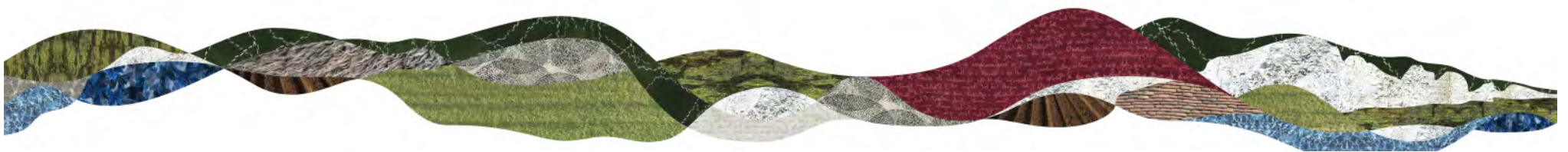




CONSERVATION AREA CHARACTER APPRAISAL & MANAGEMENT PLAN

SELBORNE

South Downs National Park Authority - April 2025



SUMMARY OF SIGNIFICANCE

The special character of Selborne Conservation Area derives from:

- A pronounced linear built form, in a beautiful and dramatic setting beside the Oakhanger Stream and dominated by The Hanger, a steep, wooded scarp slope.
- Views from the Hanger mean that the settlement has always been appreciated from above in a way many lowland settlements have not. Views into the Conservation Area from here are of the greatest significance.
- The Twelfth Century Church of St Mary, restored by William White in 1856 and set in an unspoiled churchyard above the Oakhanger Stream.
- An historic association with the former Augustinian Priory, a mile or so to the North and to an ancient pilgrim’s route to Canterbury.
- A fine Green, known as The Plestor, off the main street.
- The Wakes, home during the Eighteenth Century to Gilbert White, father of the modern study of ecology and author of ‘The Natural History and Antiquities of Selborne’, first published in 1789 and never subsequently out of print.
- A good collection of domestic architecture from the Sixteenth Century onward, but concentrated on Eighteenth and Nineteenth Century examples
- The widespread use of Malmstone, a locally available building material

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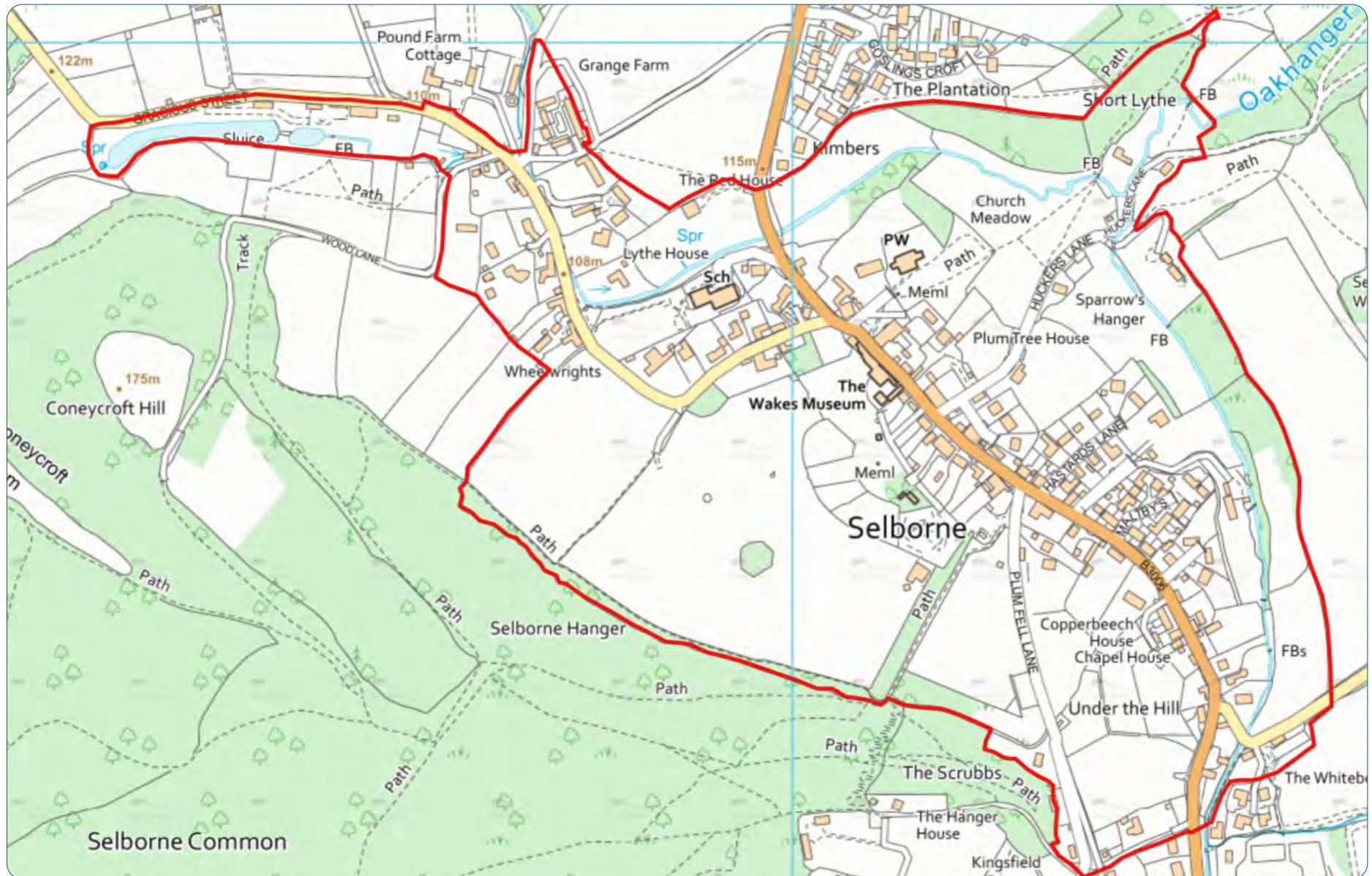


Figure I: The boundaries of the Conservation Area

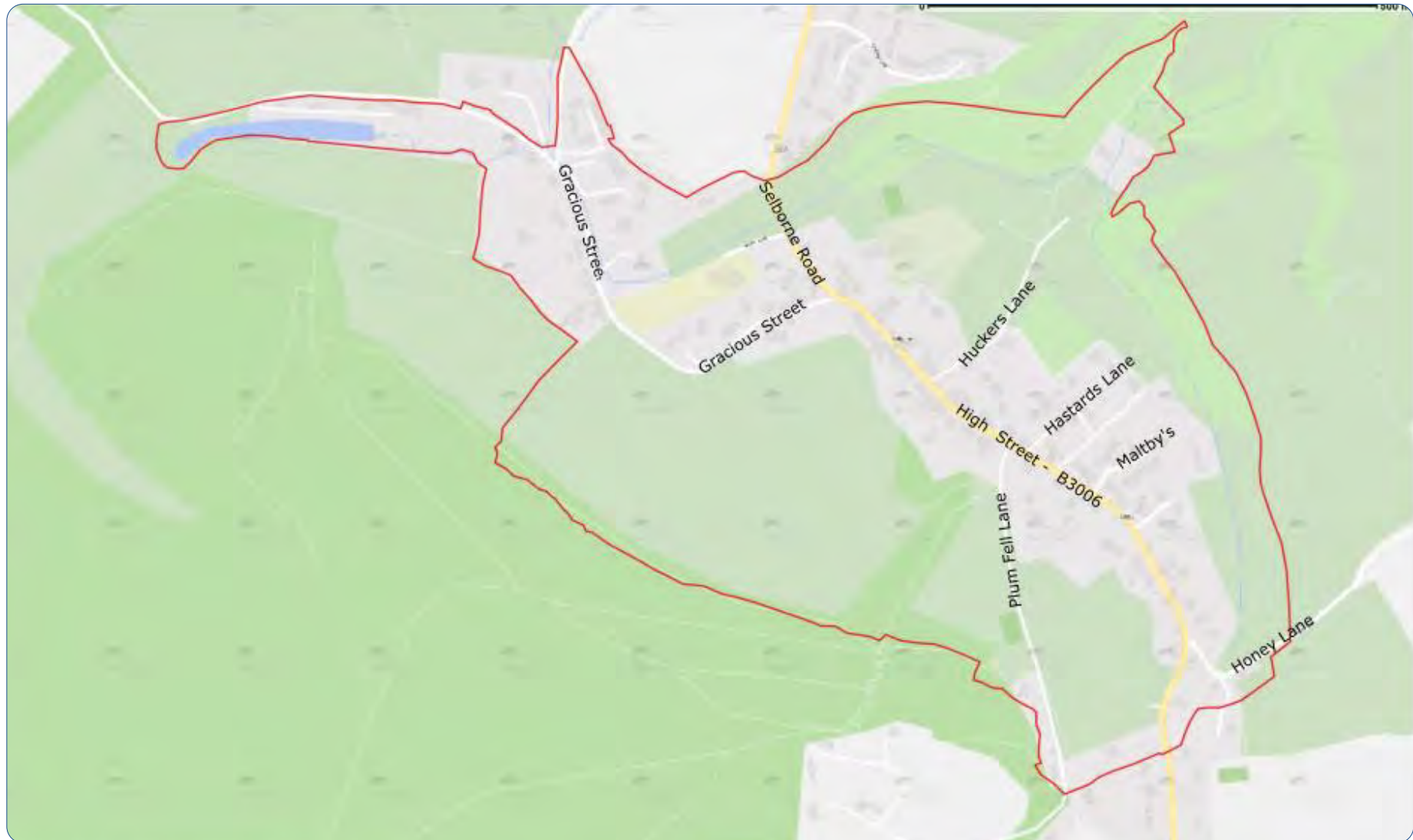


Figure 2 The main streets within the village



Grimm's view of Selborne, which formed the frontispiece to the first edition of *The Natural History and Antiquities of Selborne*.

I. INTRODUCTION

I.1 Conservation Areas are defined as ‘areas of special architectural or historic interest, the character and appearance of which it is desirable to preserve or enhance’. (Section 69 (1) (a) of the Planning (Listed Buildings and Conservation Areas) Act, 1990).

I.2 The South Downs National Park Authority (SDNPA) has a duty to determine which parts of the Park embody that special architectural or historic interest, to designate those parts as Conservation Areas and to keep the existing Conservation Areas under review.

I.3 Selborne lies within East Hampshire District. It was one of the first Conservation Areas to be designated by Hampshire County Council in 1970 and was reviewed and extended by East Hampshire in 1976 and again in 1993. With the creation of the South Downs National Park in April 2011, the National Park Authority became the Local Planning Authority for the settlement.

I.4 This Appraisal seeks to set out what the National Park Authority considers to be the most significant elements which define the character of the Conservation Area. It has an important role in making informed and sustainable decisions about the future of the area. While comprehensiveness may be sought, the omission of any feature should not be taken as meaning that it is of no significance.

I.5 The document sits within a wider policy context, including:

- i. The Purposes and Duty of the National Park.
- ii. The current National Planning Policy Framework.

- iii. The South Downs National Park Local Plan.
- iv. English National Parks and the Broads. UK Government Vision and Circular, 2010.
- v. The Selborne Village Design Statement, adopted in April 2024. This is an excellent document which looks at an area wider than the immediate conservation area. As a result, it is particularly good on the wider landscape setting of the village. Its Design Guidelines are embedded in the “Managing Change” section of this document.

I.6 Figure 3 is the village inset map from the National Park's current local plan. This shows the existing settlement boundary, plus the limits of other designations, including the conservation area, the registered park and garden, Local Green Spaces, Local Nature Conservation, and a site allocated for new housing SD84 (outside the conservation area boundary).

I.7 The Local Plan is currently under review and it is possible, though not likely, that these designations may change. At present, SD84 has not been built out so it is very likely that it will be carried over into revised version of the Local Plan

I.8 Other documents that have been used in the preparation of this appraisal include:

- i. Hamilton- Baillie Associates reports “Selborne, Oakhanger, Blackmore: Protecting rural quality and safety from growing traffic volumes” (August 2014) and “Roads in the South Downs” (June 2015).
<https://hamilton-baillie.com/projects/selborne/>

- ii. The Selborne Local Landscape Character Assessment - <https://www.selbornelandscape.org.uk/>
- iii. Gwyn Meirion-Jones, 'The Domestic Buildings of Selborne' Proc. Hants. Field Club Archaeol. Soc., 29, 1972, 5-27.
- iv. Gwyn Meirion-Jones, "The Wakes, Selborne: An Architectural Study", Proc. Hampsh. Field Club Archaeol. Soc. 39, 1983, 145 - 169
- v. A heritage statement submitted in support of a LBC application for The Wakes, dated December 2015. (SDNP/15/06461/LIS)
- vi. Selborne Historic Settlement Survey, Hampshire County Council <https://documents.hants.gov.uk/landscape/historic-settlement/SelborneHistoricRuralSettlementpublication.pdf>
- vii. Willoughby, R, 2000, Selborne: Gilbert White's Village with a guide to his house
- viii. Baker, D., et al, 2014, Selborne Priory. Excavations 1953 - 1971 (Hampshire Field Club & Archaeology Society Monograph 12)

1.9 In looking at the area, issues which pose a threat to its quality and any possibilities for improvement and enhancement have been identified.

1.10 The document was the subject of a six-week public consultation process from 27th January 2025 to the 10th March 2025. Specific consultations were sent to the Parish Council, East Hampshire District Council, Hampshire County Council and Historic England.

1.11 Where appropriate, the initial document was amended to

reflect comments received and the final draft was adopted by the South Downs National Park Authority for the purposes of Development Management and to inform other activities of the SDNPA and its partner

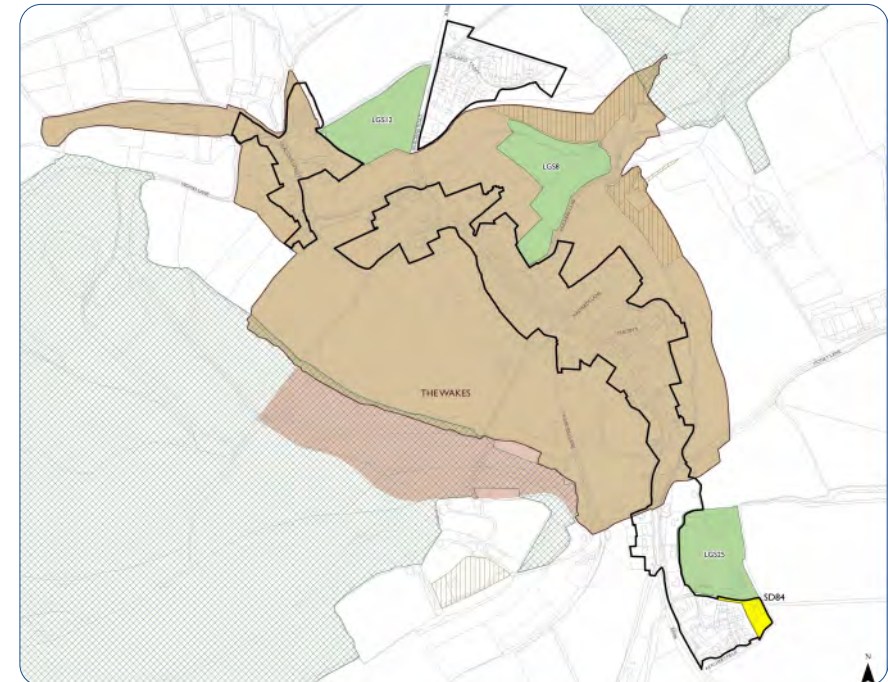


Figure 3: Village inset map from the current South Downs National Park Local Plan



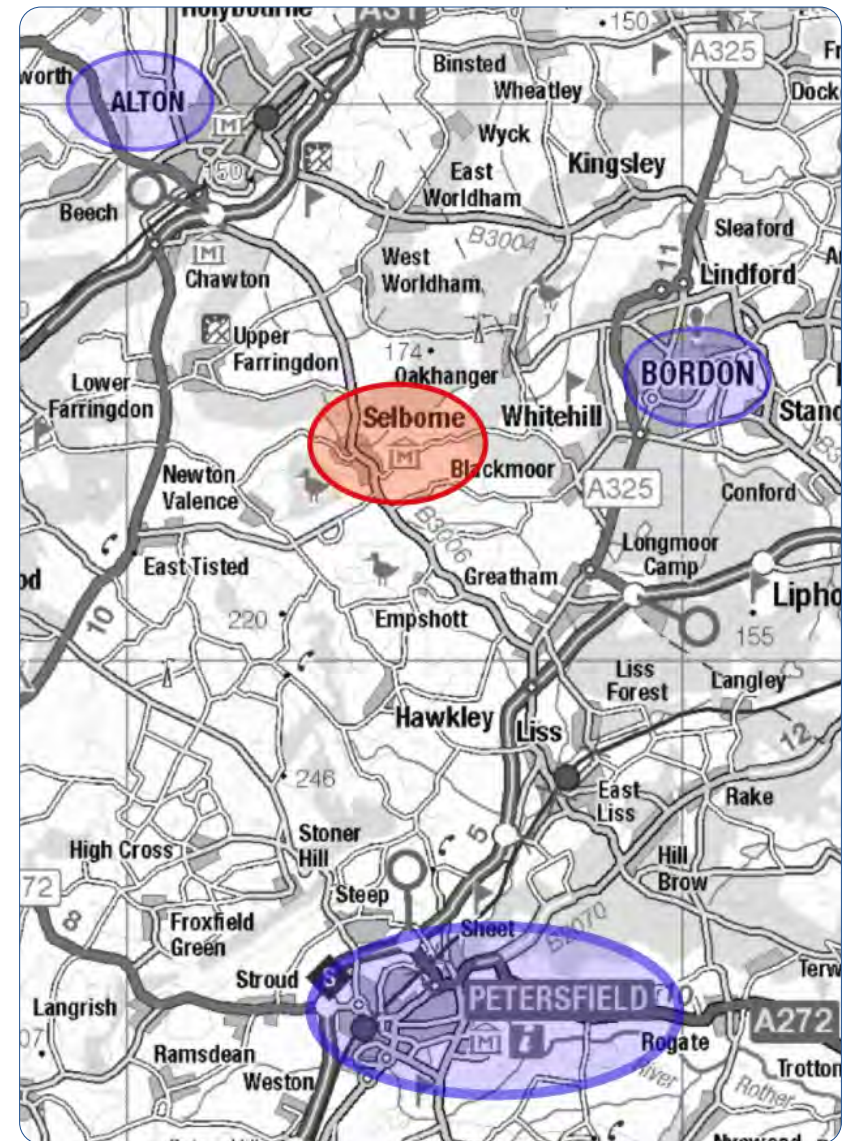
2. SELBORNE IN THE LANDSCAPE

2.1 Selborne is located on the B3006 in eastern Hampshire, about eight miles north of Petersfield and four miles south of Alton. It lies approximately fifty miles south-west of London and about twenty miles north of Portsmouth, and is easily accessible from the A3. The nearest railway station is Alton.

