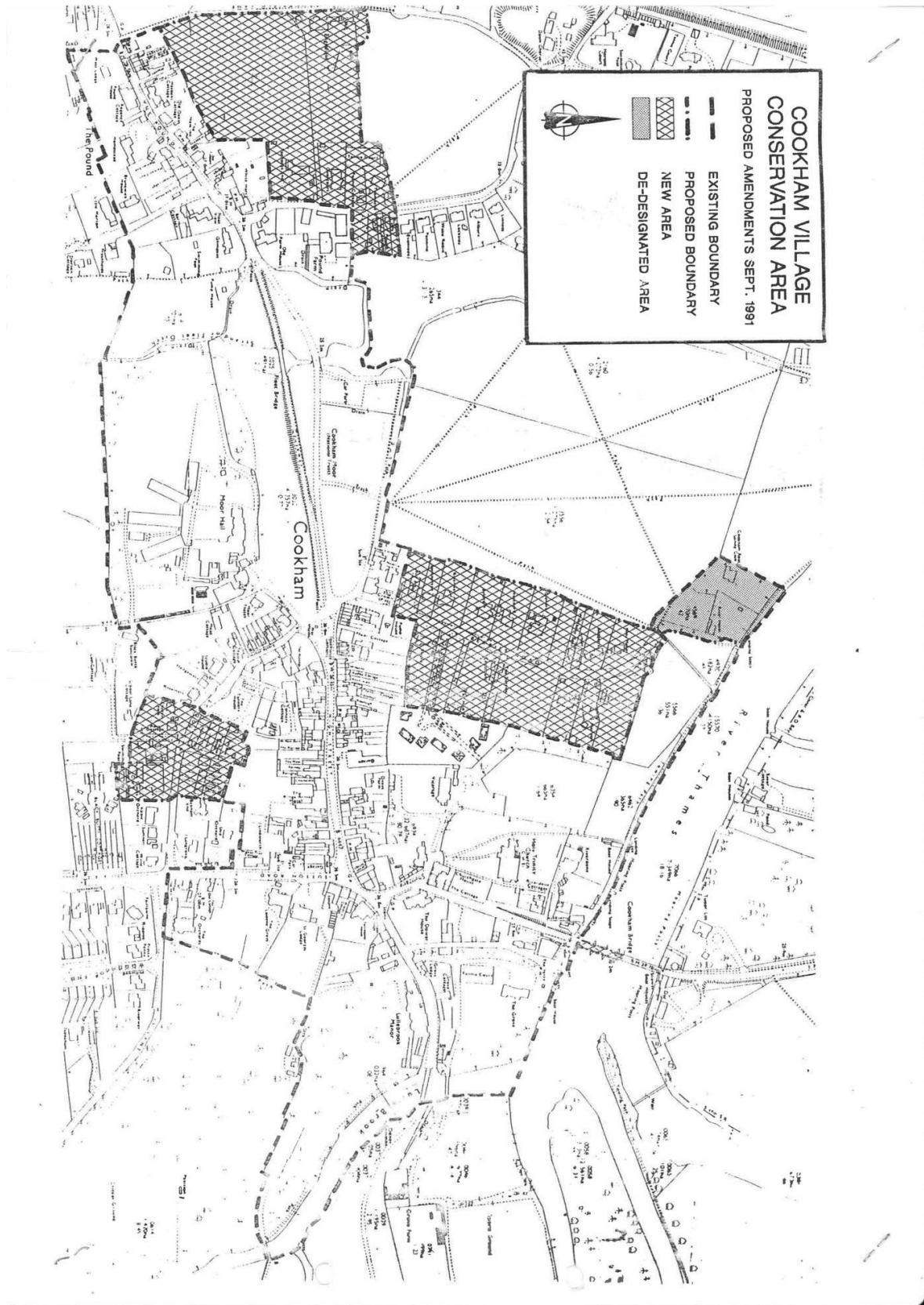
The inclusion of this area in the conservation area was not considered appropriate as it was isolated from the main part of Cookham Village and not immediately associated with the main village group. The land to the north of Grove Farm complex is also private and therefore not available for public use.

School Lane, Blackbutt Cottages

It was felt that by including the eastern side of School Lane and Blackbutt Cottages on Sutton Road would dilute the character and appearance of the conservation area and not provide any positive contribution towards it.




RESOLVED: That in accordance with the provision of Section 69 of the Planning (Listed Buildings and Conservation Areas) Act 1990 the boundaries of the Cookham Village Conservation Area be amended to designate the area shown on the map appended to these minutes.

