

# Conservation Area Appraisal



## Cookham High Street

Consultation Draft August 2016

Director of Development and Regeneration  
Royal Borough of Windsor and  
Maidenhead  
Town Hall  
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Maidenhead





<b>1</b>	<b>FOREWORD</b> .....	<b>1</b>
	BY COUNCILLOR DEREK WILSON .....	1
<b>2</b>	<b>INTRODUCTION</b> .....	<b>2</b>
	WHAT DOES CONSERVATION AREA DESIGNATION MEAN?.....	2
	WHAT IS THE PURPOSE OF A CONSERVATION AREA APPRAISAL? .....	2
	WHAT IS THE STATUS OF THIS DOCUMENT? .....	2
	PLANNING POLICY CONTEXT .....	3
<b>3</b>	<b>SUMMARY OF SIGNIFICANCE</b> .....	<b>4</b>
<b>4</b>	<b>LOCATION</b> .....	<b>5</b>
	TOPOGRAPHY AND GEOLOGY .....	5
	DESIGNATION AND BOUNDARIES .....	5
<b>5</b>	<b>HISTORICAL DEVELOPMENT</b> .....	<b>7</b>
<b>6</b>	<b>ARCHAEOLOGY</b> .....	<b>9</b>
<b>7</b>	<b>SPATIAL ANALYSIS</b> .....	<b>10</b>
<b>8</b>	<b>SPECIAL FEATURES OF THE AREA</b> .....	<b>11</b>
	OPEN SPACES, TREES AND LANDSCAPE .....	11
	BUILDING TYPES .....	11
	BUILDING STYLES, MATERIALS AND COLOURS .....	13
	LISTED BUILDINGS .....	17
	SIGNIFICANT NON-LISTED BUILDINGS .....	18
	STANLEY SPENCER .....	22
<b>9</b>	<b>CHARACTER ASSESSMENT</b> .....	<b>24</b>
	THE HIGH STREET .....	24
	RIVERSIDE .....	27
	RURAL GREEN SPACES.....	31
	THE POUND.....	34
<b>10</b>	<b>OPPORTUNITIES FOR ENHANCEMENT AND CHANGE</b> .....	<b>36</b>
	VULNERABILITY OF THE CHARACTER AND APPEARANCE OF THE CONSERVATION AREA .....	36
	OPPORTUNITIES FOR ENHANCEMENT AND CHANGE.....	36
<b>11</b>	<b>FIVE-YEAR CONSERVATION AREA MANAGEMENT PLAN</b> .....	<b>37</b>
	OPPORTUNITIES FOR ENHANCEMENT AND CHANGE.....	37
<b>12</b>	<b>APPENDICES</b> .....	<b>38</b>
	APPENDIX A: MAPS OF THE CONSERVATION AREA .....	38
	APPENDIX B: LISTED BUILDINGS .....	40
	APPENDIX C: LOCALLY SIGNIFICANT BUILDINGS .....	54
	BIBLIOGRAPHY .....	64



## 1 Foreword

*By Councillor Derek Wilson*

### Lead Member for Planning

The Borough Council has carried out an appraisal for the Cookham High Street 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 Cookham High Street 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 High Street 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.

This draft version of the document will be subject to a public consultation exercise in late 2016 after which a final version will be published containing amendments to reflect feedback from the consultation.

If you have any questions regarding any aspect of the Appraisal or Management Plan, please contact: [planning.maidenhead@rbwm.gov.uk](mailto:planning.maidenhead@rbwm.gov.uk)

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## 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, style 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 general control over most complete 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.

### *What is the purpose of a Conservation Area Appraisal?*

Local Authorities have additional control over some minor development

Special provision is made to protect trees within conservation areas

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

### *What is the status of this document?*

Consultation draft

### *Planning Policy Context*

The Development Plan 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. For the purpose of S38(6) of the Planning and Compulsory Purchase Act (2004), the Development Plan for Windsor and Maidenhead consists of the Royal Borough of Windsor and Maidenhead Local Plan (Incorporating Alterations adopted 2003), Minerals and Waste Plans, South East Plan policy NRM6 - Thames Basin Heaths and adopted (or "made") neighbourhood plans.