2.2 The topographical and geological contexts are illustrated in the maps on the next page (figure 4). The close relationship of the village lying under the Hanger is clear, as is the location at the junction of chalk and greensand. As a result, Selborne is a 'spring line village'.

2.3 The South Downs Landscape Character Assessment (LCA) 2020 is an updated LCA designed to be more accessible and more useable. It can be found on the National Park's website at <https://www.southdowns.gov.uk/landscape-design-conservation/south-downs-landscape-character-assessment/south-downs-landscape-character-assessment-2020/>

2.4 Selborne sits in Character Type K Greensand Terraces, Sub Area K1 East Hampshire Greensand Terrace. This is a terrace formed from Upper Greensand with a locally prominent escarpment clothed in woodland defining its eastern edge.



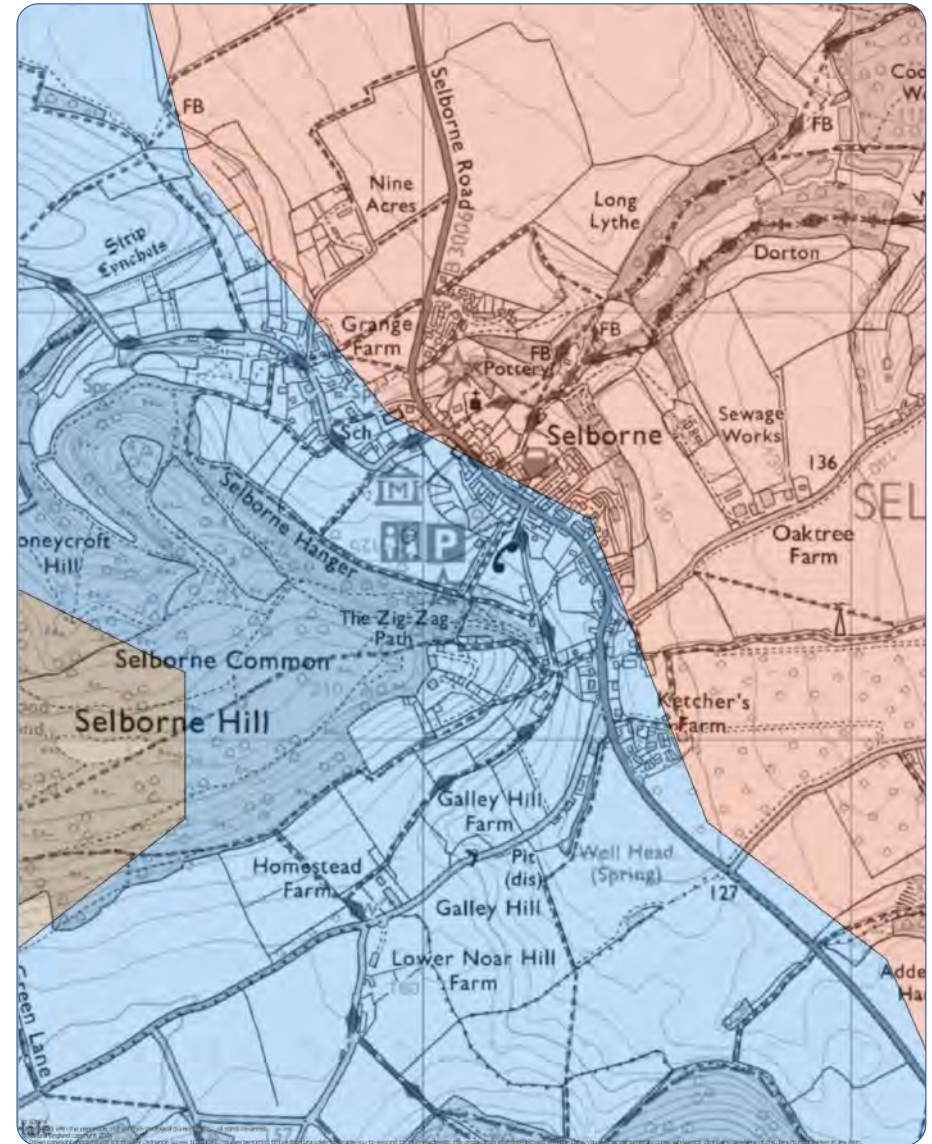


Figure 4: The topographical settings of Selborne (above) and the geological setting (right), with the blue representing chalk and salmon being the greensand

2.5 The LCA identifies the key characteristics of the area:

- Cut by a series of small streams that rise from springs at the foot of the chalk escarpment, and have eroded narrow, deep valleys as they cross the Greensand shelf.
- The sandstone geology gives rise to sunken lanes where steep banks reveal tree roots and exposures of the bedrock geology and which have a high biodiversity.
- Fertile and well drained grey loamy soils which have supported a long history of settlement and cultivation, including orchards which are of biodiversity interest.
- Ancient hanger woodlands, a habitat of international importance, and comprising a range of nationally uncommon woodland types such as those dominated by yew, beech, lime, and ash/wych elm, which cling to the steepest slopes forming a wooded silhouette.
- Meadow grasslands which are important sites for invertebrates, particularly where found in association with other habitats such as scrub and woodland.
- A strong sense of rural tranquility resulting from the absence of overt human impact and a low density of settlement. The area contains some of the most remote parts of the National Park.
- The area is well served by public rights of way including Hangers Way, the long-distance footpath which runs the length of the character area and is accessible from Petersfield, Selborne and East Worldham.
- A diversity of field patterns and enclosure including, to the south, small irregular fields carved from woodland indicative of medieval assarts.
- Low density of settlement characterised by small nucleated medieval settlements comprising farmsteads clustered around a church.
- Building materials are typically local 'Malmstone', with red and yellow brick detailing, and clay tile roofs.
- There are dramatic views to and from the chalk escarpment where woodland permits.

2.6 The dramatic topography of the village is a hugely significant aspect of its character. It sits at the foot of Selborne Hanger, a steep, wooded escarpment which rises to about 200 metres above sea level, with Selborne Common on top. It provides views over the village which mean that it has always been appreciated from above in a way that many lowland settlements could not. The steep wooded slope is a strong visual presence in much of the village

2.7 The Selborne Local Landscape Assessment recognises the significance of views, water-courses of various forms, and lanes and footpaths in the landscape setting of the village. Maps which show these elements are on the following page (Figure 5).

2.8 Views into and across the Conservation Area from here are of the greatest significance. These views include those enjoyed from all levels of the Zig-Zag Path and from the track at Under the Hill which descends the slope under the Hanger.

2.9 Rivers and stream are also important, though not particularly obvious from within the village. The Oakhanger Stream is the most significant but also important are the Well Head Stream, which rises behind the Lions Mouth and runs alongside Fountain Road, and the Seal Stream, running from the Coneycroft pond and following Gracious Street through to Kimbers; as shown on the next page.

2.10 The village is connected to its wider setting with a series of lanes and footpaths, some of which are 'hollow lanes'; as shown on the next page.

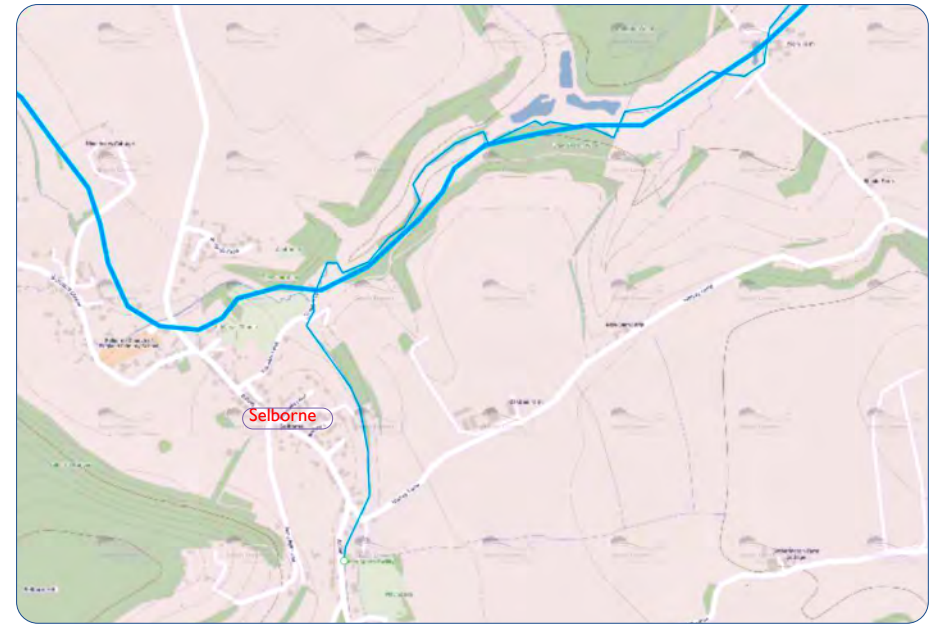
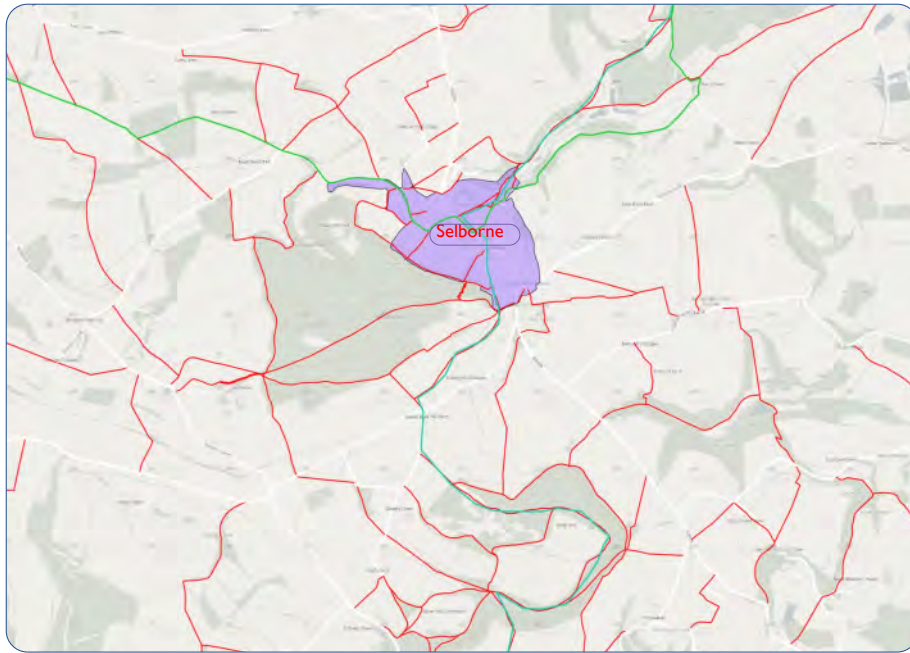


Figure 5: Maps illustrating:

- The network of paths that link Selborne into the surrounding landscape (above left).
- The main water courses running through the village (above right), (the old OS map forming Figure 8 shows their course through the village in more detail)

and

- Some key views in and out of the village as set out in the VDS (left)



3. HISTORICAL BACKGROUND

3.1 Selborne's origins lie in the Anglo-Saxon settlement of England and its name is thought to derive from the Old English *Seala burna*, meaning 'stream of willows' (small willow trees). At Domesday in 1086 it is recorded as Selesburna, and as Seleburne by 1201.

3.2 Before the Conquest, land at Selborne was partly held by Queen Edith, partly by Alward, in freehold from King Edward.

3.3 At the time of the Great Survey in 1086, the village had a recorded population of 8 households, putting it in the smallest 40% of the villages that appear in that document. It was held by two tenants-in-chief, the King himself and Walter son of Roger. The lord for that part of the village held by the King was Radfred the Priest.

3.4 It is often suggested that there was an Anglo-Saxon church in Selborne but the existing building is no earlier than the 12th century and displays no physical evidence of an earlier predecessor. The presence until recently of an ancient yew tree in the churchyard does suggest that the site has ancient religious significance and the reference to Radfred the Priest might suggest the existence of a church.

3.5 The advowson (effectively the right of a patron to appoint a person of their choice to a vacant church living) was held by the monks of Mont Saint Michel in 1194. The current building has a font of around 1100, a four-bay nave of the late Twelfth Century, a south aisle widened after 1284 and a north transept of 1305.

3.6 Medieval Selborne became dominated by the Priory of the

Blessed Virgin Mary, an Augustinian house with 14 canons, following its foundation in 1233 by Peter des Roches (Bishop of Winchester). The Priory lay a little more than a mile to the north-east of the village.

3.7 The Priors were Lords of the Manor of Selborne, held the services in the Parish Church, and had established their Monastic Grange at a site off Gracious Street, with a barn to receive the Tithe grain.

3.8 At this time, the village and priory lay on a pilgrim route to Canterbury and the main route through the village was actually east-west. One such route, from the monastic grange towards the Priory remains a highly legible, tree-lined sunken lane now known as Cow Lane, running alongside Burland's Field. However, the pilgrim way is thought to have passed from Gracious Street through the Plestor and the Churchyard, down to a crossing point of the Oakhanger Stream. This route is known as the Via Canonorum ('the Monk's Path').

3.9 The Priory was granted the right to hold a weekly Tuesday market and an annual fair on the vigil, feast and morrow of the Assumption (15th August) by a charter granted by Henry III on 23 October 1270. The Plestor formed the market place and, in this time, the village was a thriving and populous market town.

3.10 Commercial opportunities offered by the passage of pilgrims may have turned the heads of the Brothers over time as the Foundation appears to have become somewhat dissolute by its final years; it was suppressed by William Waynflete, Bishop of Winchester, in 1484, well before the general dissolution of the monasteries in 1538 under King Henry VIII. The proceeds

were used to endow Magdalen College, Oxford, which continued to have great influence in the village.

3.11 Following dissolution, the priory fell into decay and the area of the church and claustral buildings became a grassed field with no visible surviving medieval structures. Only with archaeological excavation has its plan been clarified.

3.12 The original Grange survived until about the end of the 17th century, when it was replaced by the surviving farmhouse. Magdalen College continued to hold a Leet and Court Baron in a barn on the site, now sadly lost to fire, well into the twentieth century.

3.13 The dissolution had a number of lasting effects on the village. The loss of the pilgrim route, and the weekly market, must have resulted in an economic decline and left the village as a remote and isolated place of little consequence. Another significant effect was the total diminution in importance of the ancient West-East route through the settlement. Following construction of a bridge across the Oakhanger Stream and the opening of the road to Alton in 1847, the route north to that town became the overwhelmingly dominant direction of travel.

3.14 Selborne's most famous son, Gilbert White, spent much of the Eighteenth Century as resident of The Wakes. The core of the building pre-dates him, but he added rooms and a brew-house in his time and the house has been further extended since. With his brother, he cut the famous zig-zag path up the hanger to the Common in the 1760s and developed the gardens behind his house. Though a clergyman, he was only ever curate, never actually vicar of the Parish, a role reserved for Fellows of Magdalen College. Perhaps that allowed him time to concentrate on the flora and fauna of Selborne and pursue his highly successful writings.

3.15 Commentators have observed that White's observations of the natural history of Selborne encapsulate a particularly English idyll. He describes the history, characteristics and wildlife of a rural backwater in years of relative social stability. The religious upheavals of the Reformation and the Civil War were safely in the past. The agrarian social upheavals of the Nineteenth Century were still to come.

3.16 The first edition was illustrated with paintings by the Swiss artist Samuel Hieronymus Grimm, engraved by W. Angus and aquatinted. Grimm stayed in Selborne for 28 days, and apparently he worked very hard on 24 of them. Several of his works survive and some are reproduced in this document.

3.17 William Cobbett stayed in the settlement in 1823 and records a discontented and miserable population; he wrote that as "I was coming into this village, I observed to a farmer who was standing at his gateway, that people ought to be happy here, for that God had done everything for them. His answer was, that he did not believe there was a more unhappy place in England: for that there were always quarrels of some sort or other going on".

3.18 This assessment is probably all too accurate, for a 'Swing' Riot broke out one night in 1830 and the workhouse was attacked. The occupants were turned out, the building, fittings and furniture were burned or broken, and the tiles pulled off the roof. Men from Selborne are also involved when the same fate befell the workhouse at Headley the next day.

3.19 Figures 6, 7, and 8 show the extent of the village's development in 1842, 1870 and 1895 respectively.

3.20 In the first two maps the density of buildings is mainly along that

part of High Street between its junction with Plum Fell Lane at its south-eastern end and Gracious Street at its northern end.

3.21 Only towards the end of the 19th century did development begin to intensify in the other areas, and it is the former fields north-east of High Street to the south of its junction with Plum Fell Lane that accommodates the bulk of the 20th century development, in the form of Hastards Lane and Maltby's.

3.22 Today, Selborne is a tourist hub and comfortable idyll once more, though commuters and the retired significantly outnumber artisans or those still making a living from the fields. The idyll is also somewhat disturbed by the insistent hum of steady through traffic, a very twenty-first century curse.