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Appendix B: Listed buildings

(All Grade II except: Tarrystone House, Churchgate House, Church of Holy Trinity Grade II*)

SUTTON ROAD	
	<p>Cookham Bridge River bridge. Dated 1867. Cast-iron. 7 piers, 2 replaced. Parapet with quatrefoil tracery and wooden rail above. Similar tracery in arch spandrels. Iron plate on west side reads: PEASE HITCHINSON AND CO 1867 Engineers and Iron Manufacturers Skerne Iron Works Darlington</p>
SUTTON ROAD (east side)	
	<p>The Ferry (formerly listed as Ferry Hotel) Row of cottages now public house adjoining Ferry Hotel. Early C17, altered mid-C20. Timber frame with painted brick infill, old tile gabled roof. Rectangular plan of 6 framed bays abutting Ferry Hotel on the north; a large C20 extension of no special interest. 2 storeys. 2 ridge chimneys left of centre, 2 other chimneys at south end on east and west roof slopes; all with clay pots. Irregular leaded casements, mostly C20 within timber frame. Interior: timber frame exposed. Principal beams are chamfered with bar stops.</p>
	<p>The Tarry Stone A large irregular shaped sarsen stone. Formerly marked the boundary of the grounds of the Abbot of Cirencester, and is said to have been connected with sports events in Cookham before AD 1507. Originally stood 50 yards north-north-east and was placed in its present position by the Parish Council in 1909</p>




Tarrystone House, including iron gates and gate piers and adjoining 25.3.55 wall (Formerly listed as Tarry Stone House, including iron gate and gate piers) Large town house, now flatlets. Early C18, extended and altered C19 and C20. Red brick with vitreous headers, slate roof gabled on left hand section. Rectangular plan with C19 extension in same style on right hand. 2 storeys and cellar. 2 end ridge chimneys, one tall chimney on extension. Moulded brick string at first-floor level, moulded brick cornice over first-floor windows to later parapet with frieze and

architrave. Frieze cut by dies between windows. Symmetrical 5-bay front in left hand section. Sash windows, with glazing bars and gauged arches. C20 panelled central entrance door in moulded door frame and fanlight with lancet shaped panes. Gauged brick pilasters on each side of door with moulded bases and caps and similar above either side of central window. Moulded brick segemental pediment with brick console brackets below, over door. Single wrought-iron gate, with overthrow between brick piers with stone caps. Side railings missing. 3-bay extension set back on right hand. Brick wall adjoining on left early C19 about 4 metres high, 6 bays with round coping. Curves at end to abut Lullebrook Cottage. Interior: in entrance hall, C18 panelling, semicircular projecting, moulded door case on left. Fireplace on right hand, with moulded overmantel, egg and dart and foliage enrichment on surround: marble inset. Good full-height staircase of 5 flights with barley sugar balusters on vases, moulded handrail, newels with square moulded tops on fluted columns on square bases. Room No. 1: elaborate scrolled fireplace, egg and dart, and leaf ornament. Room No. 2: fireplace with fluted, engaged flanking columns, marble inset. Open pediment over with similar columns and leaf ornament.



Eastgate (formerly listed as 25.3.55 East Gate) Large house. C17, rebuilt mid-C18, extended C19. Brick with old tile gabled roof. Rectangular plan with gabled stair turret and extension at rear. 2 storeys and attics. 2 very tall chimneys at rear with clay pots. 5-bay front, bull nose plinth. Moulded string at first-floor level, moulded brick eaves cornice. 3 gabled dormers with casement windows, sash



	<p>windows on other floors with glazing altered. C19 entrance door, second bay from left with 4 panels, fanlight and pedimented hood. Rear irregular with C19 casements.</p>
CHURCHGATE (north side)	
	<p>Church of Holy Trinity Parish Church. Dates from C12. Chancel, north chapel and north aisle, added early C13. North arcade of nave, and south aisle added late C13, chancel arch reconstructed at that time. Further altered in early C14. West tower added c1500, C17 and C18 repairs to buttresses and walls. Restored in 1860. Part chalk, part flint with chalk diapering; tile gabled roof. Chancel, 5-bay nave, 4-bay north aisle and 2-bay north chapel. 6-bay south aisle and chapel. Tower: 3 stages with embattled parapet and diagonal buttress of 4 offsets at its western angles. An embattled stair turret in the north east angle rises above the parapet. The west doorway has a 4-centred head within a square external label. Above this is a window of 3 uncusped lights with 4-centred</p>
<p>heads, also within a square external head and label. The ringing chamber has a west window of two 4-centred lights with square external head and label. The bell chamber has similar windows on all 4 sides. Chancel: 2 round-headed lancets to north and south, on the east wall a 3-light window with C19 tracery in early C14 jambs. North chapel and north aisle: on the east a late C17 3-light window with diamond leading. On the north side of the chapel, two C19 lancets, between them a small C19 doorway. To right of these, 3 plain early C13 lancets with a blocked doorway between the 2 westernmost, with a 2-centred head of 2 orders, the outer moulded and supported by jamb shafts with stiff leaf capitals. Nave, north side: on left a C19 lancet, and to the right of this a mid C12 round-headed window. A C19 lancet on the west side. South Chapel: on the east a 3-light window with C19 tracery and a moulded rear arch with shafted jambs of early C14. On the south wall at the right, a 2-light window with a 2-centred head, pierced and foliated spandrel; C19 tracery. To the left of this, an early C14 window with plain tracery under a 2-centred head. South aisle: 3 late C13 windows, the 2 eastern are of 2 pointed, uncusped lights. The westernmost window is</p>	