The adopted Plan contains a suite of saved policies relating to the historic environment, including policies relating to conservation areas. The Local Planning Authority is currently reviewing the Adopted Local Plan with the aim of producing a borough local plan. This plan will set the long-term strategy for managing development and supporting infrastructure in the borough. It will set out where best to accommodate the homes, jobs and infrastructure we need in the most sustainable way and will include policy advice in relation to the historic environment.

In May 2010 the Government announced its intention to abolish Regional Strategies, including the South East Plan. The South East Plan was partially revoked on 25 March 2013. The Order revokes the Regional Strategy for the South East, published in May 2009, except for policy NRM6: Thames Basin Heaths Special Protection Area.

The current Minerals and Waste 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).

There currently is one neighbourhood plan, the Ascot, Sunninghill and Sunningdale Neighbourhood Plan that has been made part of the development plan.

### 3 Summary of significance

Historic England suggests that significance may be understood in terms of the following values:

- Evidential value (evidence of past human activity)
- Historical value (the association of the place with past people or events)
- Aesthetic value (sensory appreciation that may be designed or fortuitous)
- Communal value (meaning of a place for people who relate to it, this may well extend beyond the current users/owners)

#### Evidential value

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). In Cookham the distinctive layout of the village, the distribution of buildings, and the absence of buildings (gaps between buildings or groups of buildings) is particularly significant.

#### Historical value

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 value 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 building, structures and places for artistic purposes.

#### Aesthetic value

Cookham village is an attractive rural village combining historical buildings, the River Thames, trees and other landscape elements. The combination of these designed and accidental elements has aesthetic value. 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 value. This value is subject to being diminished by inappropriate development, use and maintenance. It also has the potential to be enhanced by appropriate management and restoration.

#### Communal value

Many aspects of the conservation area have communal value that is greater than their historical or aesthetic value. The church, churchyard and its monuments have particular communal value, 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.



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

#### North

The boundary follows the southern bank of the Thames from the west side of the landing stage that is part of the Cookham Reach Sailing Club, to Cookham Bridge where it extends across the river to include that part of the bridge that lies within the Borough boundary and then returns to follow the bank to the east side of the Lulle Brook where it leads away from the main 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 along 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

## 6 Cookham High Street Conservation Area Appraisal

of Holy Trinity Primary School before turning at a right angle and heading westward to the south of 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 the nursery school site where the boundary turns north and then west and north again along and including the hedge line of 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 no 41 on the north side of Rowborough. Here it turns to follow the centre of the footpath east to its junction with footpath no 36 where it turns north along the centre line of the path to its junction with footpath no 40. It then runs east along the centre line of the footpath to its junction with Berries Road where it turns north along the centre of the road to the river bank near the sailing club.

## 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 including 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.

The layout of the settlement suggests that 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

## 8 Cookham High Street Conservation Area Appraisal

facing the Moor. There is little evidence of pressure on urban space through the subdivision of plots or the construction of cottages along their lengths and this probably reflects the gradual decline of Cookham as a local centre after the rise of Maidenhead.

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 more modern 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.

## 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

The river and its crossing is the dominant factor in the layout of the ancient settlement of Cookham. The Roman road from Silchester to St Albans probably crossed the Thames at Sashes Island. Today the road from Maidenhead to High Wycombe crosses the river at Cookham by means of the nineteenth-century bridge.

A fortified stronghold at Cookham is mentioned in the document known as the Burghal Hidage (c.914-918). This may have been located on Sashes Island, though no physical evidence of the fortification has been found. In 798 there is mention of a Minster, probably in the same location as the present parish church. It is likely that the Anglo-Saxon settlement grew up around the church, the Roman road and the river crossing. Cookham may have had a royal palace as there is known to have been a meeting of King Ethelred's council at Cookham (c.999). The manor remained in royal hands until 1818.

Later medieval development took place away from the river. Narrow buildings fronted the High Street with long plots of land behind (burgage plots). On the south side, School Lane served as a back lane giving access to the rear of these properties. That much of this medieval layout is still preserved is in part the consequence of the development of an alternative river crossing at Maidenhead and subsequent expansion there.