Figure 6: The village tithe map of 1842



Figure 7: The village in 1870

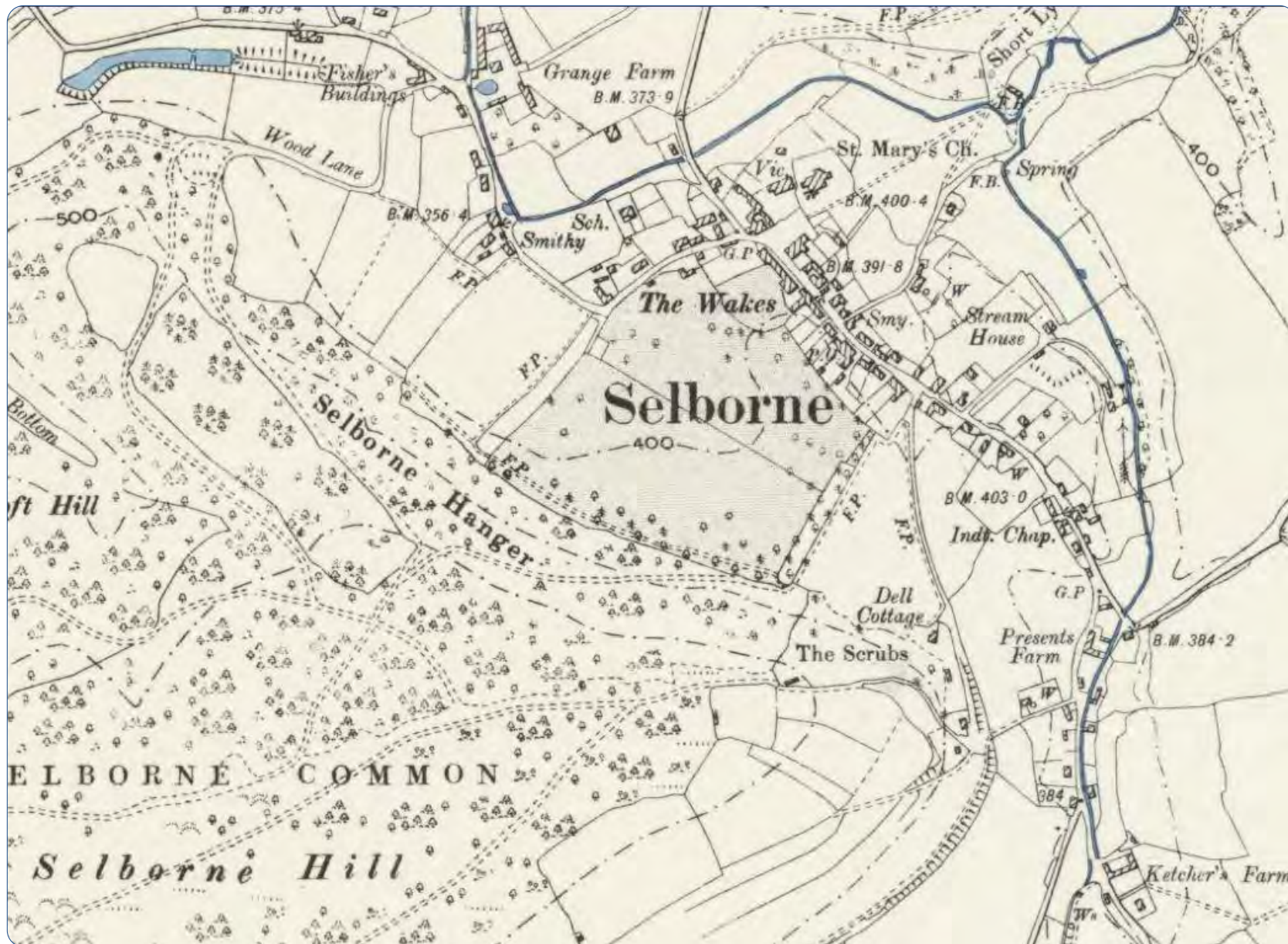


Figure 8: The village in 1895

4. CHARACTER ANALYSIS

4.1 The elements that make a positive contribution to the character of the conservation area are mapped on Figure 44 which can be found at the back of this document.

SETTLEMENT FORM

4.2 Gilbert White described his home village as a 'long, straggling street'. The historic settlement remains essentially linear in form and the conservation area boundary, which has not been re-appraised or amended since 1993, broadly reflects this morphology.

4.3 High Street forms the spine of the village with more minor lanes, including Gracious Street, Huckers Lane, Plum Fell Lane, and Honey Lane leading off it into the surrounding countryside.

ENTRANCE AND BOUNDARIES

4.4 Approaching the village from the north carries some potential for surprise. The Alton Road descends a long, gentle slope with the wooded Hanger looming ahead. The first real indication of impending settlement to come is a road junction to the left that gives access to Goslings Croft and Ganders Close, followed immediately by a scattered ribbon of twentieth century and mostly suburban houses set back from the road and slightly elevated from it. Opposite, fronting the right-hand side of the road is a long, tall hedgerow, studded with mature trees, bounding Burland's Field and a leafy junction with the sunken, tree-lined track known as Cow Lane.

4.5 Reaching the bottom of this long slope, the road dips as it bridges the Oakhanger Stream and, rising, swings sharply to the left depositing the unsuspecting traveler directly into the ancient core of the settlement, the junction with Gracious Street and The Plestor.

4.6 Arrival from the Empshott direction is a less dramatic experience, though still pleasant. The narrow B3006 negotiates a series of gentle sweeping curves lined by sporadic ribbons of houses, interspersed with open land. Presents Farm, followed by the right-hand road junction with Honey Lane signals imminent arrival to the Conservation Area, marked at this end by irregular rows of historic cottages on narrow plots, backed by open land to both sides.

4.7 The open land to each side of the linear settlement, rising to the Hanger in one direction and falling to the Oakhanger Stream to the other, is a crucial determinant on the setting both of the village and the conservation area. It is significant that much of this land has been included within the conservation area, a matter which will be explored at greater length later in this document.

OPEN SPACES

4.8 Within the Conservation Area, the Plestor and the Churchyard are the two main open spaces and are both of high quality and amenity value.

4.9 Open land to the edge of settlements will very often define the shape and form of the village, its setting and overall character. This is

particularly true for Selborne, with the strong visual relationship between the village and the Hanger and the compelling cultural significance of the historic garden behind the Wakes. It has also been recognised by successive Planning Inspectors when examining Local Plans or when determining planning applications which have resulted in appeals.

4.10 The stream valley to the north and east of the village formed a clear barrier to development historically and will have been considered a legible, sensible and entirely appropriate boundary for the Conservation Area.

4.11 The first iteration of the Village Design Statement, published in 2002, identified that open spaces were important in reflecting the development of the village over the centuries. It described them as "very desirable features which need to be protected as they contribute much to

the sense of rural tranquility, even when viewed from a busy road".

4.12 The recently adopted second iteration of the Design Statement picks up this baton by introducing the concept of the "Green Apron," (shown in Figure 9) which it describes as a swathe of land which is open, rural and largely undeveloped, with the hanging woodland of Selborne Hanger and Common forming a dramatic backdrop to the village and conservation area.

4.13 Furthermore, the significance of the open areas inform the design guidelines for the Landscape Setting set out in the Design Statement.

4.14 Parts of the Green Apron are within the conservation area and this area includes the Grade II* Registered Park and Garden behind The Wakes. However, other parts are currently without the conservation area and may well merit being drawn into it.

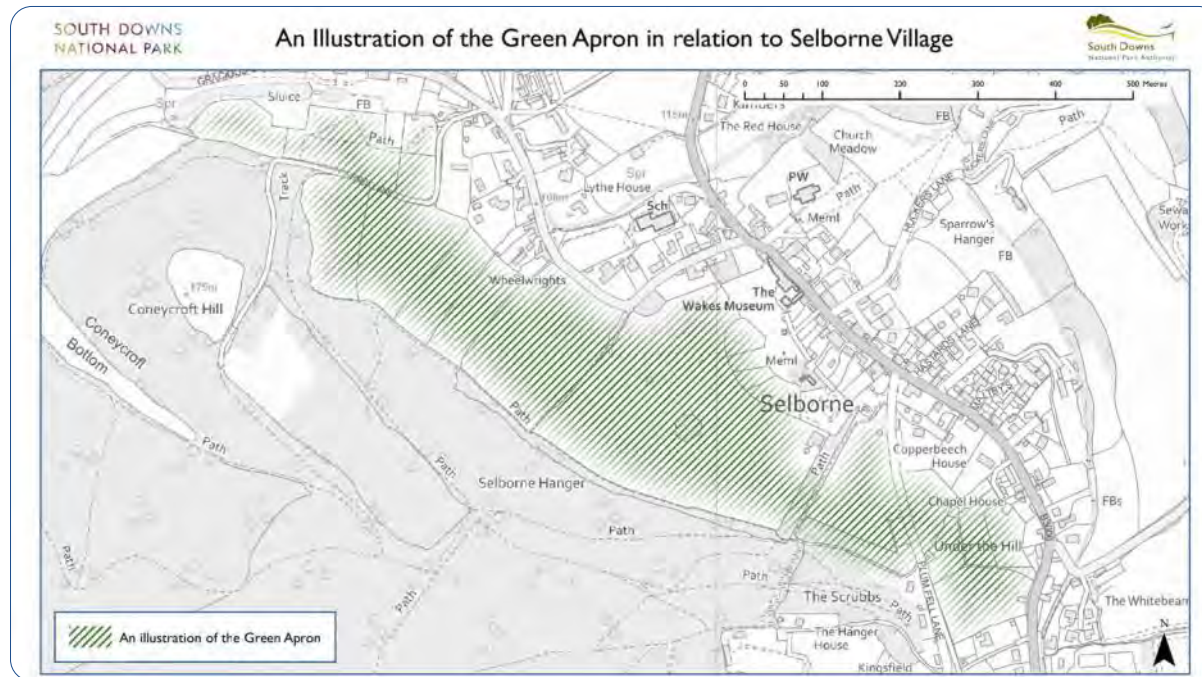


Figure 9: An Illustration of the Green Apron in relations to Selborne Village (reproduced from the Village Design Statement)

BUILDINGS, STRUCTURES & BUILDING MATERIALS

4.15 Professor Gwyn Meirion-Jones' paper 'The Domestic Buildings of Selborne' (Proc. Hants. Field Club Archaeol. Soc., 29, 1972, 5-27) provides a good summary of the buildings within the parish, including the various building materials used, which is far more detailed than is appropriate in this document. This section attempts to provide a short synthesis of his work and the interested reader is encouraged to look at the Professor's original paper.

4.16 Of 92 dwellings recorded as existing in Selborne parish in 1665, the Professor found that 41 were still in existence in 1967 and the village has an assemblage of domestic buildings which cover a range of size, date and quality.

4.17 The earliest buildings (other than the church and perhaps the Grange) were of timber-framed construction, with wattle-and-daub infilling panels between the main frame timbers, and thatched roofs. At a later time, the wattle-and-daub was replaced with brick or ironstone nogging.

4.18 Construction in mud may have also existed - there is a tradition of earth construction in Hampshire - but none seems to have survived.

4.19 The commonest house-type in the village at this time, and up to the end of the 17th century, had a three-bay layout sitting under a single thatched roof, which was either hipped or half-hipped. Some had cross passages but structural cross-wings were rarer; the Professor was only able to identify one surviving example, that being Priory Farm (which is not in the conservation area), although there is some circumstantial evidence of other examples which have subsequently disappeared.

4.20 The timber-framing tradition in the village can be characterised as plain and uniform box paneling, with simple roofs with the common rafters halved and pegged at the apex in lieu of ridge-purlins. Trusses largely have queen-post configurations. 16th century examples include Box Cottage, Bush House, and the original part of The Wakes. 17th century examples include Old Thatch (Figure 31), Deep Thatch, and Wheelwrights Cottage (Figure 32), (all on Gracious Street), as well as Rose Cottage, Yew Tree Cottage, Cobblers Cottage, and Lassams (Figure 39) on High Street.

4.21 An alternative plan to the cross passage has the door opening onto a small lobby facing a large central chimney stack. This is often referred to as a "baffle entry" plan.

4.22 The cross-passage form is used up to about 1600 but slowly falls out of favour in the next 50 years. In contrast, the baffle entry form continues through the 17th century, both in timber-framed constructions and later in stone buildings. There is a group of stone-built, three-unit, baffle entry houses up to the end of the 17th century, they being Plestor House (Figure 19), Wheelwrights Cottage, and Trimmings (Figure 32).

4.23 The wider use of stone also characterises the 17th century, as it took over from timber.

4.24 Domestic construction up until the end of the 17th century is essentially "vernacular architecture", by which is meant a type of local or regional construction, using traditional materials and resources from the area where the building is located.

4.25 However, from 1700 on through the 18th century, buildings become more 'polite', (i.e. characterised by stylistic and romantic features which have been intentionally incorporated, usually by an architect, for affectation) and are characterised by symmetry in plan and elevation, a

central door, and an arrangement of two or four-rooms flanking the central hall. Examples include East and West Plestor Cottages, (Figure 17) Seale View (1797) on Gracious Street (Figure 32), and parts of Fishers Buildings (Figure 33).

4.26 The 19th century saw much rebuilding, mostly after 1842. Many dwellings recorded by the Tithe Survey at that date have either been replaced by more recent structures, or possibly encased in more recent work; for the latter, only an archaeological survey would clarify this properly.

4.27 The more significant additions to the village in the 19th century include Bells Cottage (Gracious Street) (Figure 31), an essay in Tudor Gothic of 1845, the similar Wakes Cottage No. 4 (Figure 27), the old Vicarage and associated stables (Figure 16), several additions to The Wakes, and The Plestor (Figure 18).

4.28 Malmstone continued to be used as a construction material in the 19th century, although the quality of work declined along with the availability of good freestone, and slate appears as a roofing material.

4.29 Within the conservation there are individual examples of 20th century dwellings and the Village Hall dates to 1911 (Figure 22). Post-war estate development is limited to Hastards Lane and Maltbys.

4.30 In terms of materials, much reference has already been made to the use of stone. Originally it was only used for high status, ecclesiastical buildings such as The Priory. Following the dissolution, this site provided much of the earliest stone used in domestic buildings but eventually it was quarried in the surrounding area. The two stone types commonly found in Selborne are Malmstone and Carstone.

4.31 Malmstone is a “massive, sparsely fossiliferous, calcareous siltstone that varies in colour from near pure white to pale blue-grey. Some beds are darker, with cherty layers that sometimes fill burrow structures” (Historic England, Buildings Stones of England: Hampshire) (Figure 10 - Examples of malmstone used as ashlar and as rubble stone).

4.32 It was formerly worked all along its outcrop, which forms a distinct escarpment running from Binsted in the north, south through Selborne to Langrish, then east to Buriton. As a result, it is particularly common, especially in eastern Hampshire, where it predominates over all other building stone types.

4.33 Although it has been used as ashlar, it is generally roughly dressed and laid to course, or used as rubblestone. Harder, chert-rich forms are occasionally used as paving cobbles.

4.34 Carstone is “a hard, medium to coarse-grained, ochreous to dark brown or reddish-black, quartzose sandstone or gritstone, containing chert and quartz pebbles set within a matrix of iron oxides and hydroxides” (Historic England, Buildings Stones of England: Hampshire). (Figure 10) Generally, it is a hard and durable material that is resistant to weathering. It is usually used either as coursed (often roughly hewn) or uncoursed rubble in walling, and as nogging in timber-frames.

4.35 The insertion of chimney stacks into open halls saw the use of bricks for their fire-resistant qualities. From the 17th century, they were used more widely to build solid walls, which required the use of a brick bond to tie the walls together. There is a variety of traditional bonds - Flemish, English, Header, etc - and they produce an attractive visual result, quite in contrast to the dull, repetitive, modern stretcher bond.

4.36 Flint is an occasional building material in Selborne, sometimes as

nogging, but the village could not be characterised as a flint village.

4.37 The dominance of thatch for roofing was challenged over time with the emergence of clay plain tiles and, from the early 19th century, slate.

4.38 Some examples of traditional floorscape survive within the village and are illustrated in Figure 11 and these are important to the quality of the conservation area.

4.39 Many of the buildings in the conservation area sit at the back of the pavement or carriageway, without any other boundary. However, there are also a number of types of built boundary, including stone and brick walls and the occasional picket-fence and railings, and these are also important to the conservation area. Examples are illustrated in Figure 12. The most distinctive of all is the front wall shown on the right.



Figure 10: Common Building Stones in Selborne

Malmstone, which is found as both coursed rubble (top left) and ashlar masonry (bottom left).

Carstone (below). As in this example, small pieces of carstone are sometimes pushed into the mortar joints. This is known as galleting.



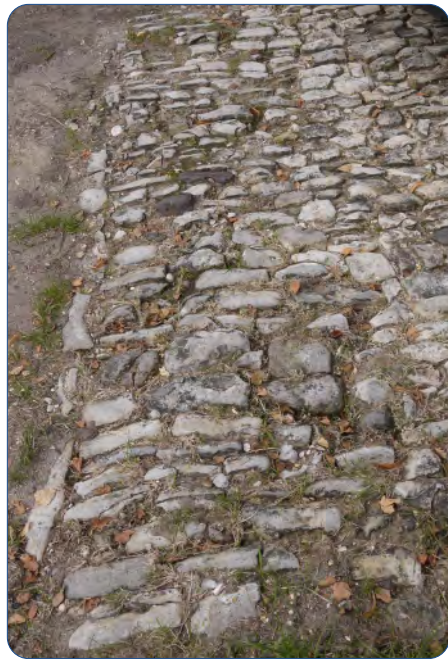




Figure 12:
Walls
and
Boundaries



USES & ACTIVITIES

4.40 Today, Selborne is predominantly residential. However, it continues to perform a function as a district centre for a rural hinterland, with a post office and general store, a public house, the Parish Church and a Village Hall.

4.41 Tourism is also an important feature of the local economy. The Gilbert White and Captain Oates Museum at The Wakes is an important visitor attraction. New welcome and visitor management facilities have been created and the car park has been enlarged. The presence of the museum will have benefited other businesses in the village, most notably the Selborne Pottery, located only a few steps away.

4.42 Selborne is not connected to the rail network, the closest railway station being at Alton. The settlement is served by a bus service connecting Alton and Petersfield, but the service frequency is irregular. The majority of visitors to The Wakes come by car. In the past, drop-off and pick-up by coach has presented traffic difficulties, though the newly expanded car park now allows off-road access.

CHARACTER AREAS

4.43 The 1993 appraisal identified five separate character areas:

1. The Plestor
2. High Street
3. Gracious Street
4. Huckers Lane
5. Under The Hill

and to these may be added a sixth, that being the garden to The Wakes. They are shown on Figure 13.

4.44 Whilst the core of a character area may be obvious, in truth, few are ever as exactly defined as lines on a map may suggest, and a certain amount of blurring will often occur at the edges. The 'fuzzy' boundaries used on Figure 13 is an attempt to reflect this. Only the The Wakes Garden, which follows the boundary of the Registered Historic Garden, and the area of modern development, have a hard edge.

4.45 The 'White land' on Figure 13 is largely the open land which forms the immediate landscape context for the village or areas of more recent development.