similar but with the outer part of the heads continued to form an inclosing arch with pierced spandrel forming a good example of early tracery. Between the western windows is the south doorway with original jambs and rear arch in a C19 porch. There is a blocked second doorway at the south east. In the west wall a single lancet. Interior: Chancel, 5-bay nave with early C14 roof, with octagonal crown posts and straight braces to a collar purlin, and moulded tie beams. 4-bay north aisle and 2-bay north chapel; 6-bay south aisle and chapel. The aisle and chapel roofs are similar to the nave roof, but plastered at collar level. A 2-bay arcade to north aisle with 2-centred arches of 2 hollow-chamfered orders, the outer having stopped chamfers, semi-octagonal responds with moulded capitals and bases, partly chalk, part later stone. A 2-centre drop arch c1200 of single order with moulded angles and nailhead ornament opens into the north chapel. The 4-bay south arcade is of chalk, with arches of 2 chamfered orders, supported by octagonal columns and responds; a 2-bay arcade with 2-centred arches of 2 hollow-chamfered orders and octagonal columns opens into the south chapel. The chancel arch is 2-centred with 2, hollow-chamfered orders, labels on both faces and semi-octagonal responds with moulded capitals and bases. There are some medieval floor tiles at the east end of the chancel. At the south east of the north chapel is a C13 piscina with trefoil head, and a similar at the south east of the south chapel. Monuments: Against the north wall of the chancel is a Purbeck marble table tomb with a vaulted canopy, supported by twisted columns, on the slab of the table, an elaborate brass, showing the tomb to be of Robert Pecke, clerk of the spicery to Henry VI, and his wife, d.1517. In the north chapel, a tablet with small kneeling figures in white relief by Flaxman, to Sir Isaac Pocock, drowned in the Thames 1810. On the south wall of the south chapel an elaborate mural tablet with kneeling figures to Arthur Babham d.1560, surmounted by an entablature, crowned by a shield of his arms.






Church Gate House

Corner hall house with cross wing, now house. Late C14, extended late C16, altered late C19. Timber framed, painted render and brick infill, old tile gabled roof. L-plan, formerly 2 x 2 framed bays extended to 2 x 5 framed bays. 2 storeys. Large chimney on left side. C16 ridge chimney on right with diagonal shafts and offset head. South front: some false timbers over original. Projecting gable on left with sash window on first floor with glazing bars, centre pane an opening light; 2-light leaded casement on ground floor. On right, two 2-light leaded casements on first floor, similar ground floor. Half glazed entrance door on right under C19 gabled porch. Interior: fine frame

	<p>exposed with heavy timbers. Heavy square braces to centre truss in former upper hall, now second front bedroom. Jowled posts.</p>
	<p>Church Gate Cottage Small house. Late C18, altered C19 and C20. Painted roughcast, old tile roof hipped on right. L-plan. 2 storeys. 2 chimneys at rear and one on right, all with clay pots. 3-bay symmetrical front. Brick dentil eaves. 2-light C20 diamond leaded casements on first floor, similar on ground floor, with central half-glazed panelled entrance door with C19 gabled, tile porch. Included for group value.</p>
<p>COOKHAM CHURCHGATE (west side)</p>	
	<p>The Vicarage Vicarage. Mid C18, altered and extended mid C19. Brick, tile roof, hipped on west, coped gable on east. Rectangular plan, altered. 2 storeys. 2 chimneys with offset heads and clay pots. South front: originally 3 bays, sash windows with glazing bars, in architrave frames; C19 ground-floor bay window with sashes on right, replacing former sash windows. C19, 2-storey, 2-bay extension on left with similar windows, but in brick reveals. Left hand bay is slightly recessed. North front: irregular fenestration of sash windows with glazing bars. Tall round-arched stair window with thick glazing bars.</p>
<p>ODNEY LANE</p>	

	<p>Wall to west of Lullebrook Manor Garden wall. C18. Approximately 13 metres long by 2 and 3 metres high. Brick with weathered top and dentilled coping course.</p>
	<p>Lullebrook Manor (referred to in the text as The Odney Club) Large house in landscaped grounds, now conference centre and social club. Mid-C18, altered and extended late C19, early and mid-C20. Brick with gabled and hipped tiled roofs of varying heights. Originally a symmetrical central staircase plan, now irregular with extension on sides and north front. 3 storeys and cellar. Several chimneys with clay pots. South front: battlemented parapet. Symmetrical centre part, with 2-storey cant bay in centre with railed balcony over. Sash windows with glazing bars and gauged brick arches. Part-glazed door on left hand with Tuscan doorcase and pediment. C19, 3-storey bowed bays either side of centre part; sash windows with glazing bars on first and second-floors, French casements on ground floor. North front: one, 2 and 3 storeys. Very irregular and C19. One-and 2-storey extension on left and right hand sides of no special interest. Interior: fine C18 dog-leg staircase at rear of centre section, with barley sugar balusters, moulded handrail and panelled newels. Panelled dado.</p>