Growth of the settlement of Cookham was constrained by the frequent flooding over adjacent land, giving Cookham its distinctive layout and street pattern. A second urban settlement developed at The Pound on higher ground, with these two built up areas connected by a causeway and bridge across The Moor.

The arrival of the railway in 1854 resulted in expansion of Cookham around the station, largely outside the conservation area. The easy connections to the capital resulted in Cookham developing as something of a riverside resort. This is reflected in the large Victorian and Edwardian properties at The Pound and around the High Street, and the periphery of the open spaces including Berries Road, Moor Hall and the Poundfield.

Post-war development in the conservation area has been very limited. There are one or two distinguished modern buildings and some residential infill between Berries Road and the church.

## 8 Special features of the area

### *Open spaces, trees and landscape*

One of the distinctive features of the Cookham High Street Conservation Area is the contrast between the urban settlement and the areas where little or no building has taken place. This reflects the historic development of the village at the river crossing and the need to build on slightly elevated, but flat land adjacent to the river. These physical features facilitated the building of the railway along the western edge of the historic village and has had the consequence of isolating rural land between the river, railway and historic urban settlements.



### *Building types*

The Cookham High Street 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 in the 'mix'. 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 with flat roofs contributing to the low skyline of the built areas.

## 12 Cookham High Street Conservation Area Appraisal



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-built 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 tiled cladding on upper storeys.



Boundaries are typically marked by brick walls, in some instances flint, all of which in many cases show signs of being heightened either to provide greater privacy or to shield residents from headlamp glare or traffic noise. Behind the high walls 'enclosing' The Pound on the south side a number of larger houses stand in substantial grounds; some are older buildings extended and enlarged to provide more generous accommodation for the earliest commuters, who could sustain a country life-style.



## *Building styles, materials and colours*

### Timber

There are a number of historic timber-framed buildings. In early examples the box-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 jetties.

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



## 14 Cookham High Street Conservation Area Appraisal

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 a one of the few examples of flint being used in this way; others can be see on the south side of The Pound, where coping tiles also survive.



### Roofs and roofing

The rooflines in Cookham High Street 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 a vague arts and crafts ambiance near Moor Hall. Lead, which is often used around chimneys on clay 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. Interesting 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 story and conventional sash windows below, where there is much evidence of alteration leading to the building's asymmetrical appearance. 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. Spurs feature on later nineteenth-century examples, when large sheets of glass became available. Some houses feature small wooden canopies 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 conservation would be beneficial.

The K6 telephone kiosk 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

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 thrown into one more substantial house. All are listed as Grade II, with the exception of Tarrystone House and the Church of Holy Trinity, which are both 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, box-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.

## 18 Cookham High Street Conservation Area Appraisal



The majority of the listed buildings date to the 17th and 18th centuries and are generally brick-built, although some earlier instances still reveal 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 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*

#### High Street

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 above 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 making the house seem more arts and crafts than it is.

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. A row of cottages, end-on to the street with gated access, is clearly created from buildings associated with brewing whether the primary site facing the high street or a second brewery in the medieval town. 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 is 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 in size 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 (Crittall?) 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, who both designed and built the memorial in Cookham Dean church. 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

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. 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 one blind oculus is surrounded by two glazed oculi.





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 opposite these 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

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 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 is an iconic symbol 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 which give it a deliberately archaic appearance.

## 22 Cookham High Street Conservation Area Appraisal

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 more in the style of Norman Shaw than full-blown arts and crafts as characterises Moor Hall and some of the houses in Berries Road.

### The Pound

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 regrettable and now ubiquitous off-white paint with advertised wares in grey, is an attractive brick six-bay building, which may once have been two three-bay houses.



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.

### *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 oeuvre 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 spirit 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 D, 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.

## 9 Character assessment

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

### *The High Street*

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 tarmacadamed 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, though the sense of space is limited by the lack of opportunity to access the land behind the houses and their private gardens. 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. Flint is not as common as might be expected. 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.