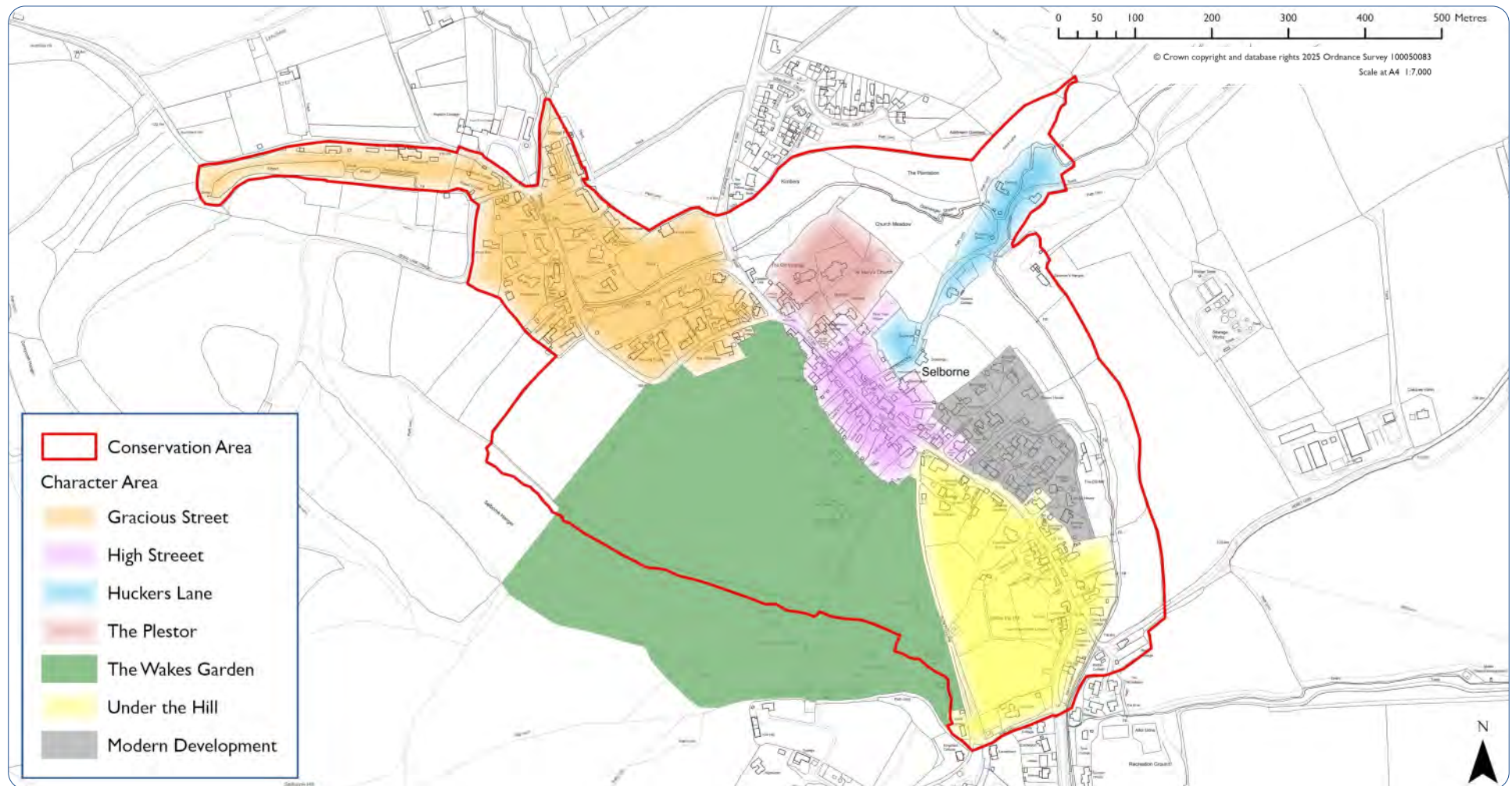


Figure 13: Character Areas within the Conservation Area

CHARACTER AREA I - The Plestor

The Key Characteristics of The Plestor include.

- The heart of the medieval village.
- Originally a marketplace, now a very attractive public open space.
- Surrounded by high quality buildings.
- The retention of traditional floorscape.
- Attractive mature trees, including one specifically protected by a Tree Preservation Order.
- Key buildings including the Parish Church in its churchyard, the old Vicarage, the war memorial, and a series of 18th century dwellings.
- The Grave of Gilbert White.

4.46 THE PLESTOR represents the medieval heart of the village and served as a marketplace from the later 13th century. Today it is an attractive open space, slightly detached from the traffic passing along the High Street, with grassy areas, some significant trees and some traditional floorscape.

4.47 The area is surrounded by important buildings, all of which are listed, including the Parish Church and Vicarage (Figure 16), war memorial and grave of Gilbert White (both Figure 15), plus a series of dwellings and the Selborne pottery site.

4.48 The current Church of St Mary, is no older than the late 12th century, so must have replaced any earlier structure..

4.49 Other parts date to the late 13th century (the south aisle was widened when the east end was made into a chant chapel), the early 14th century (the north transept), and the post- medieval period (the west



Figure 14: A general view of the Plestor today, and as illustrated by Samuel Hieronymus Grimm in the 1780s



tower and south porch both added in the 18th century, and the vestry in the 19th century).

4.50 The church was restored in 1856, an early work by William White, a talented and prolific Gothic Revival architect who was Gilbert White's Great Nephew. The church is mostly built of polygonal malmstone with stone and some brick dressings, with some small areas of carstone.

4.51 The churchyard surrounding the church contains many monuments, rich in evidential value, and including the modest headstone over the grave of Gilbert White and the War Memorial, designed by William Douglas Caroe, both Grade II listed.

4.52 The old Vicarage stands to the west of the Church. It too is built of malmstone, ashlar in this case, and dates to the mid-19th century.

4.53 Dwellings around the green include The Plestor (Figure 18), East & West Plestor Cottage (Figure 17) and Plestor House (Figure 19).



Figure 15 - The grave of Gilbert White, the war memorial and surviving traditional floorscape

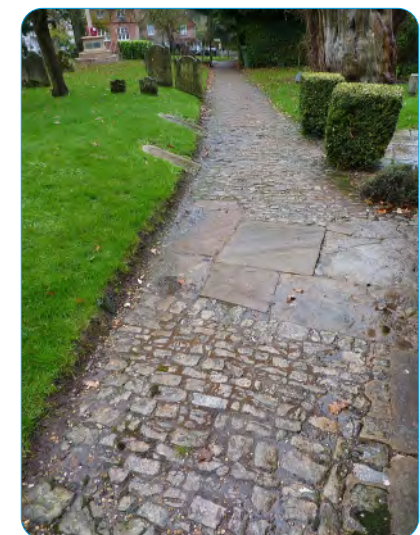
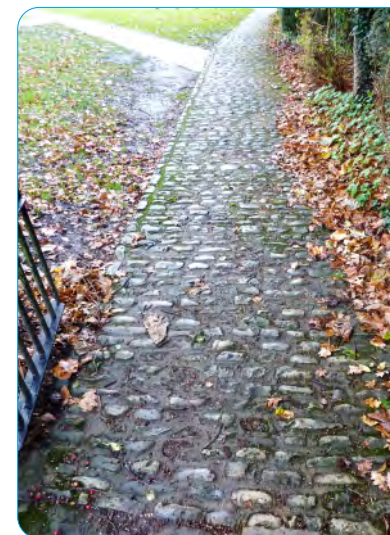




Figure 16: The Parish Church of St Mary today, and as illustrated by S.H. Grimm in the 1780s, and the old Vicarage built in about 1845.



Figure 17 - East and West Plestor Cottage

Recorded in its list description as:

Row of 3 cottages, now 2 dwellings. Mid C18. Painted brick walls in Flemish bond, 1st floor band, cambered ground-floor openings, plinth. Tiled roof 1/2 hipped at the west end (with exposed frame in the gable), brick dentil eaves. Front (north-west) of 2 storeys, 4 windows. Casements. 3 plain doorways, one (west Plestor Cottage) with a 6-panelled door beneath a cornice on brackets. The end walls are of malmstone, with brick quoins.



Figure 18 - The Plestor - House and shop.

Recorded in its list description as:

Early and mid C19. Ashlar malmstone, with rendering at the west side (which has lower windows), plinth. Plain slate roof. Front (south-east) of two storeys, 1.2 upper windows. Victorian sashes, of three lights to the west side ground floor. Shop front with Doric Order of four panelled pilasters, two windows with vertical bars, central entrance with fanlight and double half-glazed doors. Rear extension of two storeys and attic projects at the west side (with gable to the roadway) with tile-hung upper walls and rendered lower walls, casements and a ground-floor Victorian sash.



Figure 19 - Plestor House

Recorded in its list description as:

Elevation to The Plestor. House. Late C18, with renovation and alterations of c 1900. Ashlar malmstone walls, with brick quoins, 1st floor band, rubbed flat arches, plinth (broken in the centre). Roof 1/2 hipped at the north end, hipped at the south, brick dentil eaves. The front (north-west) is 2 storeys, 4 windows. Sashes in exposed frames, one in the former doorway.

The south west elevation to the High Street (c1900) is symmetrical, of 2 storeys, 3 widely spaced windows; roughly-coursed malmstone walls with brick quoins, 1st floor cill band, rubbed flat arches, plinth. Sashes in exposed frames. Wide c1900 doorway, with a recess beneath a cornice, containing a window each side of the 9-panelled door; above 3 steps (with curved fronts in the centre).

CHARACTER AREA 2 - The High Street

The key Characteristics of The High Street include:

- The main road in the village, following the dissolution of the Priory.
- A very busy through route linking Petersfield and Alton.
- Relatively narrow, single carriage way.
- Lined with properties that are either back of pavement or behind shallow front gardens.
- Includes a range of important historic buildings, many of them listed.
- Only limited breaks in the built frontage.
- Collectively these features create a strong sense of enclosure.
- Mostly residential but also includes the village shop and café, the village pub, the village hall and The Wakes Museum.

4.54 Along with The Plestor, the High Street constitutes the bulk of the historic village. It became the main street in the village after the dissolution of the Priory resulted in the decline in significance of the previously dominant east-west route (known as the Via Canonorum).

4.55 High Street has a strongly defined character. The relative narrowness of the road, the close relationship of the buildings lining it with the pavements, and the relatively limited number of breaks in the building line all contribute to a strong sense of enclosure.

4.56 At its northern end, the road swerves around the property known as The Plestor, leaving that building to close off the view (right).

4.57 In this stretch of road there are several listed buildings plus other significant buildings, including the Village Hall (Figure 22). It is the location of two historic pubs in the village, The Selborne Arms (Figure 20) and The Queens Hotel (Figure 21).

4.58 Gaps between the frontage in the central part of High Street offer glimpses of The Hanger.





Figure 20: The Selborne Arms:

The pub dates to the 18th century. The main building has two other elements attached; a single-storey former stables on its south side and an older range built of malmstone and tiles behind. Grade II listed.



Figure 21: The Queens

The building stands in a prominent position on the High Street and makes a positive contribution to the character of the conservation area.

Figure 22: The Village Hall

Another prominent public building on the High Street is the Village Hall, a single storey brick and tile building in an Arts-and-Crafts style.



4.59 At the northern end, close to The Plestor stands The Wakes, famous as the home of the naturalist Gilbert White (1720-1793) and illustrated in Figure 23.

4.60 The evolution of this complex group of buildings is explored in some detail in a paper published in 1983 by Gwyn Meirion-Jones. His analysis of the evolution of its plan and elevations is reproduced in Figure 24. It originated as a three-bay timber-framed structure comprising hall, parlour and service rooms, which Meirion-Jones dated to c.1500 based on the evidence of the roof structure.

4.61 As a group, The Wakes illustrates a range of building materials found in the village, including malmstone, bricks, tiles (on the roof and hanging on elevations), timber joinery, and some traditional floorscape. Timber-framing is apparently missing, although some may survive from the original building, which is now rendered on the front elevation.

4.62 It was this house that the White family first occupied from 1729, when John White, Gilbert's father, and his family moved in. The house saw additions and alterations in the 18th, 19th, and 20th centuries, reaching its current form in about 1910. Today the building is Grade I listed and serves as a museum of Gilbert White and the Oates family.

4.63 To the west of the house, and extending to the chalk hanger, is Gilbert's garden, itself listed on the Register of Parks and Gardens at Grade II* and forming a separate character area.

4.64 Other listed buildings associated with the Wakes includes a brewhouse, built by Gilbert White in the mid-18th century (Figure 23), and a cottage and stables dating to the late 18th or early 19th century.

4.66 A Heritage Statement submitted as part of a Listed Building

Consent application SDNP/15/06461/LIS (created by HCC Property Services for the Trustees of the Museum) includes a coloured phase-plan of the group and this is reproduced in Figure 25.

4.67 There seems to be a discrepancy between the two analyses regarding the date of the earliest element, with Meirion-Jones describing it as 'probably early sixteenth century' and the Heritage Statement plan annotating it as 1611; the latter is based on dendrochronological dating of roof timbers.

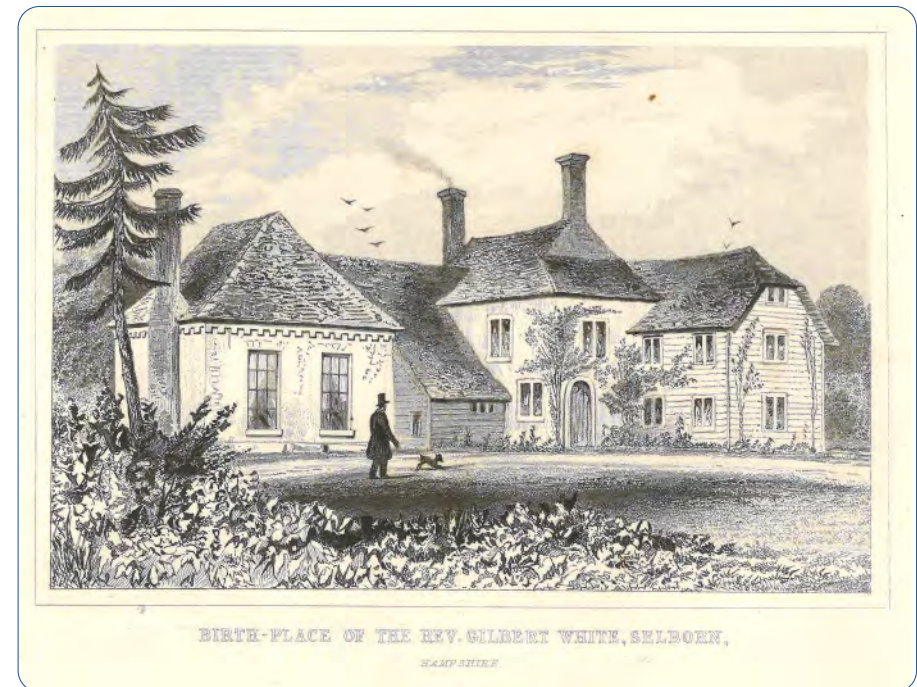




Figure 23: The Wakes,

Elevations onto High Street (above left) and the garden (above right).

The brewhouse (below left), and a stable range (below right).



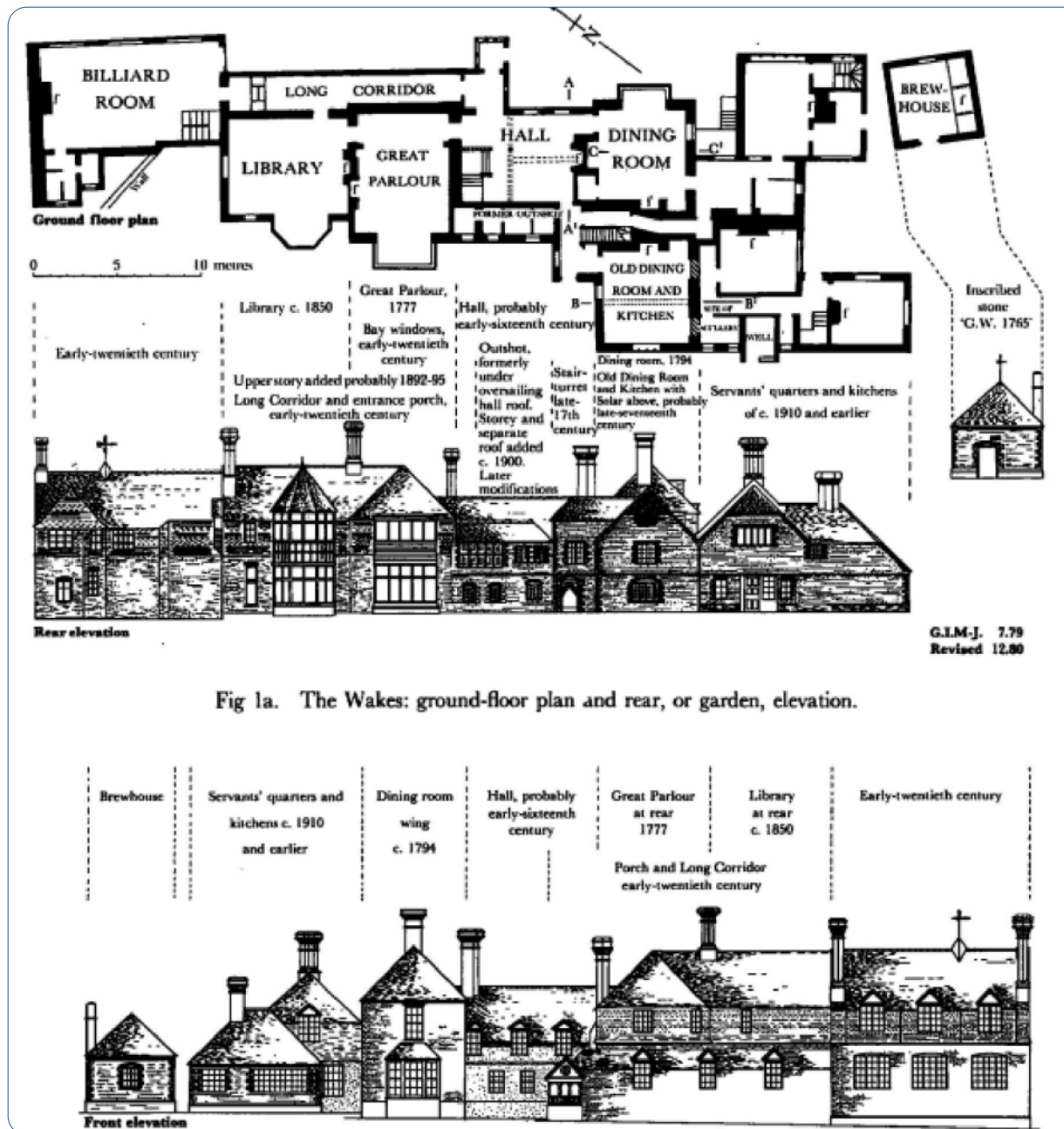


Figure 24: An architectural analysis of The Wakes.

(source: Gwyn Meirion-Jones, "The Wakes, Selborne: An Architectural Study", Proc. Hampsh. Field Club Archaeol. Soc. 39, 1983, 145 - 169)

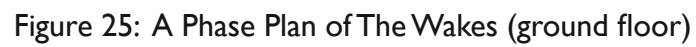




Figure 26: Buildings on High Street

High Street has a strongly defined character, lined predominantly with houses facing onto the road which are frequently set behind shallow front gardens.

Narrow gaps between frontages in the central part of High Street offer glimpses of The Hanger. The buildings present a range of architectural styles within a general traditional idiom and scale.