	<p>Lullebrook Small house. Late C18. Painted brick, hipped tile roof. Rectangular plan. 2 storeys. Flanking chimneys. Black painted plinth, plat band. 4-bay front. Sash windows with glazing bars. 6-fielded-panel entrance door with plain fanlight, second bay from left.</p>
<p>HIGH STREET (north side)</p>	
	<p>The Old Apothecary Small house. C18. Painted brick, old tile gabled roof. Rectangular plan. 2 storeys. Chimney at rear. Black painted plinth. String at first-floor level, brick dentilled eaves. Road front: 3 bays. 2 coupled sash windows with glazing bars on first floor at left, early C20 square bay on brackets with sash windows and glazing bars, on right. On ground floor a small shop window on left and 2 coupled sash windows with glazing bars, 3 C20 entrance doors.</p>
	<p>Bel and Dragon Hotel Small hotel and restaurant. Late C15, altered C19, extended C20. Originally T-plan of 3 or 4 framed bays x 1, large flat-roofed extension at rear. Timber frame encased in painted brick, with false timbering. Old tile gabled roof. 2 storeys. Gable chimney on left, second chimney on ridge to right of centre, both with clay pots. Black painted plinth C19 sliding casement windows with leaded lights on first floor, three C20 leaded casements on ground floor. 6-panel door left of centre in moulded case.</p>



Jasmin Tours (formerly listed 25.3.55 as Premises occupied by Bromley) (referred to in the text as Shop called Seconds Out) House. Mid C18, altered mid C20. Painted brick, old tile hipped roof. Rectangular plan with lower gabled extension at rear. 2 storeys. Dentilled brick eaves course. 2 sash windows with glazing bars in architrave frames on first floor, C20 shop front on ground floor of no special interest.



Vine Cottage and Worcester Cottage (formerly listed separately 25.3.55 as Vine Cottage and Premises occupied by Jack Smith and Son, Worcester Cottage) Small house and cottage, now one house. Vine Cottage: late C18. Painted brick, old tile gabled roof. 2 storeys. End chimneys with clay pots dentilled and offset brick eaves. 3-bay symmetrical front. Sash windows with glazing bars in architrave frames. C20 moulded panelled door, top part glazed, under plain hood on brackets. Vine Cottage adjoins Worcester Cottage. Worcester Cottage: early C17 refaced C18. Timber frame encased in painted brick. Old tile gabled roof. Rectangular plan of one framed bay. 2 storeys. Plat band, dentilled and offset eaves. One 2-light casement on first floor, similar on ground floor but deeper with segmental arch. Half-glazed entrance door on left. Interior: some timber frame with queen post roof visible on first floor in Worcester Cottage



The Old Butchers Shop



(formerly 25.3.55 listed as Premises occupied by Jack Smith and Sons)

Two cottages, now one. Early C17, refaced C18. Timber frame encased in part painted brick. Old tile roof. Rectangular plan with extension at rear. 2 storeys. Ridge chimney on left of centre with offset head and tall clay pots. Dentilled and offset eaves. 3-bay front. Two, 2-light casements with glazing bars, those on ground floor with segmental heads, on first floor flanking similar casement in centre, but with 2 extra lights over, breaking eaves, and on ground floor flanking C19 shop window with glazing bars, fluted pilasters, and panelled stable door on right. Ceramic tile stall riser under shop window.



Ovey's Farmhouse

Hall house, now house. Late C14 extended C16 and altered mid C20. Timber frame with painted brick infill, old tile gabled roof. L-plan of 5 bays, one-bay service end on east and one-bay cross passage, 2-bay former hall. Extension on north. 2 storeys and attic. One end chimney on left, one on ridge cut down to right of centre, and one early C20 chimney at rear. South front: black rendered plinth, open eaves. Scattered 3-light leaded casements, within framing. Old wide plank entrance door on right hand, in line with cross passage, similar but smaller door to right of this with small glass panel. Interior: timber frame exposed with heavy joists in service end. One of 2 original door frames remain in cross passage to service, with pointed arched and

	<p>chamfered head. Inserted inglenook chimney, now altered. The roof was completely destroyed in mid C20 and was replaced with modern type structure.</p>
	<p>The Royal Exchange Public House (referred to in the text as Maliks) Cottage, now public house. Late C16, altered C18 and late C20. Timber framed, encased in brick, old-tile gabled-roof lower section on right. T-plan of 3 framed bays with stair turret at rear and extensions on rear and on right hand. 2 storeys and attics. Central ridge chimney, one on left and one on right hand gable; all with clay pots. Road front: 3-bay front to main section. Three, 2-light C19 casement windows, glazing bars on first floor. 2 splayed bays on ground floor with similar windows, either side of C20 part-glazed centre door. The building was known as The Coin Exchange before becoming a public house.</p>
	<p>Row of 6 cottages. C16 and C18, altered and extended C20. Part timber framed, painted render and brick infill; mostly brick; old tile roofs, gabled on higher roof in centre, hipped at both ends; Nos. 1 and 2 at lowest ridge level. 2 storeys. Ridge chimney in centre, other chimney on right hand, one at rear. Mixture of C19 and C20 casement windows with glazing bars on first floor, similar on ground floor but with one sash window with glazing bars to No.4. Six C20 entrance doors, mostly plank, with plain hoods.</p>
<p>HIGH STREET (south side)</p>	





K6 Telephone Kiosk

Telephone kiosk, type K6. Designed by Sir Giles Gilbert Scott. Made by various contractors. Cast iron. Square kiosk with domed roof. Unperforated crowns to top panels and margin glazing to windows and door.