### 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. Retail premises seem focused towards high-value one-off purchases rather than the everyday needs of locals. Shops serving the community are concentrated near the station, outside the conservation area. Even when locals patronise pubs and restaurants, they frequently drive. Consequently, 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. Although well-managed, the Common, the majority of the sports facilities, the cricket square and the Avenue Walk behind the River 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



## 28 Cookham High Street Conservation Area Appraisal

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).

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 park 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 most important single building is the medieval church, standing 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 Inn, which preserves 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 significant 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

## 30 Cookham High Street Conservation Area Appraisal

a much lighter environment, whilst the small lanes and passages near to the bridge have a more enclosed feel.

### Summary

#### ***Key positives***

- Public accessibility

#### ***Key negatives***

- Poor state of repair of the bridge parapet
- Development on the Buckinghamshire side of the river
- Litter bins often overflowing (domestic rubbish from moored boats)

## *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. The area is largely in the floodplain and the agricultural land above this 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.

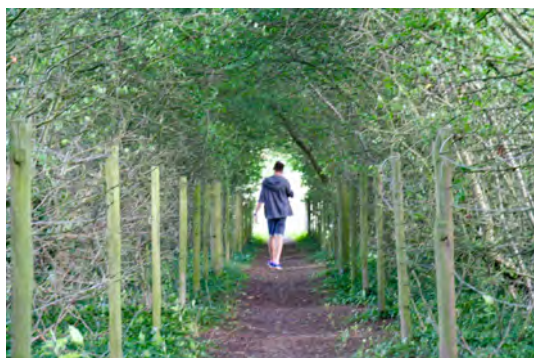
### Spaces

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.



## 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
- Well used

### ***Key negatives***

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

## *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 with 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 again.

## 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.

## 10 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 substantial 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 etc.



## 11 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 High Street 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 and help manage 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.

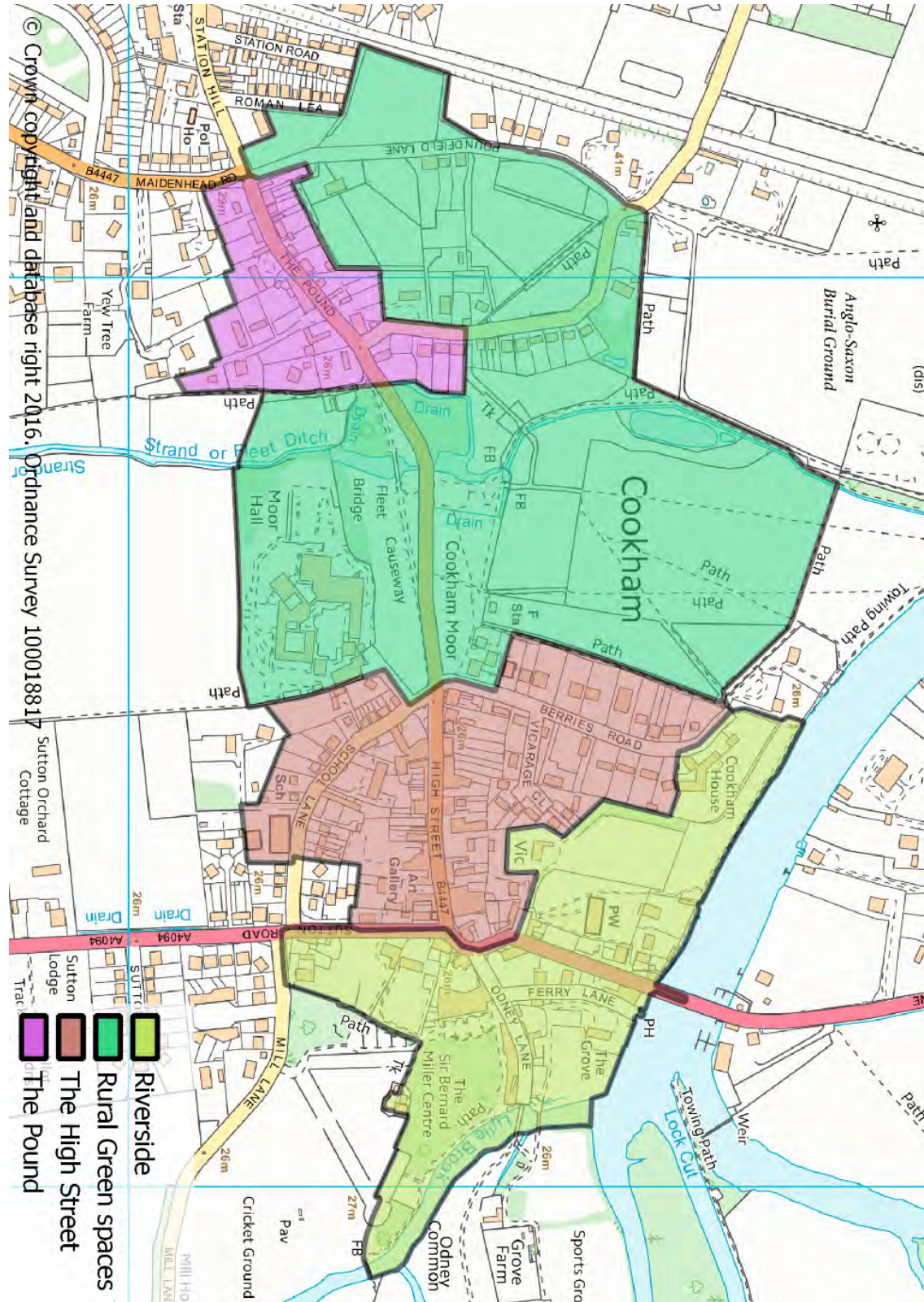
### *Opportunities for enhancement and change*