Figure 27: More buildings on High Street



Figure 28: Old postcards give a sense of High Street before the impact of the car on the village.



CHARACTER AREA 2A - The Garden to The Wakes

The key Characteristics of the garden at The Wakes.

- Created by Gilbert White and evolved during his lifetime.
- Covers a total of 18 ha, of which 0.5 ha is ornamental garden, 9ha is woodland, and the rest is parkland.
- A programme of reconstruction of White's garden has been underway since 1995.
- Formal elements of the garden include a ha-ha, a sundial, and a small timber alcove (reconstructed in 1998).
- The 'Great Oak' planted in 1730 also remains.
- The registered areas includes the zig-zag path, cut by White's brother in 1752, and the more gentle Bostal route, cut in 1780 by White himself.

4.68 Behind the High Street is the garden created by Gilbert White, which is now a Grade II* entry on the Register of Parks and Garden. The extent of this designation is shown by Figure 29.

4.69 The area was not included in the original identification of character areas but, given that it is a significant heritage asset, with a strong character, this seems anomalous. It has now, therefore, been added to the character areas and designated as Area 2a, which reflects its intimate connection with The Wakes, on the one hand, but its stark difference with the rest of Area 2, on the other.

4.70 The garden was added to the Register of Parks and Gardens on 31st May 1984 at Grade II* and the list entry includes a very full description of the garden; see <https://historicengland.org.uk/listing/the-list/list-entry/1000871?section=official-list-entry.31>

4.71 The site is 18 hectares in size, which includes half a hectare of ornamental gardens and 9 hectares of parkland, with the rest being wooded. In terms of topography, to the south-west of the house, the gardens and parkland extend about 350m on fairly level ground towards the foot of Selborne Hanger which rises precipitously to form a high wooded scarp. To the south-east of the house, the land rises more gently.

4.72 The grounds are bounded to the north and north-east sides by village buildings on Gracious Street and the High Street (B3006). To the east and west, hedgerows enclose the parkland from pastureland, with a public footpath forming the western boundary. The site is surrounded by well-wooded farmland and, to the south, the wooded upper slope of the Hanger and Selborne Common.

4.73 The gardens that we see today are the results of an on-going restoration programme that began in 1995, using the evidence of White's notes and records to ensure faithfulness. The garden takes some of the ideas of the English Landscape movement, which influenced many of the gardens around Great Houses, whilst being a more modest endeavour reflecting the status and budget of its creator. It is as an example of a middle rank garden, as well as its connection with Gilbert White, that gives The Wakes its significance.

4.74 The ornamental gardens, which actually included areas for production, is divided into a number of activities. These include the Six Quarters, six large flower beds surrounded by walls and hedges, the Herb Garden, the Naturalists Garden, and the Meadow, as well as a kitchen garden, orchards, apiary and hotbeds.

4.75 The principal area of parkland, the Great Mead, lies immediately to the south; this is laid to pasture and contains occasional scattered trees.

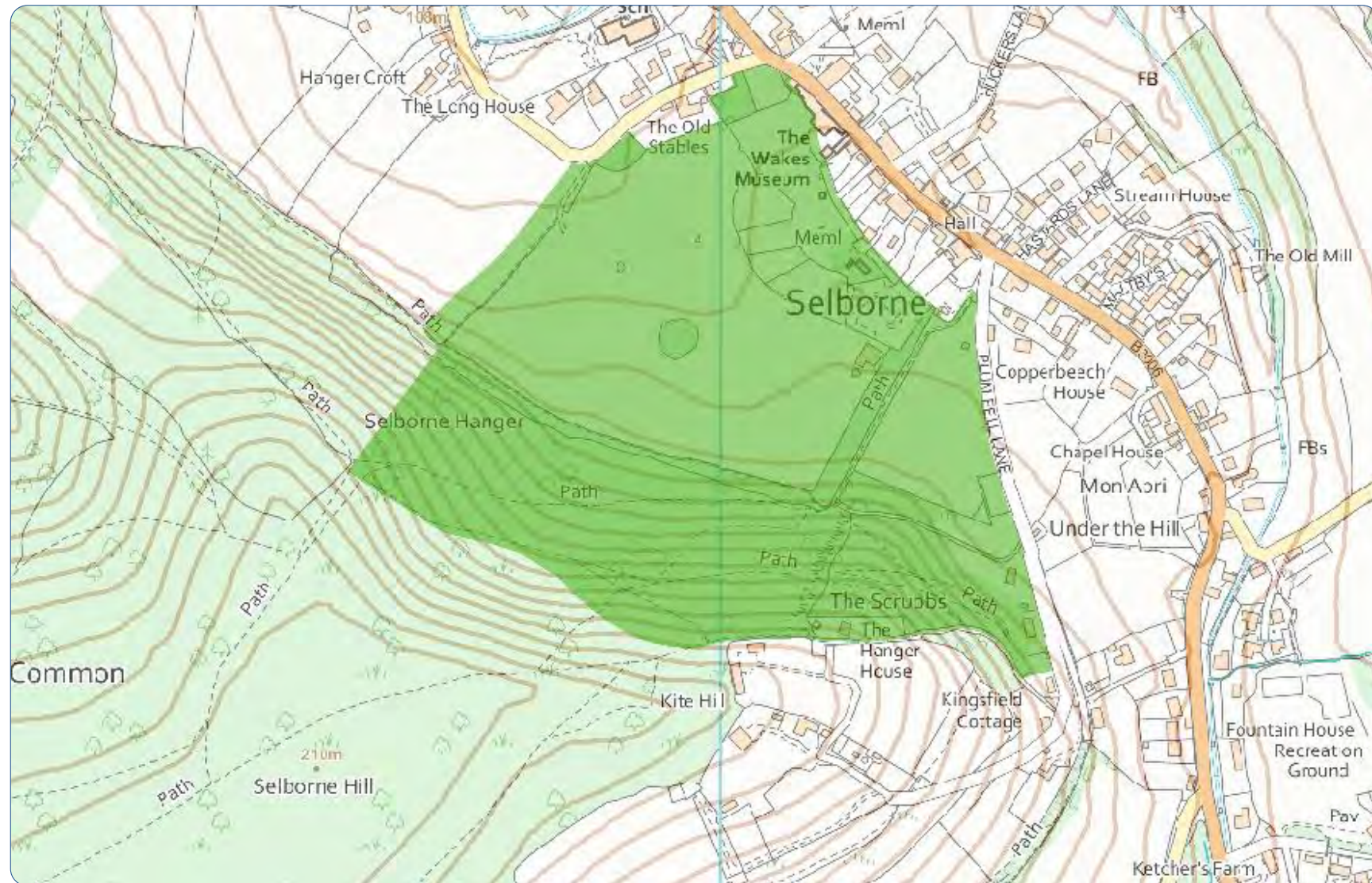


Figure 29: The extent of the Registered Garden behind The Wakes.



Figure 30: Various views of The Wakes Garden



CHARACTER AREA 3 - Gracious Street

The key Characteristics of Gracious Street include:

- Narrow & twisting lane, very rural in character, and very quiet in comparison with the High Street.
- Generally lacking footpaths.
- Groups of historic cottages, in a frequently dispersed manner, and with significant gaps between. A high proportion of these houses are listed, at Grade II.
- Most of the dwellings are two-storey in height, though some of the upper floors occupy the roof space, under thatch.
- Many are ascribed to the Seventeenth Century, though it is very possible that earlier fabric may survive.
- Fishers Building, which played a prominent role in the history of the village.

4.76 Gracious Street now runs off High Street, almost opposite The Plestor, and heads in a north-westerly direction.

4.77 However, in medieval times it continued eastwards through the churchyard and into the glebelands to the north east where it can be seen as a hollow-way veering eastwards to join the Via Canonorum, the road from Selborne to the Augustinian Selborne Priory.

4.78 There are two clusters of buildings along the lane, which otherwise has the character of a very rural lane heading out into the countryside.

4.79 The buildings are mostly traditional and fairly modest cottages built using the range of vernacular materials typical of the village.

4.80 As the street leaves High Street is a group of cottages, including those illustrated in Figure 31. Two thatched cottages, Old Thatch and Deep Thatch are Grade II listed buildings of 17th century origin whilst Bells Cottage was built of Malmstone in 1845.

4.81 Further along Gracious Street is a second cluster of building, stretching from Wheelwrights in the south to Fishers Buildings in the north (Figures 32 & 33).

4.82 Fishers Buildings form a small complex of dwellings of assorted date, dating from the 17th Century onward. They have a notable place in the history of the village as the scene of a riotous assembly and destruction in 1830, when they were functioning as the village workhouse.

4.83 This event was part of a wider uprising in 1830 by agricultural workers in southern and eastern England in protest of agricultural mechanisation and harsh working conditions, known as The Swing Riots. Workhouses were one of the main targets of the protests.

4.84 The land to the north-east of Gracious Street was occupied by the monastic grange of the former Priory. Following dissolution, this became a conventional farmhouse and steading though the original buildings seem to have all been replaced.

4.85 Sadly, the Tithe Barn was destroyed by fire in the 1950s. The oldest building currently on the site, constructed in malmstone, is still called The Grange but only dates to the Seventeenth Century. Most of the other buildings are recent domestic conversions of agricultural structures or are entirely new-built.

4.86 A sunken track, Cow Lane, lined to both sides with mature trees, runs east from the former Grange beside Burland's Field. It is believed to have directly linked the grange with the former priory and is an important historic feature.



Figure 31: Gracious Street close to its junction with High Street.

There are a number of attractive buildings, of various dates but all 'traditional' in style on Gracious Street close to its junction with High Street.

Clockwise, from top left: Old Thatch; Bellevue, Park View, and Bells Cottage.





Figure 32: Buildings on the central section of Gracious Street.
(Clockwise, from top left) Trimmings; Wheelwrights Cottage, Nos 1,2,3, and Jasmine Cottage; The Grange; Seale View Cottage & Seale Cottage.



Figure 33: Fishers Buildings

Important in this history of the village as it formed the village poor house in the 19th century, when it was the site of a 'swing riot' in 1830

The group now forms a number of cottages, which originated with a timber-framed house, and which extends around three sides of a yard. 17th, mainly late 18th, and early 19th centuries in construction

It is built of materials which are very typical of the village, including malmstone ashlar, some galletting, brick quoins and window dressings, and clay tiles.

The courtyard elevations have exposed framing to the Lodge and the south side of Corner, and there is a staircase block fitted into the south-east angle.



CHARACTER AREA 4 - Huckers Lane

The key Characteristics of Huckers Lane include:

- Narrow & twisting lane, very rural in character, and very quiet in comparison with the High Street.
- Generally lacking footpaths.
- Three listed buildings, Dowlings, its associated barn, and Dorton.
- Hucker Cottage is an attractive house which is not listed but which makes a positive contribution to the conservation area.

4.87 Huckers Lane runs from a narrow junction with High Street, beginning straight before changing direction into the valley of the Oakhanger Stream, through an intricate pattern of small fields and trees. The track feels deeply rural and unspoiled.

4.88 Huckers Lane has been considered a slight conundrum by archaeologists as it represents a clear diversion (and distraction) from the pilgrim route of the Via Canonorum. It has been postulated that there may have been an early intention to direct travelers off the true path toward the regular row of traders established on High Street, thereby optimising commercial opportunities.



Figure 34 (above): Dorton is two cottages dating to the 18th and early 19th centuries & 1914. It is Grade II listed.

Figure 35 (below): Huckers Cottage,





Figure 36 (left): Dowlings

A Grade II listed cottage dating variously to the 17th, late 18th and 20th centuries.

The centre part has exposed massive framing, bricknogged, on a rubble stone base. The north side has malmstone walls with a high plinth, and the south side is a C20 short extension of stone, with a high plinth.

The tiled roof is half-hipped at the north side and there is a prominent shafted chimney stack.

Figure 37 (right): Small Barn 1.5 metres north of Dowlings.

A Grade II listed building which the list entry describes as being 18th century in date, of four bays, and with a Queen post truss roof.

Based only on an external inspection, it seems to be in need of some attention.



CHARACTER AREA 5 - Under The Hill

The key Characteristics of Under The Hill include:

- The southern end of Gilbert White's "long, straggling street".
- More dispersed settlement pattern compared to the High Street.
- Strong sense of the village dissipating into the countryside.
- Pleasance Cottage effectively marks the exit of the conservation area.
- Traditional buildings spaced out along the road, including Half House, West Bank Cottage, Chapel House, Box Cottage, Sunnycroft, and White House Cottage.
- An apron of field rises to the rear of these houses, which steepens sharply as they ascend to the wooded hanger beyond.
- Important views down over open land to the village.
- Three traditional houses, Nuthatch, Memoriam Cottage and Uphill Cottage are dispersed along the narrow track, Plum Fell Lane, which crosses the hill behind the rising field.
- These properties are particularly generously spaced and scarcely impinge on the overwhelming sense of openness when seen from the main road or longer views.



The apron of fields rises up towards the wooded hanger.
From Plum Fell Lane there is an attractive view from an elevated position over the southern end of the village





Figure 38 - Buildings at the southern end of the village, in Character Zone 5: Under The Hill, are more dispersed and are quite varied in nature and historic significance. Most are positive contributors and several are listed buildings.

Box Cottage (below left) is one of the listed buildings (Grade II). It is of 16th century origin and features an exposed timber frame with brick and malmstone infill, plus walls of malmstone to the south side south gable, and rear walls.

The White House (below right) is another listed building, again Grade II. It was identified as 'vulnerable' in the Building at Risk survey and still appears to be in need of some repairs to stop it becoming at risk.



Figure 39: Lassams, as it appears today and in the past.

One of the more significant buildings in this character area, being 17th century in origin and with exposed framing, arch braces, some close studding at the south side outshot, and brick infill (some herringbone).

The cottage was affected by a fire and has seen some significant changes as a result.



The differences between the cottage now and in the past is striking and it is only close examination of the timber-frame in both pictures that demonstrates that they are the same building.

Between the two photographs, the roof structure has been altered, losing the characteristic cat-slide roof on the northern end, gaining four dormers, and with tiles replacing the original long-straw thatch. It has also acquired an additional chimney and porch.

This example illustrates the sort of changes that many of the cottages in the village may have seen.



Figure 40: Buildings on Plum Fell Lane and Adams Lane

including the Grade II listed Nuthatch (above) and Trumpeters (below left), which is an 18th century cottage much extended in the 19th and 20th centuries.

Trumpeters has local historic significance as the home of John Newland, the 'trumpeter' who led the Selborne Workhouse Riot of 1830, when the workhouse was attacked because of increases in Poor Rate and Church tithes.

5. ISSUES & OPPORTUNITIES

5.1 Having considered the positive characteristics of the Conservation Area, it is necessary to look at those less positive aspects which present opportunities for improvement. Three areas of concern can be identified: traffic, development pressure, and harm to historic buildings with the loss of architectural detail.

5.2 The position of the village on the main B3006 road between Alton and Petersfield and the resultant volume of traffic that passes through it, represents the most serious detractor for the village. Up to 10,000 vehicles a day use the road in a commuter traffic tidal flow. This level of traffic, and the speed at which it passes through the village, results in a noisy, noisome, unattractive, and dangerous environment that has a seriously detrimental impact on all the positive qualities of the village. Moreover, it seems unlikely that the volume of traffic will decrease in the foreseeable future.

5.3 This problem is long standing. As early as 1901, the Parish Council expressed concern at the speed of the "motor car" through the village and decided to recommend to the appropriate authority that a limit of 10 mph should be imposed.

5.4 In 1937, Alton Joint Planning Committee prepared a draft planning scheme for the Alton district which included a by-pass round Selborne. This proposal attracted the ire of Lord Selborne and, along with the Vicar, he formed the Selborne Defence League. The Defence League won the day, and the scheme was dropped.

5.5 Traffic volume continued to increase, especially at rush hours, and from the 1960s, a series of "road improvement schemes" have been

undertaken. For example, the corner of The Plestor was knocked down to improve the sight line, the road at the Greatham end of the village by the Lions Mouth was straightened, and in 1983 Stairs Hill road was widened.

5.6 It has been suggested that, while the intention was to make the road safer for traffic and pedestrians, they also made it more attractive to drivers and so increased the traffic and it remains true that such purely highway-led approaches are unlikely to solve the problem, whilst also causing significant harm to the high quality environment which should be one of Selborne's biggest assets.

5.7 More enlightened approaches to dealing with traffic issues have emerged in recent decades. This approach seeks to be a more locally responsive strategy, drawing on the distinctive characteristics of each community, rather than generic highway engineering solutions. Hamilton-Baillie Associates (HBA) is one of the leading exponents of this approach in Britain and it was retained by the Parish Council to consider the issues faced by the village.

5.8 The report "Selborne, Oakhanger, & Blackmoor: Protecting rural quality and safety from growing traffic volumes" was published in August 2014. In it, HBA identified a range of issues in addition to the simple volume of traffic passing through the village. These included:

- High traffic speeds
- Pavements which were too narrow and uncomfortable for pedestrians
- Haphazard parking
- The positioning of carriageway narrowing and courtesy crossings with little reference to pedestrian flows and desire lines.

5.9 To address this situation, a series of small scale interventions were suggested and illustrated for:

- The northern entrance to the village.
- The entrance to the Primary School.
- The junction of High Street and Gracious Street.
- The Plestor.
- The stretch of High Street between the Queens and the Selborne Arms.
- Maltby's.
- The footpath and Well Lane.
- The southern entrance to the village.

5.10 Little or no progress has been made in securing these improvements in the decade since the publication of the report and the problems will almost certainly get worse in the future.

5.11 Selborne is located in a county and region which experience high demand for housing and considerable pressure for development. On two separate occasions over the past ten years concerted attempts have been made to obtain planning permission for significant housing sites within or on the fringe of the conservation area, resulting in appeal dismissals following Public Inquiry.

5.12 One proposal, for the construction of four dwellings on the site of a large bungalow, was granted permission and has been implemented. An allocation for eight new houses at the Southern end of the settlement, beyond the boundaries of the conservation area, is also included in the current South Downs Local Plan.

5.13 There is, however, some possibility that further proposals for housing sites within or within the setting of the conservation area may be

attempted. While all proposals are considered against established policies of the Local Plan and on their individual site characteristics and merits, the high sensitivity of the landscape setting of Selborne and the crucial importance of recognising and protecting the established linear character of the historic settlement must always take precedence.

5.14 Some relatively limited and specific conservation area boundary extensions could be justified to guard against erosion of these essential characteristics.

5.15 The main focus of any boundary alterations is the land to the south of the High Street, lying between the village and the Hanger. The huge significance of the relationship between the village and this area of land has already been discussed and it is also raised in the Village Design Statement, where it is described as a 'green apron'. Parts of this already fall into the conservation area boundary but it would be logical to extend it to encapsulate all of the green apron.