Goddans, Tarrystone, and Bel Cottage (formerly listed as Goddans, Ferndale, 25.3.55 Tarry Stone Antiques)

Row of 3 small houses. Late C18. Brick with tiled gabled roof, slightly higher in centre. 2 storeys. 3 chimneys with clay pots. Rendered plinth to Tarrystone. Dentilled eaves. Goddans: two 2-light late C18 sliding casement windows with glazing bars and shutters either side, on first floor; 2 sash windows on ground floor with glazing bars and shutters, the one on right hand is wider. C19 6-panelled door between, with top 2 panels glazed. Tarrystone: two C20, 3-light leaded casements first floor, 2 false leaded shop windows on ground floor of no special interest, with half-glazed door between. Bel Cottage: 2 sash windows with glazing bars on both floors, ground floor with segmental heads. C19, 4-panelled door between, top glazed, under plain hood. 2 sash windows with glazing bars on the right hand return gable, those on the first floor in moulded architrave frames. This return front is an important visual element at the end of the High Street from the west.

	<p>Lloyd's Bank (formerly listed as Premises occupied by Lloyd's 25.3.55 Bank and No. 16) Cottage, now bank. C16, altered C20. Timber frame with painted brick infill, old tile gabled roof extending over way through to rear yard. Rectangular plan of 2 framed bays with extension at rear and way through on right. One storey. Road front: timber frame exposed with 2 large curved braces under eaves. 3 windows on ground floor with fixed lights and glazing bars.</p>
<p>(See above)</p>	<p>No. 16 (Libby of the Little Shop) (formerly listed as Premises occupied 25.3.55 by Lloyd's Bank and No. 16) (referred to in the text as The Little Shop) Probably an agricultural building, now shop. C17, altered C20. Timber frame with painted brick infill; slate gabled roof. One and a half storeys. 2 half-glazed entrance doors either side of early C20 3-light square projecting shop window. Interior: timber frame exposed. Included for group value.</p>
	<p>King's Arms Hotel Hotel, now bars and restaurant. Late C17, rebuilt mid-C18, extended and altered late C20. Painted brick, tile coped gabled roof of different heights. Originally rectangular plan, now irregular with large extensions at rear. Part 2 storeys, part 2 storeys and attics. Road front: black painted plinth and string course over first-floor windows and at first-floor level. Lower one-bay wing abutting at left with C19, 3-light casements ground and first floor, with segmental arches; half-glazed door on right symmetrical main section. 2 gabled dormers,</p>

	<p>three 2-light casements with overlights on first floor, 4 sash windows on ground floor with central C18 panelled door under ornate hood with carved brackets. Interior: fine late C17 dog-leg staircase of 4 flights, going the whole height of main section; barley sugar balusters, heavy moulded handrails, square newels and closed moulded string.</p>
	<p>Fiorini (referred to in the text as the Drycleaning Shop) Small cottage, now shop. Late C17, altered C20. Painted brick, old tile gabled roof. Rectangular plan with gable facing street. 2 storeys. One C20, 2-light casement on first floor, C20 half-glazed entrance door on left, small C20 shop window on right. Thin timber members of roof truss exposed in gable. Included for group value.</p>
	<p>Minitiques and Andre Garet (formerly listed as Clieve Cottage) (referred to in the text as Teapot Teashop) Pair of semi-detached cottages, now small house. Late C18 or early C19. Brick, old tile hipped roof. 2 storeys. Centre chimney cut down. Offset and dentilled eaves. Symmetrical 2-bay front. C20 metal casements with leaded lights on first floor. C20 shop front on ground floor of no special interest with C20 entrance door on either side.</p>



Moorings, Coombe End Cottage, Coombe Cottage
 Row of 3 cottages. Early or mid-C17, altered C19, altered and extended mid-C20. Timber framed encased in painted brick, false timbering on road front with roughcast infill. Old tile gable roof. Rectangular plan with extensions at rear. 2 storeys. North front: one gable end, six C20 metal leaded casements. Four C20 plain entrance doors with plain hoods on thin brackets.



The Forge Restaurant (formerly listed as The Forge Garage, 25.3.55 The Forge House)(referred to in the text as Spice Merchant)
 C16 cottage, now restaurant. Mostly timber framed, partly encased in painted brick, part painted brick. Tile, gabled roof. T-plan of 2 x 1 framed bays with lower extension on left. Jettied gable to road. Part 2 storeys and part one storey. Road front: Jettied gable on right hand with one 3-light casement first floor, similar on ground floor with entrance door on left. Middle section one bay 3-light casements; left hand lower section, one similar window on ground floor. All windows are C20 with leaded lights. Interior: good quality timber frame visible on ground and first floors of jettied section of 2 framed bays, but frame has been replaced by fibreglass imitations in single bay on left.



The Maltings

Cottage, now house. Mid C16, altered C18 and C20. Part timber framed encased in painted brick; part painted brick. Old tile gabled roof. 2 storeys, 2 ridge chimneys, one in centre, one on left. Black painted plinth, offset brick eaves. North front: irregular 2- and 3-light leaded casements on first floor, 3- and 5-light similar on ground floor. 2-storey cant bay on right with leaded casements and painted tile hung apron between. Entrance door roughly in centre, 6-panel, moulded and fielded, in trellis porch.

SCHOOL LANE (east side)



The Brewhouse

House. Late C15, altered C17, C18 and C20. Part timber frame with brick infill, part brick. Old tile gabled roof. Double-depth plan, the framed part of 3 bays; gabled crosswing on north-east. 2 storeys. 2 ridge chimneys. South front: irregular fenestration of C20, 3-light leaded casements. Half-glazed garden door in centre, cant bay to right of this with sash windows and glazing bars; flat roof. Gable on right hand has similar leaded casements, 3-light on first floor and 4-light on ground floor, both with cambered arches.