Objective	Purpose of Objective	Action	Timescale
<b>Objective 1</b>	Provide information for local residents	Public consultation on conservation area appraisal Provide supporting information and guidance via council website	2016 and ongoing
<b>Objective 2</b>	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
<b>Objective 3</b>	Preserve and enhance characteristic features and details on properties	Encourage appropriate repair and maintenance through advice to property owners and users Ensure maintenance of features and detailing in determining planning applications	2016 and ongoing
<b>Objective 4</b>	Monitor planning applications to ensure proposals preserve and enhance the character and appearance of the CA	Conservation team to review and where appropriate work with planners on pre-applications and applications, to add value to schemes in the CA	2016 and ongoing
<b>Objective 5</b>	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 is always in proportion to the scale of redevelopment, and should be sufficient to assess the impact of proposals on archaeological significance.	Ongoing
<b>Objective 6</b>	Monitor and respond to unauthorised work	Planning Enforcement team take action regarding unauthorised works in accordance with the Council's Enforcement Policy	Ongoing
<b>Objective 7</b>	Monitor change in the CA	Carry out 5 yearly appraisal review	2021

## 12 Appendices

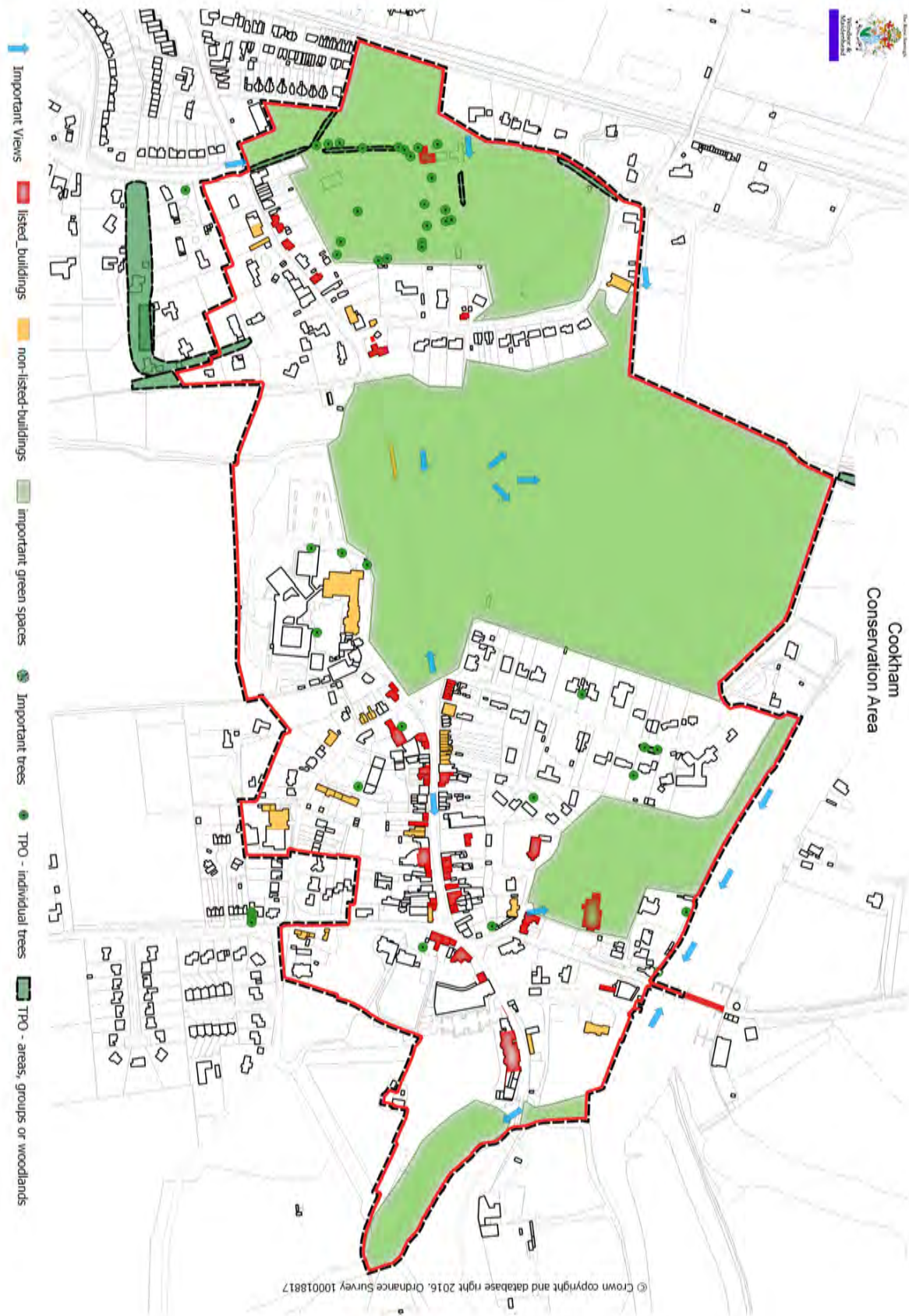
### Appendix A: Maps of the conservation area

#### Character Areas





### Special Features of the Conservation Area



*Appendix B: Listed buildings*

SUTTON ROAD	
	<p><b>Cookham Bridge</b>                  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><b>The Ferry</b> (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><b>The Tarry Stone</b>                  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>
	<p><b>Tarrystone House</b>, 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</p>



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 segmental 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 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.

#### CHURCHGATE (north side)



#### **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

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 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.

	<p>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 exposed with heavy timbers. Heavy square braces to centre truss in former upper hall, now second front bedroom. Jowled posts.</p>