5.16 There is also an anomaly in this part of the boundary. The garden to The Wakes was added to the Register of Parks and Gardens and straddles the conservation area boundary. It is unclear why this issue was not addressed at the time of the last review of the boundary in 1993. As a particularly important heritage asset, it would be appropriate to amend the boundary to follow the boundary of the registered garden. This also has the benefit of drawing the zig-zag steps, another important, albeit non-designated, heritage asset, into the conservation area boundary.

5.17 Another possible boundary extension could be at the northern end of the village, where incorporation of Local Green Space - LGS12 - would reinforce protection of the northern entry to the village.

5.18 The state of the historic building stock is generally good. A survey

of all listed buildings and other historic buildings in conservation areas in the South Downs National Park was undertaken during the winter of 2012-13 to identify those at risk from neglect and decay. At that time no buildings within the conservation area were at risk but two were identified as 'vulnerable'. One has since been renovated, but White House appears to remain vulnerable - and the barn on Huckers Lane may now also seem to fall into this category.

5.19 However, a creeping loss of original fenestration on unlisted houses within the Conservation Area was revealed, possibly driven by a desire to protect roadside rooms from the sound of passing traffic. Loss of original joinery is almost always deleterious to the character of individual buildings as well as the wider character of the Conservation Area and should be avoided wherever possible.

5.20 Changes which affect the character of listed buildings, which would include changes to windows, almost always require Listed Building Consent (LBC) so can be controlled through the planning system. This is not, however, true for unlisted buildings, even when they make an important contribution to the Conservation Area.

5.21 The extent of changes to fenestration on unlisted buildings have been sufficiently obvious to raise a question whether additional controls should be applied, requiring owners of unlisted buildings to seek planning permission for such interventions by the use of an Article 4 Direction.

5.22 Finally, unsightly wires strung on poles along and across roads are a frequently encountered issue in rural settlements and unfortunately Selborne is no exception. The National Park Authority will encourage utility providers to locate these services, as well as roadside junction boxes and other paraphernalia, as unobtrusively as possible to minimise impact on street scenes. Burying them in ducts underground is better still..

6. MANAGING CHANGE

6.1 At the beginning of this document the legal definition of a Conservation Area as an “area of special architectural or historic interest, the character and appearance of which it is desirable to preserve or enhance” was acknowledged.

6.2 Taking this definition as a starting point, it follows that the proper management of a Conservation Area will have as its objectives both the protection of its existing qualities and its enhancement in ways that build upon its special interest. Four broad aims can be defined:

- To ensure that the Heritage Assets (the Conservation Area and its constituent buildings and other historic features) are properly and effectively designated.
- To ensure that the Heritage Assets are in good condition.
- To secure the conservation and enhancement of the character and appearance of the Heritage assets.
- To secure the enhancement of the spaces within and around the Heritage assets.

PROPER DESIGNATION OF THE HERITAGE ASSETS

6.3 In addressing this objective, it is necessary to consider whether:

- There are areas outside the Conservation Area boundary which should be brought into it.
- There are any areas within the current Conservation Area boundary that have seen inappropriate changes erode their quality to the extent that they should be removed from the Conservation Area.

- There are any buildings which should be added to the Statutory List of Buildings of special architectural or historic interest.

6.4 In undertaking this review of the Conservation Area, three possible amendments to the existing boundary have been identified.

6.5 The first would extend the boundary to incorporate all of the Green Apron identified in the Village Design Statement. The second would bring those parts of the registered garden at The Wakes, which are currently excluded, within the boundary.

6.6 The third amendment would see the Local Green Space LGS 12, at the northern entrance to the village brought into the conservation area. This would include the sunken lane known as Cow Lane.

6.7 All the proposed extensions are shown on the Figure 41. No areas to be removed were identified during the appraisal.

6.8 In reviewing the existing unlisted buildings, none were identified as potential candidates for statutory listing, at least from a superficial external inspection.

ACTION 1 – that the boundaries of Selborne Conservation Area be amended to incorporate the areas described above and mapped on Figure 41

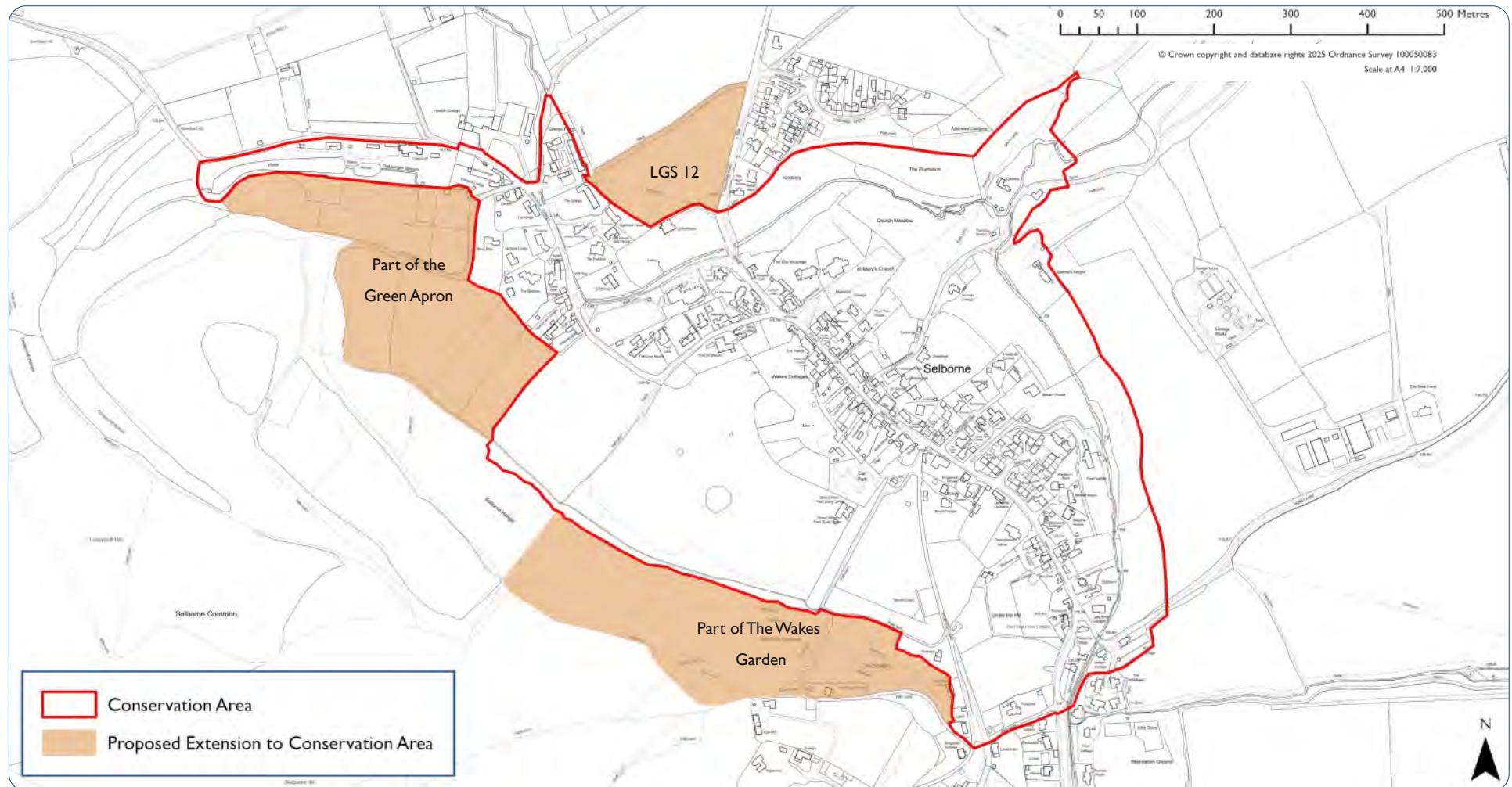


Figure 4I: Proposed Extensions to the boundaries of the Conservation Area

CONDITION OF THE HERITAGE ASSETS

6.9 To meet this objective, it is necessary to identify those buildings or other features of the Conservation Area that are currently in poor condition and to identify a strategy to secure their renovation.

6.10 A 'Buildings at Risk' survey is, as its name suggests, a systematic inspection of buildings, looking at their overall condition and specific areas of decay as well as their status in terms of use or vacancy. It would normally include a photographic record of each building, although this does not usually comprise more than one photograph per building.

6.11 Buildings at Risk surveys are frequently restricted to listed buildings but that commissioned by the National Park Authority in 2012-13 also looked at unlisted buildings within the rural Conservation Areas, allowing some overview for each one. Condition monitoring is an on-going process. This is best achieved at a local level, by the Parish Council, which is likely to have better means of informal access to buildings within the village.

6.12 As reported in paragraph 5.18, the historic building stock in Selborne is generally in good condition but two buildings were identified in the Buildings at Risk survey as vulnerable. One has been renovated, so is no longer vulnerable, but White Cottage still seems to be so. To it may be added the barn on Huckers Lane, which also looks in need of some attention

ACTION 2 – that the existing Buildings at Risk survey for the village commissioned by the National Park Authority be enhanced with more photographs to form as comprehensive as possible an overview of the condition of the historic environment within Selborne.

ACTION 3 – that the National Park Authority seeks to secure repair of

White House, and the barn on Hucker Lane by working in co-operation with the owners.

CONSERVATION & ENHANCEMENT OF THE CHARACTER & APPEARANCE OF THE HERITAGE ASSETS

6.13 Protection of existing quality will be achieved through careful application of the planning system in general and the Development Management process in particular. One way in which this can be facilitated is by the provision of pre-application advice to householders, architects and developers to achieve a high quality of design.

6.14 The National Park Authority has a system for the provision of such advice, from the Conservation Officer, Design Officer, and a Design Review Panel, which is explained on its website. [In practice, the development management service for Selborne is currently (2024) delivered by East Hampshire District Council, acting as agents for the South Downs National Park Authority, and any requests for pre-application advice should be directed in the first instance to the planning team at that Council.]

6.15 There is also a range of published advice and guidance which should inform the design of any proposed development within the Conservation Area. The South Downs National Park Authority has its own Design Guide, which can be found at https://www.southdowns.gov.uk/wp-content/uploads/2022/08/SD_Design_2022_23-web-legible.pdf

6.16 More specific to Selborne are the Design Guidelines set out in the Village Design Statement (VDS), which cover Landscape Setting, Views and

Visibility, Woodland and Trees & Biodiversity, Roads, Streets, Lanes and Paths, and Settlement Pattern and Buildings. Although the VDS covers a wider area than the conservation area, many of the guidelines are relevant and appropriate to it.

6.17 The National Park Authority's archaeological advisor for Selborne is Hampshire County Council. 'Archaeology Notification Areas' have been identified within the historic village and these are shown on Figure 42. These areas should also be considered during pre-application discussions.

ADVICE -that anyone designing development of any form which affects Selborne Conservation Area or its setting should have due regard to the advice and guidelines included in the South Downs National Park Design Guide and the Village Design Statement.

ADVICE – that anyone considering development of any form which affects Selborne Conservation Area or its setting should seek pre-application advice from East Hampshire District Council or, if advised, the National Park Authority before submitting an application and, ideally, before starting any design work.

ADVICE – that anyone considering development of any form which falls within the Archaeological Notification Areas should seek pre-application advice from the National Park Authority's archaeological advisor, Hampshire County Council, before submitting an application and, ideally, before starting any design work.

6.18 Once an application has been received, it will be assessed against a range of national and local planning policies. At present these include the Planning (Listed Buildings and Conservation Areas) Act 1990, the current National Planning Policy Framework, the Purposes and Duty of the National Park, the relevant Local Plan, and conservation best practice

(including this document).

6.19 Whilst discussing proposals with applicants, both at pre-application stage and in the course of determination, opportunities may arise to achieve improvements both to the proposal itself and its contribution to the wider character of the Conservation Area. These might not originally form part of the proposal. The Local Planning Authority will seek to maximise these opportunities as far as possible.

ACTION 4 – that Planning and Listed Building Consent applications be determined in accordance with all relevant legislation and guidance, with any opportunities to secure improvements during that process being secured as far as possible

6.20 The special character of any Conservation Area can be degraded through the loss of architectural features and traditional materials, particularly roofing materials. Individually, these changes may be relatively minor but taken collectively they can represent a real threat to the special character.

6.21 This problem can be addressed in two ways. One would be to bring those minor works within the ambit of the planning system using a measure called an Article 4 Direction, which removes 'permitted development rights' from specific domestic properties. The other, complementary, way would be to encourage the reinstatement of architectural features and traditional materials with a grant scheme targeted at such works.

6.22 In the case of windows, there appears to be an emerging problem of this nature in Selborne. It must be acknowledged that the provision of a grant budget is unlikely in the current circumstances and for the foreseeable future and these factors inform the Action below. Nevertheless,

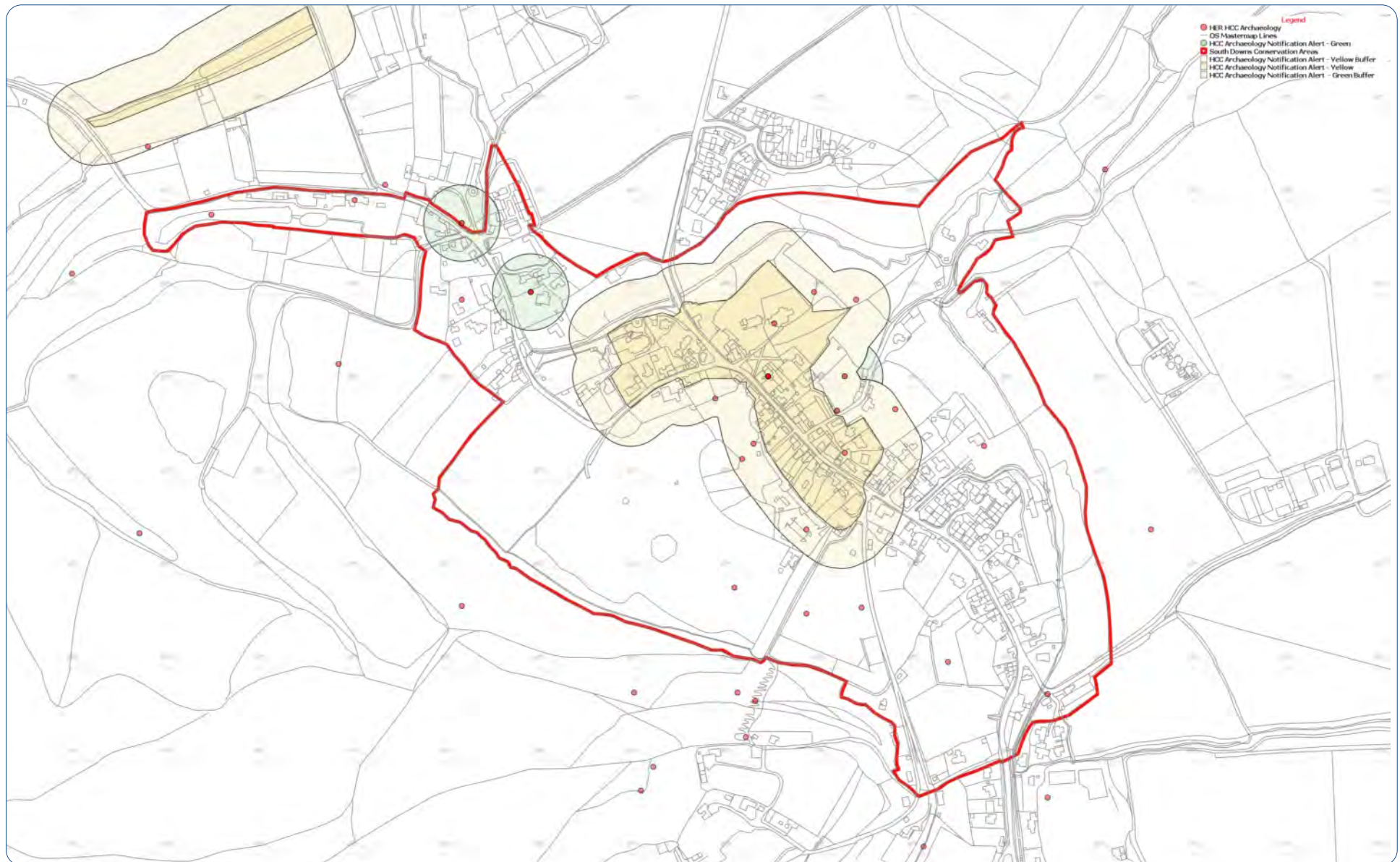


Figure 42 - 'Archaeological Notification Areas', as defined by Hampshire County Council within the Conservation Area

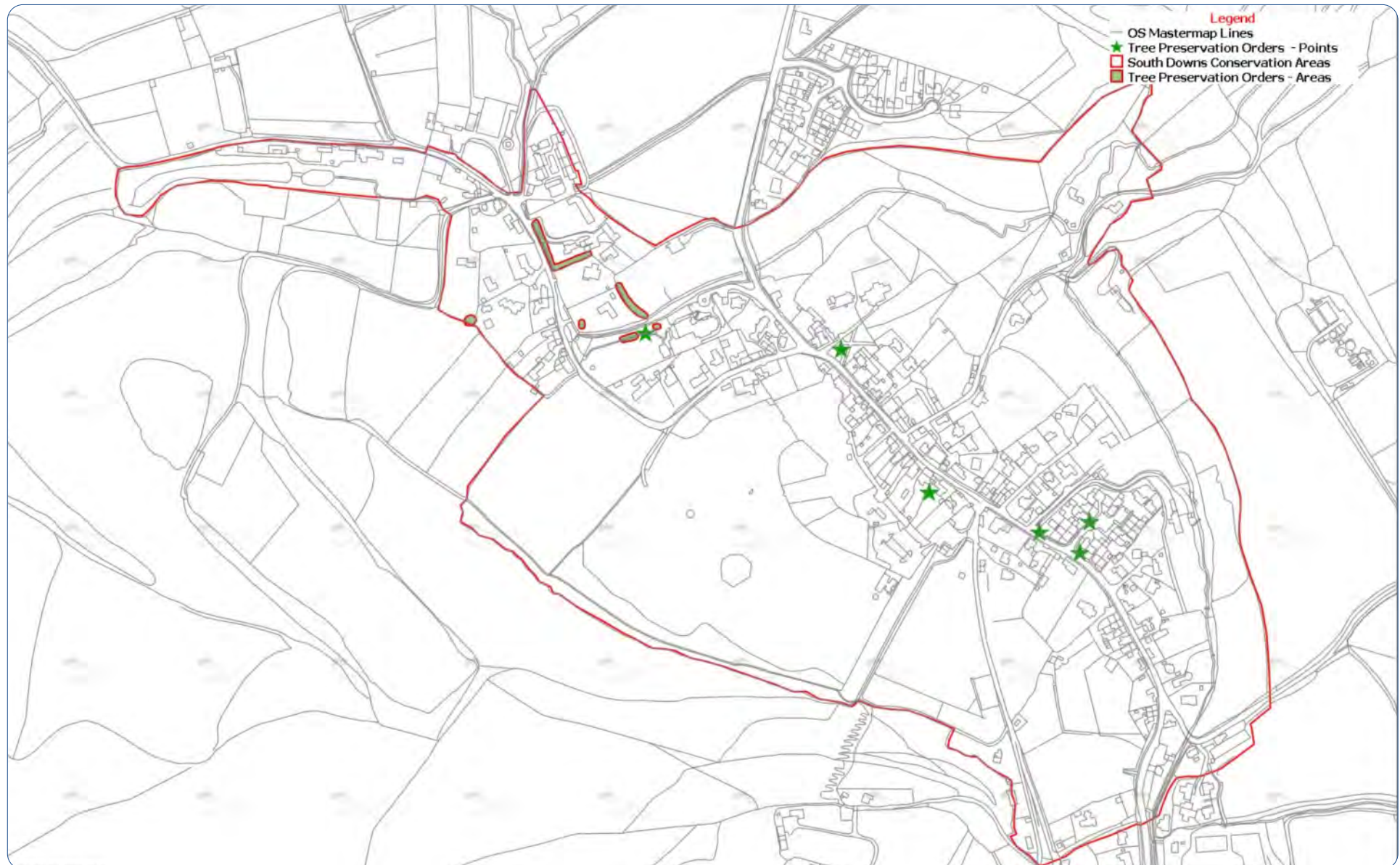


Figure 43: - Tree Preservation Orders, including Point Orders, which cover an individual tree, and Area Orders, which cover a group of trees in the Conservation Area

it is important that the historic building stock should be monitored so that an appearance of an accelerating problem is identified at an early stage. In reality, this means everyone, National Park and District Authority officers and members, Parish Councillors and the community, keeping an eye on what is happening.