THE MOOR (south side)






Wiggs Cottage (formerly listed as Wiggs Cottage, High Street, 25.3.55 south side)

Small house. Late C18. Brick, old tile hipped roof. Rectangular plan. 2 storeys. One chimney on ridge, one on right hand gable, both with cornices and clay pots. Dentilled and offset eaves. 3 bay front. Sash windows with glazing bars.

	<p>4-panel door, top glazed, under C20 gabled porch on carved brackets to left of right hand end bay.</p>
	<p>Moor End (formerly listed as Moor End, High Street (south 25.3.55 side) Cottage, now house. Mid-C16, extended C19, altered C20. Timber frame, brick infill, old tile gabled roof, small gabled dormer on rear. Rectangular plan of 2 framed bays, extensions on south west and north west. 2 storeys and attic. 2 flanking chimneys with offset heads and clay pots. North west front: lower extension on right hand with hipped roof. C20 irregular leaded casements. Square projecting window on first floor on right with leaded lights and small hipped tile roof. C20 enclosed entrance porch in lean-to extension on left with planked door; similar arrangement on right, but left-hand door from old timbers. Interior: timber frame exposed with fine heavy beams and joists . with wide chamfers. Old wide floor-boards on first floor.</p>
<p>THE POUND (north side) Cookham Rise End</p>	
	<p>Old Farmhouse Farmhouse, now house. Late C16, altered late C17 and C20. Part painted brick, part timber frame with painted brick infill. Old tile gabled roof. L-plan, probably 2 x 1 framed bays originally jettied on south gable with extensions. 2 storeys. One ridge chimney, one on left gable facing road. Scattered C20 casement windows with leaded lights. Plain entrance door on left hand in extension. Interior: some timber frame exposed.</p>

	<p>Haydens Cottage 2 cottages, now one house. Early C18, altered C20. Brick with vitreous headers, old tile hipped roof. 2 storeys. 2 ridge chimneys. Dentilled and offset eaves course. Road front: C20, 3-light leaded casements, 5 on first floor, centre one blank with old insurance plaque. Similar casement on ground floor but with segmental brick heads. C20 enclosed porch. Old entrance door on right-hand end.</p>
	<p>Old Oak Cottage Cottage. Late C16, refaced C18, altered C20. Part timber frame with painted brick infill, part brick. Old tile gabled roof. Rectangular plan with C20 extensions at rear and on right hand. 2 storeys. Large centre ridge chimney with pots. Road front: symmetrical. 2 bays. 3-light leaded casements on first floor with shutters, similar on ground floor but without shutters. One single-light window at each end on ground floor 3 later buttresses. C20 entrance door in gabled porch on west gable.</p>
	<p>Old Timbers Cottage and byre, now small house C17, extended and altered C18 and C20. Part timber frame encased in painted brick, part painted brick. Gabled old tile roof. Irregular plan. 2 gables to road. 2 storeys. Tall chimney on rear roof slope with clay pots, and centre chimney. Irregular C19 and C20 casement windows, some with leaded lights. Plain entrance door on south west front.</p>

	<p>Granary at Old Farmhouse Granary, now domestic store. Late C16 or early C17. Timber frame, painted brick infill, gabled shingle roof. Rectangular plan on 9 staddle stones, infilled with C20 stone- work. Planked stable door on north, approached by a flight of wooden steps.</p>
<p>POUNDFIELD LANE (east side) Cookham Rise End</p>	
	<p>Englefield House (formerly listed as 11.4.72 Englefield House, Cookham Rise End) (rear of the Pound) House. Late C18, altered and extended C20. Brick, hipped slate roof. Main part square plan, extensions on north. 2 storeys. Parapet with stone coping. South front: symmetrical 3-bay front. Sash windows with glazing bars. Central C20 6-panel entrance door, semicircular fanlight with tracery, moulded wooden doorcase. Semicircular porch with ornate ironwork.</p>
<p>TERRY'S LANE (west side) Cookham Rise End</p>	
	<p>Pound Cottage Small house. Early C18, altered C20. Brick with vitreous headers, tile gabled roof. Rectangular plan, small gabled extension at rear. 2 storeys. Chimney with clay pots on rear roof slope. Queen post roof truss framing visible on gable ends. Dentilled and offset eaves. Road front: C20 3-light leaded casement windows, those on ground floor with segmental brick arches. 6-panelled entrance door on left, top panels glazed, under C20 gabled porch on oak posts and low brick walls.</p>

Appendix D: Significant non-listed buildings

High Street



Castle Cottage, Clomburr Cottage, The Boutique and Shelleys

Group of four cottages, probably 17th-century, evidence of timber-framing, casement windows.



South Leigh, Willans, Audley Cottage and Anvil View

Group of four cottages, probably late 18th- or early 19th-century, brick, sash windows, original in Willans, original canopy over Audley Cottage front door.



Stanley Spencer Gallery

Former Methodist Chapel (1846), opened as art gallery in 1962.