	<p><b>Church Gate Cottage</b>          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><b>The Vicarage</b>          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><b>Wall to west of Lullebrook Manor</b>          Garden wall. C18. Approximately 13 metres long by 2 and 3 metres high. Brick with weathered top and dentilled coping course.</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.



**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.

HIGH STREET (north side)



**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.





### **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.



**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 chamfered head. Inserted inglenook chimney, now altered. The roof was completely destroyed in mid C20 and was replaced with modern type structure.



**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

	<p>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><b>Row of 6 cottages.</b> 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>
HIGH STREET (south side)	
	<p><b>K6 Telephone Kiosk</b> 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.</p>
	<p><b>Goddans, Tarrystone, and Bel Cottage</b> (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</p>



	<p>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>
	<p><b>Lloyd's Bank</b> (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><b>No. 16 (Libby of the Little Shop)</b> (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><b>King's Arms Hotel</b> 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, 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</p>

	handrails, square newels and closed moulded string.
	<p><b>Fiorini</b> (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><b>Minitiques and Andre Garet</b> (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>
	<p><b>Moorings, Coombe End Cottage, Coombe Cottage</b> 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.</p>
	<p><b>The Forge Restaurant</b> (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</p>

	<p>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.</p>
	<p><b>The Maltings</b> 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.</p>
<p>SCHOOL LANE (east side)</p>	
	<p><b>The Brewhouse</b> 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.</p>
<p>THE MOOR (south side)</p>	
	<p><b>Wiggs Cottage</b> (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. 4-panel door, top glazed, under C20 gabled porch on carved brackets to left of right hand end bay.</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.