ACTION 5– that the loss of architectural features and traditional materials be monitored by all parties and for the National Park Authority to consider making an Article 4 Direction, in consultation with the community, should it emerge as a problem adversely affecting the special character of Selborne Conservation Area.

6.23 Trees make an important contribution to the character and quality of an area. Some trees, either individual specimens or groups of trees, can be protected with a Tree Preservation Order (TPO). Figure 43 shows the TPOs with the conservation area. Permission is required for works to a TPO'd tree

6.24 Trees which are within a conservation area but not covered by a TPO also have a degree of protection. In this case, six weeks notice of an intention to carry out many types of work must be given to the Local Planning Authority. This is to allow the application of a TPO to the affected trees if deemed appropriate.

6.25 More information on how to apply for the necessary permission or make the notification required can be found on the National Park Authority's website at <https://www.southdowns.gov.uk/landscape-design-conservation/trees/>

ACTION 6 – that the amenity value contribution of any trees to the conservation area is properly assessed when permission is sought for works to a TPO'd tree or notification given of works to a non-TPO'd tree in the conservation area

ENHANCEMENT OF THE SPACES IN THE CONSERVATION AREA

6.26 Conservation Area designation is a response to the qualities of the settlement as a whole and it is important to recognise that the spaces between the buildings are a significant component in this.

6.27 Nevertheless, significant improvements to that quality can be achieved by pro-active work in the public realm. Although it remains difficult to secure finance for such projects, it can sometimes be possible to put together a funding package from a number of sources.

6.28 In the case of Selborne, addressing the impact of the through-traffic is by far the most significant opportunity to improve the attractiveness of the village environment whilst also improving safety.

6.29 The Hamilton-Baillie report shows one way of achieving this outcome but there may be others which are more feasible in the medium term.

ACTION 7 – that the National Park Authority seeks in principle and in association with other partners, to secure the implementation of a scheme of public realm enhancement and traffic management in Selborne, based on *Roads in the South Downs*.

6.30 Other less significant but still worthwhile identified improvements would be the undergrounding of the overhead cables through the village and the replacement of the modern street nameplates with something of higher quality, attached to walls wherever possible.

ACTION 8 – that the National Park Authority supports, in principle and in

association with other partners, the undergrounding of overhead wires and the replacement of modern street name plates with signs of a more traditional appearance, attached to walls wherever possible.

SUSTAINABILITY & THE HISTORIC ENVIRONMENT

6.31 To help reduce the effects of climate change, the UK government is trying to reduce the country's use of fossil fuels and to reduce carbon dioxide emissions. Historic buildings are not exempt from the pressure to reduce carbon dioxide emissions, and the National Park Authority recognises that owners of historic properties want to improve their buildings and make them more energy efficient.

6.32 Historic buildings, by which we mean buildings of traditional construction (largely built before 1900), can make their own contribution to the climate change agenda. However, it is important to remember that they perform differently to modern buildings and need to breathe. Modern impermeable products can reduce a building's ability to breathe and can trap moisture, causing lasting harm to historic fabric, long-term maintenance problems, and health problems for the residents. Owners need to understand how the work that is proposed impacts on the building in both the short and the long term and to get professional advice.

6.33 Ill-informed retrofit, however well intentioned, which is not based on that sound understanding of a building's morphology, can be harmful to the character of the building and make it less efficient in terms of its thermal performance.

6.34 As every building is different, there is no standard solution for dealing with them all. A 'whole house approach' should be taken when

assessing the building performance and any potential retrofit measures. Historic England's How to Improve Energy Efficiency guidance provides more information

6.35 Some tips for making a listed building or building in a conservation area more energy efficient. (Works may require listed building consent and or planning permission):

- Draught-proofing and Insulation: Older homes often have gaps around windows, doors, floorboards and the loft. Insulation can help improve the energy efficiency of an older home, subject to the method of installation and remembering that older buildings need to breathe.
- Secondary glazing: Installing secondary glazing could improve insulation and reduce heat loss without altering the appearance of the original windows.
- Upgraded heating system: If a house has an old or inefficient boiler or heating system, consideration should be given to upgrading it to a modern, energy-efficient alternative such as a condensing boiler or biomass boiler. Installation of thermostatic radiator valves (TRVs) and a smart thermostat to better control the temperature in your home and insulate hot water pipes and tanks to reduce heat loss may also help.
- Energy-efficient lighting: Consider replacing traditional incandescent bulbs with energy-efficient LED or CFL bulbs, which consume less energy and have a longer lifespan.
- Solar panels: If the building is suitable and Listed Building Consent can be obtained from the local planning authority, consideration should be given to installing solar panels to generate renewable energy and reduce reliance on fossil fuels.
- Ventilation: Make sure that there's adequate ventilation to avoid dampness and condensation issues, especially if insulation or draught-proofing measures have been installed
- Behaviour changes: Adopt energy-saving habits, such as turning off lights

when not in use, using energy-efficient appliances and the use of a thermostat

- Professional advice: seek advice from conservation architect, conservation building surveyor or heritage energy efficiency expert to assess the property and provide advice on the best ways to improve its energy efficiency while preserving its historic character.

6.36 Old windows are usually durable, functional and repairable. They make an important contribution to the character of historic buildings and conservation areas. There are many ways in which windows can be improved that are not only sensitive to their historic context, but also much more effective in carbon, energy and cost terms, than wholesale replacement. Some windows may be of lesser significance, or even none, as might be the case if they are in later extensions, for example. Where modifications to historic windows are being considered, the first step is to assess the significance of these features and whether they can be repaired/ beyond repair. If truly beyond repair, they should be replaced with accurate copies, like for like.

6.37 Secondary glazing involves installing a 'secondary', fully independent internal window on the internal side of your existing primary window. Installing secondary glazing is a low-risk intervention that can deliver long-term energy and carbon savings.

6.38 Slim-profile double-glazed units, by which we mean sealed units which are no more than 18mm in thickness, can be used in certain circumstances including (1) the installation of new windows of a design more appropriate to the historic character of the building where the original windows have been replaced in the past, and (2) Installation into historic frames, where the historic glass has been lost and where the traditional joinery (including glazing bars) can accommodate them without alteration. The sealant and spacer should match the colour finish of the

frames to have less visual impact.

6.39 Solar panels on listed buildings or curtilage structures will require listed building consent and may need planning permission. When considering Solar Panels on a listed building, assess the following:

- The visual impact of the solar panels on the building's character and appearance.
- Can they be located elsewhere; outbuildings etc.
- The potential damage or alteration to the historic fabric of the building during installation.
- The reversibility of the installation (i.e. whether it can be removed without causing damage to the buildings fabric).
- The contribution of the solar panels to the building's sustainability and energy efficiency.

Listed building consent will be required to install solar panels on a listed building or a curtilage listed structure.

6.40 Solar panels in conservation area can affect the character or appearance. When assessing the impact of solar panels in a conservation area, the following should be considered:

- In some cases, planning permission may be needed for solar panel installation in a conservation area.
- The visual impact of the solar panels on the conservation area will be considered by the authorities who will assess whether the solar panels would preserve or enhance the character or appearance of the area.
- Roof-mounted solar panels are more likely to be permitted in conservation areas if they're not visible from the streets or public areas, and if they don't detract from the character or appearance of the building or the area.

- Ground-mounted solar panels can have a more significant visual impact on the surrounding area.
- Seek professional advice from a renewable energy installer before proceeding with a solar panel installation.

6.41 Insulation to historic buildings and buildings in a conservation can impact on the character, appearance and special fabric and features. The impact of installing certain types of insulation needs to be assessed for harm and the advice of a professional heritage consultant should be sought. Works can require listed building consent and or planning permission.

6.42 Loft insulation should be acceptable subject to the significance of the loft, accessibility and the breathable product used with a method that is removable without harm to the fabric or ecology, such as bats.

6.43 Floor insulation will depend on the type of flooring. Suspended flooring, subject to the impact of works for access to the cavity, can accommodated insulation. Solid flooring would need to be assessed for significance, if it can be covered, then a suitable breathable system would be advised, subject to impact on the existing features and fabric, as the increase in levels may impact the internal structure or historic features of the building.

6.44 Hopefully, this short section will have given some insight into this complex subject. In the case of listed buildings, almost all forms of retrofit are likely to require Listed Building Consent and / or Planning Permission. Once you have assessed the works proposed with a heritage professional and have a proposal, the Authority could provide pre-application advice.

6.45 Sources of further information:

- The Sustainable Traditional Building Alliance (<https://www.responsible->

[retrofit.org/](https://www.responsible-retrofit.org/greenwheel/)). Its 'Responsible Retrofit Guidance Wheel' is an important tool for assessing the potential impacts of any technology on a specific building (<https://www.responsible-retrofit.org/greenwheel/>).

- The Society for the Protection of Ancient Buildings (SPAB – <https://www.spab.org.uk/>). It too offers both advice literature and a free Technical Phone Line (<https://www.spab.org.uk/advice/>).
- Historic England offers an extensive range of guidance literature, both as guidance notes and as web pages. The following are particularly useful:

- * Advice Note 18: Adapting Historic Buildings for Energy and Carbon Efficiency
- * Advice Note 12 - Statements of Heritage Significance: Analysing Significance in Heritage Assets
- * Traditional Windows; their care, repair and upgrading.
- * A whole range of useful web pages can be accessed via the landing page at <https://historicengland.org.uk/advice/technical-advice/retrofit-and-energy-efficiency-in-historic-buildings/>

RESPONSIBLE CONSERVATION IS A PARTNERSHIP

6.46 This document has been prepared by the National Park Authority as the Local Planning Authority for Selborne. However, it is very important to stress, and for other parties to understand, that effective management of any Conservation Area is the responsibility of all organisations and all parties who do things which affect the character of the area.

6.47 Section 11A(2) of the National Parks and Access to the Countryside Act 1949 sets out a wide range of bodies to which the

National Park duties apply.

6.48 At a local level, this includes the residents of the village and the Parish Council. Slightly more removed, it means East Hampshire Council, Hampshire County Council as the Local Highway Authority and in its other activities, and all those Statutory Undertakers which undertake works in the public realm.

ANNEX - LISTED BUILDINGS

ADAMS LANE

Trumpeters

House. Circa early C18; extended in the C19 and C20. Stone rubble with red brick window dressings. Thatched roof with gabled and hipped ends. Red brick gable-end stacks. PLAN: 2- room plan, each room heated from a gable-end fireplace; the two rooms are now one large room and the partitions to what was probably a central cross-passage have been removed. Outshut and C19 extensions at rear, circa early C19 1-bay extension at right [E] end and circa late C19/early C20 outshut on left [W] end. Late C20 outshut built on front of right end. EXTERIOR: 1 storey and attic. 2-window south front, 2 and 3-light casements, attic windows under eyebrow eaves, ground floor left large blocked window with C20 casement inserted, central C20 glazed door; C20 outshut on right. Exposed timber-framing on east end under hipped roof. Thatched roof at rear carried down to low eaves over outshut on left, taller extension at centre and tile roof over small parallel range on right [W]. Single- storey brick outshut on west end with tile lean-to roof. INTERIOR: Partition between two ground floor rooms has been removed, the right hand [E] part has chamfered cross-beam with cyma stops and fireplace reduced by later fireplace; fireplace at left [W] end blocked; both fireplaces had ovens. Original roof structure with collar and tie-beam trusses with clasped purlins and with common-rafter couples and thatching battens intact. NOTE: Trumpeters was the home of John Newland, the 'trumpeter' who led the Selborne Workhouse Riot of 1830, when the workhouse was attacked because of increases in Poor Rate and Church tithes.

FOUNTAIN ROAD

Pleasance Cottage

Cottage. C17, C18, with C20 restoration. Walls of malmstone with brick dressings, the upper part tile hung, the rear having some exposed bricknogged framing. Plain tiled roof. Timber-framed building with later cladding and extension; front (south) of

2 storeys, 3 windows. Casements. Open porch with a gabled roof, on braced posts, and a 1/2-glazed door.

GRACIOUS STREET

Old Thatch

House, formerly 2. C17, with late C18 cladding. Front wall of brickwork in Flemish bond with blue headers, on a plinth of ashlar malmstone, the north side being boarded; the west gable has an exposed timber-frame, bricknogged. Thatched roof 1/2 hipped at the west end, hipped at the east, eyebrow dormers. Front (south) of 1 storey and attic, 3 above 5 windows. Casements. Plain doorway (the adjoining former doorway now a window).

Bells Farm

House. 1845. Coursed malmstone walls with brick quoins, cambered arches to the ground floor; and stepped plinth band. Hipped tiled roof. Symmetrical front (north) of 2 storeys, 3 windows. Casements. Gothic doorway, with Tudor brick arch, moulded doorframe, and 4- panelled door with painted upper panels. Stone plaque inscribed T.B 1845.

Deep Thatch

House. C17, with C18 cladding. Walls of painted brickworks in Flemish bond, with fragments of exposed framing at each side. Thatched roof 1/2 hipped at the west end, hipped at the east, eyebrow dormers; with a central stack having a square and a diagonal flue. House of timber framed origin; front (south) of 1 storey and attic, 3 above 4 windows. Casements. C20 panelled door beneath a gabled thatch hood.

Wheelwrights Cottage

Cottage. C17, with C20 renovation and minor extension. Walls of painted stone rubble, plinth. 1/2 hipped shingled roof, with curved eyebrows to the dormers; central stack. Symmetrical front (north-east) of 1 storey and attic, 2 windows (and a central window replacing a doorway). Casements to the upper windows, sashes in exposed frames to the ground floor. The entrance is in a north-side later single-storeyed extension, which has a slate roof. A stone plaque is inscribed AS TRA 1697.

Nos 1 (Newman Cottage), 2, 3 (Waterman) and Jasmine Cottage.

Row of 4 cottages. Late C18, and 1870. Walls of ashlar malmstone with brick quoins and cambered arches. Plain tiled roof. A terrace of 3 (the 2nd and 3rd now No. 2), with a taller crosswing (No. 3) at the north end, of 1870, with a gable to the front. East elevation: 2 storeys, 3.1 windows. Plain roof. Casements. Boarded doors in plain frames, No. 3 having a C20 gabled brick porch in the centre of its north wall.

Seale View Cottage and Seale Cottage

A pair of houses. Late C18, with late C20 additions at each end. Walls of malmstone ashlar with brick eaves, quoins, cambered arches to the ground floor, and stepped plinth: the lower part of the coupled central doorways has been filled and windows inserted above: the south side outshot is of brickwork. Hipped thatched roof, brought to a low eaves at the south end. Symmetrical front (east) of 2 storeys, 4 windows, with an outshot at the south side containing a doorway, and a 2 storeyed extension at the north side with a window above a doorway. Casements. 2 plain doorways. In the centre of the upper wall is a plaque inscribed STE 1793 Seale View

Trimmings

House. Late C18, with C20 restoration and extension. Walls of painted ashlar malmstone, with brick quoins, 1st floor band, plinth: the ground floor opening being wider restorations, with flat arches and stepped extrados: the extension has painted brick walls. Thatched roof is 1/2 hipped at the south end, hipped at the north and

brought to a low eaves above the single-storeyed extension. Casements. C20 1/2 glazed door beneath a thatched canopy.

The Grange

House. C18, early C19, with C20 alterations and garage extension. Ashlar malmstone walls with brick quoins, Tiled roof ridge at 2 levels, the north end being hipped and the south (higher ridge) 1/2 hipped. Front (west) of 2 storeys, 3.2 above 4.1 windows. C20 casements (2 replacing former doorways) C20 small gabled porch.

Fisher's Buildings (Fisher's Cottage, Fisher's Corner, and Fisher's Lodge)

Group of cottages, originating as a timber-framed house, and extended round 3 sides of a square, and in use as a workhouse in the early C19. C17, mainly late C18, and early C19. Walls of malmstone ashlar (some galletting) with brick quoins, cambered arches to the ground floor, ironstone plinth, most of the Lodge being tile-hung. Plain tiled roof, with a gable at the east side of the Lodge. The outer elevations show 2 storeyed regular facades, the south (Lodge) of 4.1 windows, the east (Corner) 4 windows, and the north (Cottage) 4 windows. Casements. Boarded doors in plain frames. The courtyard elevations have exposed framing to the Lodge and the south side of Corner, bricknogged, and there is a staircase block fitted into the south-east angle. The west side of the Lodge has a small single-storeyed extension, with the hipped roof brought to a low eaves, above brick walls.