Fernlea (on the right) and Balingho

Three-storey villas built by Sir Stanley Spencer's grandfather; original front doors moved, prominent ridge tiles and slate roofs.



Moor Cottage

1830 3-bay house enlarged and modified in arts and crafts style at turn of 20th century.

School Lane



Malt Cottage, Lanterns, Malthouse Cottage and The Malt Barn.

Buildings formerly associated with The Brewery.



1-4 School Lane Cottages

Mid 19th -century cottages



Grasmere and Moorlands

2-storey semi-detached villas with barley-sugar columns supporting bay cornices, metal railings on sills, ornate brackets supporting roof.



National School
1858 with later additions.



Studio House
1936 by G Alan Fortescue in modernist style with distinctive chimney stacks; replacement windows.



War Memorial
1919, designed by G P G Hills.

Odney Lane




The Grove
1920's arts and crafts influenced riverside house, brick built with tile hanging and pargetting details.

 A two-story brick building with a gabled roof, featuring several windows including three small circular ones on the upper floor and a large dark doorway on the ground floor.	<p>The Grove coach-house Late 18th- or early 19th-century, brick-built coach house with associated stabling for The Grove.</p>
<p>Sutton Road</p>	
 A brick building with a steep gabled roof, partially covered in ivy, situated behind a road.	<p>Old Ship Late medieval origins, although evolution difficult to decipher.</p>
 A small brick cottage with a gabled roof, partially obscured by trees and a fence, viewed from a road.	<p>Old Cottage Early 19th-century cottage.</p>
 A row of terraced brick cottages with white-framed windows and doors, featuring a small tiled canopy over the front entrance.	<p>Black Butts Cottages Dating to 1934-35, these terraced, in some instances semi-detached houses were designed by Vernon Kislingbury, a local resident architect, who owned the land. The 'estate' was intended for working class people at a reasonable weekly rent. Brick built with metal-framed windows - there is one survival in the southernmost group of four on Sutton Road – clay tile roofs and distinctive, mostly unaltered, canopies over the front doors. Most of the original front doors have been replaced. Some houses have been extended on the rear or side. All houses have front gardens, with picket fences and/or</p>


	<p>hedges, and rear gardens, enhancing their rural character.</p>
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Church Gate

	<p>3 Church Gate High Victorian rendered house, with striking porch and front door.</p>
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Cookham Moor

	<p>Moor Hall Originally 1805 but much altered in arts and crafts style in 1895; tile-hung, timber-framing, fine brickwork, impressive oriel window with stained glass.</p>
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	<p>Fleet Bridge 1929 brick-built cutwater bridge.</p>
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The Pound

	<p>White Oak pub Probably early 19th-century, perhaps originally two three-bay houses.</p>
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	<p>Regency Cottage and outbuildings Modest early 19th-century “gothick” cottage, much enlarged in the 19th century; resulting house split into two again. Adjacent to original “cottage” is a row of brick-built outbuildings.</p>
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<p>Terrys Lane</p>	
	<p>Old Fire Station 1910 roughcast first floor above surviving doors; shingled roof</p>
	<p>Rowborough Late 19th-century house characteristic of early arts and crafts as espoused by Norman Shaw.</p>

<p>Lower Road</p>	
	<p>Nursery School Designed in 1949 by Cecil George Stillman for the Nursery Schools Association. A noted schools architect in Sussex (interwar period) and Middlesex (post World War II), Stillman conceived the building as a minimum cost prototype, using a steel frame, cantilevered roof and large paned windows positioned so that small children could see out into the external learning/play areas, which at Cookham are an integral part of the school's ambience.</p>

Appendix E: Selection of key paintings relevant to the Conservation Area

The authors acknowledge the valuable contribution of the Stanley Spencer Gallery to the Village Design Statement from which this select list has been drawn. The paintings listed are those by Spencer possessing identifiable or known links with views, facades or other building details within the Cookham Village Conservation Area.

Village Core Character Area

Title	Location depicted
.Mending Cows, Cookham (1915)	Buildings now free of cowls converted into the house at the end of the Malt Cottages and Gantry House.
A Village in Heaven (1937)	By war memorial looking towards School Lane, including flint wall.
High Street, Cookham (1929) / High Street from the Moor, Cookham (c1937)	View eastwards from Moor to High Street with large area of crossroads in foreground.
Unveiling Cookham War Memorial (1922)	By war memorial with view north-westwards towards Winter Hill.
The Village Lovers (1937)	Base of War Memorial viewed from above.
Villas at Cookham (1932)	Decorative metalwork detail on School Lane property including bay window and front garden.
The Betrayal (1914)	Buildings behind Fernlea, now the Malt Cottages and Tannery House.
The Betrayal (1922-3)	Flint and brick wall, School Lane.
The Brewhouse, Cookham (1957)	Front elevation of The Brew House in School Lane.
The Last Supper (1920)	Inside The Malt House in School Lane. In the background, the red wall of a grain bin.
The Tarrystone (1929)	Former location at east end of High Street looking westwards along High Street from junction with Sutton Road.
Neighbours (1936)	Fernlea, birthplace of Stanley Spencer and his home for many years, showing privet hedge and garden fence at back of house.
Christ carrying the Cross (1920)	View of Fernlea upper front elevation.