THE POUND (north side) Cookham Rise End



**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.



**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.



**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.



**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.



**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.

POUNDFIELD LANE (east side) Cookham Rise End



**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.

TERRY'S LANE (west side) Cookham Rise End



**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.



*Appendix C: Locally significant buildings*

High Street	
	<p>Castle Cottage, Clomburr Cottage, The Boutique and Shelleys Group of four cottages, probably 17<sup>th</sup>-century, evidence of timber-framing, casement windows.</p>
	<p>South Leigh, Willans, Audley Cottage and Anvil View Group of four cottages, probably late 18<sup>th</sup>- or early 19<sup>th</sup>-century, brick, sash windows, original in Willans, original canopy over Audley Cottage front door.</p>
	<p>Stanley Spencer Gallery Former Methodist Chapel (1846), opened as art gallery in 1962.</p>
	<p>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.</p>



Moor Cottage  
1830 3-bay house enlarged and modified in arts and crafts style at turn of 20<sup>th</sup> century.

School Lane



Malt Cottage, Lanterns, Malthouse Cottage and The Malt Barn. Buildings formerly associated with The Brewery.



1-4 School Lane Cottages



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

56 Cookham High Street Conservation Area Appraisal

 A photograph of the National School, a large red brick building with a prominent gable and a small tower with a cross on top. It is situated behind a brick wall and a wooden fence.	<p>National School 1858 with later additions.</p>
 A photograph of Studio House, a brick building with a modernist style, featuring distinctive chimney stacks and replacement windows. The house is partially obscured by lush green foliage and a stone path leads to the entrance.	<p>Studio House 1936 by G Alan Fortescue in modernist style with distinctive chimney stacks; replacement windows.</p>
 A photograph of the War Memorial, a tall stone cross standing in a paved area. The memorial is surrounded by trees and parked cars, including a bright blue car.	<p>War Memorial 1919, designed by G P G Hills.</p>
<p>Odney Lane</p>	
 A photograph of The Grove, a large brick house with a gabled roof and white window frames. The house is set on a green lawn with a well-manicured hedge and some flowering plants in the foreground.	<p>The Grove 1920's arts and crafts influenced riverside house, brick built with tile hanging and pargetting details.</p>





The Grove coach-house  
Late 18<sup>th</sup>- or early 19<sup>th</sup>-century, brick-built coach house with associated stabling for The Grove.

Sutton Road



Old Ship  
Late medieval origins, although evolution difficult to decipher.



Old Cottage  
Early 19<sup>th</sup>-century cottage.

Church Gate



3 Church Gate  
High Victorian rendered house, with striking porch and front door.

Cookham Moor

58 Cookham High Street Conservation Area Appraisal

	<p><b>Moor Hall</b> 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>
	<p><b>Fleet Bridge</b> 1929 brick-built cutwater bridge.</p>
<p><b>The Pound</b></p>	
	<p><b>White Oak pub</b> Probably early 19<sup>th</sup>-century, perhaps originally two three-bay houses.</p>
	<p><b>Regency Cottage outbuildings</b> Modest early 19<sup>th</sup>-century “gothick” cottage, much enlarged in the 19<sup>th</sup> century; resulting house split into two again. Adjacent to original “cottage” is a row of brick-built outbuildings.</p>
<p><b>Terrys Lane</b></p>	



Old Fire Station  
1910 roughcast first floor above surviving doors; shingled roof



Rowborough  
Late 19<sup>th</sup>-century house characteristic of early arts and crafts as espoused by Norman Shaw.

## Appendix D: 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 High Street Conservation Area.

### High Street 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.
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.



## 62 Cookham High Street Conservation Area Appraisal

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.
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.

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