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Christ's Entry into Jerusalem (1921)	View of Fernlea and, next door, an ivy covered cottage, The Nest, home of Stanley Spencer's grandmother.
Month of April: Clipping Privet Hedge (Chatto and Windus Almanack 1927)	Fernlea lower front elevation, showing front door, bay window., and low wall topped with privet hedge.
The Dustmen or The Lovers (1934)	Front garden of cottage in High Street.
Crossing the road (1936)	Buildings on north side of High Street, from Vine Cottage to Bel and the Dragon.
St. Francis and the Birds (1935)	High Street cottage showing tiled roof.
The Farm Gate (1950)	Gateway of Ovey's Farm, High Street.
From the Artist's Studio (1938)	View south west to pitched, tiled roofs behind southern side of High Street.
The Jubilee Tree (1936)	Southwards view from near The Crown public house including War Memorial and School Lane.
Adoration of Old Men (1937)	North-western end of School Lane, showing brick, flint and metallic walling.

Riverside Character Area

Title	Location depicted
Girls Returning from a Bathe (1936)	Distinctive circular window of the Odney Club (Lullebrook Manor), Odney Lane.
The Bridge (1920)	Stylised stone version of Cookham bridge with decorative quatrefoil detail from existing iron bridge.
View from Cookham Bridge: Turk's Boatyard (1936)	View upstream showing Turk's boatyard, church tower and nearby property with river bank in foreground and Winter Hill in background.
Turk's Boatyard, Cookham (1931)	Skiffs pulled up in yard with Thames and toll house in background.
Swan Upping at Cookham (1915-1919)	By Turk's boatyard facing downstream, shows Cookham Bridge with quatrefoil details.
Detail of 'Christ Preaching at Cookham Regatta (1959)	Boats in river by The Ferry Public House.

Upper Reach, Cookham (1936)	View upstream, under bridge, from The Ferry public house towards Riversdale.
Dinner on the Hotel Lawn (1956- 7)	Riverside lawn of The Ferry Public House.
Ferry Hotel Lawn (1936)	View downstream from the lawn of The Ferry Public House towards Sashes Island.
By the River (1935)	Bellrope Meadow, towards Holy Trinity Church.
Bellrope Meadow (1936)	Looking south-east including Holy Trinity Church.
Boat Builder's Yard (1936)	View to river, fish tank in foreground.
Cookham Churchyard, Whitsun (1953)	Gateway view to Holy Trinity Church.
The Churchyard, Cookham (1958)	Side view of Holy Trinity Church.
The Angel, Cookham Churchyard (1934)	View of The Angel statue in Holy Trinity churchyard, with church tower in background.
The Resurrection, Cookham (1923-7)	Holy Trinity churchyard, showing stylised church windows and existing path to river.
Bathing in Odney Pool, Cookham (1921)	Bridge over the weir and the view towards the wooded escarpment of Cliveden.
Separating Fighting Swans (1933)	Where Lulle Brook meets the main stream of the Thames, the sloping beach of the former 'My Lady Ferry'.

Rural Green Spaces Character Area

Title	Location depicted
High Street, Cookham (1929) / High Street from the Moor, Cookham (c1937)	View eastwards from Moor to High Street with large area of crossroads in foreground. Similar image dated 1937 is believed to be of the 1929 painting, erroneously dated.
Love on the Moor (1949-54)	The Moor, looking south to Moor Hall wall.
Miss Ashwanden in Cookham (1958)	View from close to War Memorial towards corner of School Lane and Moor Hall.

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Moor Posts, Cookham (1936)	Across the east end of the Moor showing houses close to the School Lane corner.
Cookham Moor (1937)	From the Causeway Bridge looking east towards the built edge of Cookham village, with Cliveden woods in distance
Pound Field, Cookham (1935)	.View southwards from upper Poundfield Lane towards buildings of The Pound including former cedar tree.
Wisteria at Englefield (1954)	Front porch of Englefield.
Englefield House (1951)	.South-east corner of house and cedar tree.
Cookham from Englefield (1948)	From the garden eastwards showing former cedar tree and houses in the distance.
Magnolias (1938)	.Includes views towards Terrys Lane.
Lilac and clematis at Englefield (1955)	Showing single storey element of house with paned windows.
Terry's Lane, Cookham (1932)	The Poundfield from Poundfield Lane.
The Scarecrow, Cookham (1934)	Painted in Rowborough gardens with view over Marsh Meadow to Berries Road.

The Pound Character Area

Title	Location depicted
Gardens in the Pound, Cookham (1936)	View showing north side gardens with metallic fencing looking south east to old walls, gates and buildings on south side.

Glossary

Cutwaters	Reinforcements around bridge piers to reduce erosion by flowing water, usually in the shape of the prow of a boat.
English bond	A means of laying bricks in a solid wall with alternating rows of headers (the short end of the brick) and stretchers (the long side of the brick).
Flemish bond	A means of laying bricks in a solid wall with alternating headers (the short end of the brick) and stretchers (the long side of the brick) in a single row. In the row above the header is laid directly over the stretcher Beneath.
Hall house	A type of medieval house which originally included an open hall – a room open to the roof.
Jetty	Projecting upper storey in a timber framed building
Yorkshire sash	A type of sliding sash window in which the sash slides sideways rather than the usual vertical sliding sash window.

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