HIGH STREET

Box Cottage

Cottage. C16, with C20 restoration. Exposed timber frame with brick (some malmstone) infill, with lower walls of malmstone to the south side and malmstone south gable and rear walls. 1/2 hipped tiled roof with C20 outshot at the rear, front dormer with sloping roof, rear dormer with gable and another with a flat roof. 1 storey and attic, irregular fenestration. Casements. Plain doorway at the rear.

White House

House. c 1700, early C19 with late C19 details. Walls of painted malmstone rubble, with brick dressings, some cambered arches to the ground floor openings. Steep slate roof to the front, 1/2 hipped at ends, with a hipped roof to the rear, of lower pitch and higher eaves. A narrow timber-framed block adjoins the roadway, of 1 storey and attic, 1 above 2 windows, and a taller wider addition at the rear (of the early C19) of 2 storeys. Casements. 2 plain doorways. The north elevation, showing the 2 phases of construction, is exposed to view from the street

Lassams

House. C17, C20. The walls have exposed framing, with arch braces, and some close studding at the south side outshot, with brick infill (some herringbone). 1/2 hipped tiled roof, 4 hipped-roofed dormers. Front (north-east) of 1 storey and attic, 4 above 3 windows. Leaded casements. Shallow traditional porch, with bricknogged timber frame, gabled roof, and boarded door. The northernmost bay is C20, in style.

The Selborne Arms

Public House. C18, and mid C19. Plain walls, 1st floor band and plinth. Symmetrical front (north-east) of 2 storeys and attic, 3 windows, 1/2 hipped tiled roof, catslide at rear. Casements. 6-panelled door in a plain frame, with a cornice. To the south side there extends a single-storeyed range (former stables) forward of the building, with brick walls and a pantile roof; behind it is an older range of malmstone and tiles.

Rose Cottage

Once 2 now 1 dwelling. C17, C18. The wing has walls of malmstone ashlar, with brick quoins and cambered arches, the other walling is brickwork in Flemish bond. Tiled roof, hipped at the south end, 1/2 hipped to the crosswing; shafted stack. Of timber-framed origin, with late C18 cladding of brick and stone, and a north end crosswing of the early C19. Front (south-west) of 2 storeys. 1 storey and attic: 1.2 above 1.3 windows. Casements. 2 plain doorways, one door 1/2 glazed.

Bush House

House and shop (now tearoom). C16, altered C17, refronted early C19, C20 addition. Timber-frame with brick infill, front wall encased in plain render; one gable has exposed framing with close studding filled with brickwork, tiled roof. Late medieval timber-frame of 3 bays and smoke bay (which has C17 massive stack, minor extension at one end and front reclad in early C19, and in front of other end C20 projecting shop. Front 1 1/2 storey, 4 unequal bays. Off-centre plain door. Either side C19 4-pane sash, and over each large gabled dormers built off wallplate. Small light over door. In front of right end projecting single storey shop of simple form with gable over glazed front with doorway. Roof half-tripped, shafted ridge stack to one side of centre

Forge Cottage

Small house. C18, early C19. Painted walls in Flemish bond. Hipped tiled roof. Symmetrical front (west) of 2 storeys, 3 windows (centre filled). Casements. Victorian doorcase with moulded cornice on console brackets, above fluted pilasters, and C20 8-panelled door.

YewTree Cottage & Shop

House and attached shop. C17, late C18, and substantial C20 restoration. Walls of ashlar malmstone with brick quoins and stepped plinth band: the north side has exposed bricknogged framing above a cemented brick lower wall: the north gable has exposed framing with rear outshot of malmstone. 1/2 hipped tiled roof, separate slopes above the dormers, catslide at rear with hipped dormers. A lobby entrance timber framed house, with late C18 cladding and north side extension, and a late C19 lock up shop forward of the south end. Symmetrical front (north-east) of 1 storey and attic, 2 windows (none in the extension). Victorian sashes. 6-panelled door in a plain frame. Above the doorway is a stoneplaque inscribed 1708 AJM. The shop has a gabled front, brick walls, and a Victorian shopfront.

Limes End

Small house. Early C19, with C20 renovation. Ashlar malmstone walls, flat arches.

Hipped tiled roof, with scalloped bands. Symmetrical front (north- east) of 2 storeys, 3 windows. Casements. Boarded door in a plain frame.

Wakes Cottage, No 4

House. c. 1840. The upper walls (from the middle of the upper windows) and gables are tile- hung with scalloped bands, otherwise they are of brickwork in Flemish bond with blue headers, rubbed flat arches, plinth band above a stone base. Tiled roof with front gable at each side, with a parapet between. Symmet- rical front (north-east) of 2 storeys, 3 windows. Tall coupled casements, with Gothic lights: the central window being small with a pointed head. The doorway has a moulded Gothic frame, and 4 panelled door, with a thin lead canopy (the design being the same as that of nearby Bell Cottage, Gracious Street, dated 1845). The side walls are of malmstone ashlar, with brick quoins and plinth. Included for group value

Cobblers Cottage, No 3

Cottage. C17, with late C18 exterior. Walls reclad in roughly coursed malmstone with brick quoins and plinth. Thatched 1/2 hipped roof, with exposed frame in the gables, eyebrow dormers. A lobby-entrance timber-framed house of 3 bays: front (east) of 1 storey and attic, 3 windows. C20 leaded casements. Plain doorway, with 4 panelled door. Inside, there is a massive back to back C17 fireplace with oven, and the old staircase opposite the entrance.

Cottage & stables 10m. South of The Wakes

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Cottage (now a bookshop), with a stable range to the rear. Late C18 and early C19. Walls of Flemish bond, 1st floor band, cambered arches to the ground floor openings, plinth. Tiled roof 1/2 hipped to the south, brick dentil eaves. The 'cottage' abuts the roadway and has a symmetrical elevation (east) of 2 storeys, 3 windows (the centre now blank above a doorway replaced by a window). Casements. Plain door in the north gable. The stables are a single-storeyed irregular block facing the courtyard (north), with a window and doorway, brought forward at each side. Roof hipped at the west end, with lower eaves at each side. Plain features. Included for group value

Brewhouse 5m. South of The Wakes

Brewhouse, now a store. Mid C18. Walls of malmstone ashlar with brick quoins, cambered arches to the openings, and stepped plinth band. Pyramid tiled roof, brick dentil eaves. Built by Gilbert White; a square single-storeyed structure with a window on the east wall and a door on the west (facing the service yard). Casement. Plain door. Above the door is a plaque inscribed GW 1765.

The Lines (Queens Annex)

Store. C18. Walls of ashlar malmstone with brick quoins and stepped plinth band. The coupled openings have metal bars, and there is a casement in the south wall. Hipped tiled roof with hipped dormers (with louvres) at each end, the roof being brought forward as a forecourt canopy, on four posts. Symmetrical front (south-west) of one storey, two windows, with an attic window at each end, Central plain door. Small rear extension and rear door. Two old lime trees stand in front of the building, the survivors of four planted by Gilbert White in 1756 "...to hide the sight of blood and filth from ye windows" (of his house opposite).

The Wakes (inc. Museum Flat & the Flat)

Famous as the home of Gilbert White (1720-1793) the naturalist, and now a museum. The front wall is mainly brickwork of the C19, with C18 Flemish bond to the dining room, while the service wing uses the local style of malmstone ashlar with brick dressings. Complex tiled roof arrangement, with mainly hips to the front (east) and gables to the rear, and an assortment of Tudor chimneys. Of C16 origin as a timber-framed hall (of local type), the building has been extended, to become an irregular group close to the High Street, the various stages of growth and change from the Vernacular house of the early C18 being traceable from the illustrations published in the several editions of 'The Natural History and Antiquities of Selborne. To the south end is a service range, altered from smaller buildings, of 1910. 2 storeys, irregular fenestration. Sashes to the central part (the C18 house) and casements else- where. The entrance is a gabled porch, with an open decorative timber- frame on a base wall. At the rear the C18 house and the service wing have malmstone walls with brick quoins, 1st floor band, some cambered arches, and plinth: casements and traditional doors; the north side is brickwork with tile-hung

upper floors, casements (including 2 large 2 storeyed bays). Interior: the central hall has a low ceiling with C17 beams and a fireplace (insertions into the open structure) and there is a C17 room (study) associated with a staircase tower (altered) at the south west side, the south east side having a room (dining room) of 1794. North of the hall is the Great Parlour built by White in 1777 as a single storeyed large room, and beyond it is the library of c 1850. Parlour and library were given an upper floor c 1880, and a billiard room (also 2 storeyed) was added to the north end in the early C20, with a passageway connection to the hall along the front of the house, which was then given a porch.

Wakes Cottage

House. c. 1840. The upper walls (from the middle of the upper windows) and gables are tile-hung with scalloped bands, otherwise they are of brickwork in Flemish bond with blue headers, rubbed flat arches, plinth band above a stone base. Tiled roof with front gable at each side, with a parapet between. Symmetrical front (north-east) of 2 storeys, 3 windows. Tall coupled casements, with Gothic lights: the central window being small with a pointed head. The doorway has a moulded Gothic frame, and 4 panelled door, with a thin lead canopy (the design being the same as that of nearby Bell Cottage, Gracious Street, dated 1845). The side walls are of malmstone ashlar, with brick quoins and plinth. Included for group value.

The Old Mill

House. 1837. Walls of malmstone ashlar with brick quoins, cambered arches, and stepped plinth band. Low pitched hipped slate roof. Regular front (east) of 2 storeys, 4 windows. Sashes in reveals. Plain doorway with canopy on brackets, and 1/2 glazed door. In the upper wall is a stone plaque, inscribed F Fitt 1837. The south (end) elevation is symmetrical, of 2 windows, with red brick walling in Flemish bond, casements and French door.

Mill 10 m East of The Old Mill

Small water mill, now a store. Early C19. Walls of malmstone ashlar with brick quoins, cambered openings, and lower south wall (in header band), showing the marks of the former wheel. Tiled roof with small 1/2 hips, and brick dentil eaves. Tall 3-storeyed block set against the steep valley side. Casements; one boarded door

and a loft door. There are remains of the walls enclosing the water channel, narrowing towards the mill, the former supply channel along the valley side being now filled in.

HUCKERS LANE

Dortons

2 cottages. C18, early C19, and 1914. The north side has ashlar malmstone walls, the middle and south are of brickwork in Flemish bond: a former central door is blocked, and there is a small section of exposed framing in the upper part of the middle section. Tiled roof. A structure of 3 periods; continuous south-west elevation of 1 storey and attic, 2.1.1 above 2.2.1 windows. Casements. Entrances at ends and rear. At the rear of the north end there is a wing (1914) with stone walls, and some upper boarding. The northern unit has an interior with much C17 oak panelling, a C17 staircase, C17 beams and a mullion and transom window, all incorporated in the 1914 alterations and extensions

Dowlings

House. C17, late C18, and C20. The centre part has exposed massive framing, bricknogged, on a rubble stone base, the north side has malmstone walls with a high plinth, the south side is a C20 short extension of stone, with a high plinth. Tiled roof 1/2-hipped at the north side; shafted stack. The front (north-west) is of 3 continuous sections, of 2 storeys, 2.2.1 windows. Casements, one upper window with a gablet, and a ground-floor rectangular bay with a hipped roof. Boarded door in a plain frame, within a gable timber-framed porch. To the rear, is a C20 2-storeyed wing, with hipped roof and brick walls

Barn, 1 1/2 metres north of Dowlings

Small barn, now a store. C18. 4 bay timber frame with boarded walls. 1/2-hipped thatch roof. Interior: Queen post truss roof.

THE PLESTOR

Plestor House

House. Late C18, with renovation and alterations of c 1900. Ashlar malmstone walls, with brick quoins, 1st floor band, rubbed flat arches, plinth (broken in the centre). Roof 1/2 hipped at the north end, hipped at the south, brick dentil eaves. The front (north-west) is 2 storeys, 4 windows. Sashes in exposed frames, one in the former doorway. The south west elevation to the High Street (c1900) is symmetrical, of 2 storeys, 3 widely spaced windows; roughly-coursed malmstonewalls with brick quoins, 1st floor cill band, rubbed flat arches, plinth. Sashes in exposed frames. Wide c1900 doorway, with a recess beneath a cornice, containing a window each side of the 9-panelled door, above 3 steps (with curved fronts in the centre). A high wall extends southward from the building, the lower part of malmstone and the upper in brickwork of rat-trap bond. The rear elevation (south east) shows 2 unequal gables, and a pyramid roof above an extension.

East Plestor Cottage & West Plestor Cottage

Row of 3 cottages, now 2 dwellings. Mid C18. Painted brick walls in Flemish bond, 1st floor band, cambered ground-floor openings, plinth. Tiled roof 1/2 hipped at the west end (with exposed frame in the gable), brick dentil eaves. Front (north-west) of 2 storeys, 4 windows. Casements. 3 plain doorways, one (west Plestor Cottage) with a 6-panelled door beneath a cornice on brackets. The end walls are of malmstone, with brick quoins, as is tall wing to rear of West Plestor Cottage."

War Memorial 19.5 metres south west of St Mary's Church

War memorial. 1921. Designed by William Douglas Caroë (1857-1938), executed by DJ Kemp of Alton. Douling stone. DESCRIPTION: Tall tapering octagonal shaft with moulded base and wheel-head cross with floriated ends. The shaft rests on an octagonal pedestal with a moulded base and top, and stands on a stepped octagonal base. The pedestal is inscribed: 'To the honoured memory of the men of Selborne who gave their lives for their country 1914-1918', and has three bronze plaques listing the names of the fallen. The memorial is unusual in that it does not carry an

additional dedication to the fallen in World War II. HISTORY: The memorial was unveiled by the Earl of Selborne, and dedicated by the Vicar, the Reverend AE Norman, in March 1921. SUMMARY OF IMPORTANCE: War memorials have very strong historic and cultural significance, on both a local and national scale. This handsome example was designed by an eminent architect, and also has group value with a number of nearby listed buildings. SOURCES: The Hampshire Herald & Alton Gazette, Friday April 1, 1921.

Gravestone of Gilbert White, north east of the Vestry

Small round-headed stone, inscribed G W 26th June 1793.

Church of St Mary

Parish church. Late C12, late C13, early C14, 1781, 1856, and C20. Stone walls and tiled roof. Late Norman (c 1180) nave of 4 bays with aisles, chancel of the same period, south aisle widened when the east end was made into a chant chapel (post 1284), north transept of 1305, west tower of 1781, south porch (C18), and C19 vestry. The nave and wide south aisle have separate roofs, the narrower north aisle has a low pitched slate roof, at right angles is the transept roof ending in a gable. Most of the walling is polygonal malmstone with stone and some brick dressings, the windows are mainly restorations, lancets, coupled cusped lights, 3 lancets to the east window, and a group of 3 tall lancets within a hoodmould to the south aisle. Interior: much remains of original work; the transitional arches of the nave are supported on cylindrical columns with cushion caps, the east and transept windows are old, there are piscinas to the chancel, south aisle, and transept. The chancel arch is 1856 by William White. There is a series of wall monuments of the C18, a Royal Coat of Arms of GIII (1786). There is furniture made from medieval pieces, of stools, a reading desk, and a C15 bench. There are 2 notable works of art; a Flemish altar piece a triptych by JAN MOSTAERT of c 1510, and a piece of Flemish wood carving (c 1520) of the Descent from the Cross. There are floor slab tombs. In the south aisle is a large 3-light window with stained glass of 1920, depicting St Francis and the Birds, being a memorial to Gilbert White (all the birds having mention in his Natural History of Selborne). Plain round font (C12) and south door with original wrought iron strapwork. The tower is plain, with a parapet. The porch is also plain, with walls of ironstone and malmstone.

The Old Vicarage

House. c 1845. Ashlar malmstone walls, hood-moulds, plinth. Slate roof, with decorative bargeboards to the gables, stacks with diagonal flues above rectangular bases. 'Tudor' house, with small attachment of older origin to the west side. Symmetrical front (south) of 2 large gables with a smaller central gable. 2 storeys and attic, 5 windows. Casements. Gabled Gothic porch, with moulded arch, and double boarded doors. The rear (north) is similar, with a 2 storeyed bay at the east side. The smaller lower building is 2 storeyed, with a hipped tile roof, malmstone walls with brick dressings, C20 windows, and a small late C19 west side extension.

Stables, 20 metres west of the Vicarages

Stables and coachhouse. Mid C19. Malmstone walls, with boarding to the hayloft. Plain slate roof, gabled to the centre. Symmetrical front (north east), with single storeyed stables on each side of a 2 storeyed loft above coachhouse. Casements and plain doors. Included for group value

The Plestor

House and shop. Early and mid C19. Ashlar malmstone, with rendering at the west side (which has lower windows), plinth. Plain slate roof. Front (south- east) of 2 storeys, 1.2 upper windows. Victorian sashes, of 3 lights to the west side ground floor. Shop front with Doric Order of 4 panelled pilasters, 2 windows with vertical bars, central entrance with fanlight and double 1/2-glazed doors. Rear extension of 2 storeys and attic projects at the west side (with gable to the roadway) with tile-hung upper walls and rendered lower walls, casements and a ground-floor Victorian sash.

UNDER THE HILL

Nuthatch

House. C18, mainly early C19, with later extensions. Timber framed walls partly rendered and partly stone rubble. Roof hipped at the south side, 3 gables to the half dormers. Front (east) of 2 storeys, 3 above 4 windows. Casements. Plain door

in a set-back north side outshot. To the rear there are 2 gabled wings, with a flat roofed infilling between, and other minor additions, producing irregular elevations.

The Garden at The Wakes

Details

Gardens, parkland, and ornamented woodland designed and laid out around his home between 1751 and the early 1760s by the naturalist and writer, the Rev Gilbert White.

HISTORIC DEVELOPMENT

The origin of The Wakes is a C16 hall building, its name coming from the Wakes family who probably occupied it in the C16 and C17 (Scott 1950). Gilbert White's grandfather acquired it at the beginning of the C18, probably as a dower house for his wife. From 1751, while a curate in and around Selborne and the house in the ownership of his father, Gilbert White (1720-93) began to carry out and record his experiments in landscape design and horticulture in the grounds. His brother John cut the Zig-Zag walks up the nearby Hanger in 1752 (Mabey 1986). White inherited The Wakes from his uncle in 1763 and although his interest had by now turned to natural history, he continued a practical interest in the grounds until his death in 1793. He also made a number of additions and alterations to the house. Few changes occurred during the C19, the principal ones being Professor Thomas Bell's addition of a library and conservatory and his extension of the garden westwards to Gracious Street. The last decade of the C19 and the first half of the C20 saw further change with the addition of an upper storey by FW Cuthbert Read, and then from 1903 under the ownership of the Pears family and from 1910 under that of Colonel and Mrs Bibby, the house was extended and enlarged into the present Edwardian mansion. The Bibbys also concentrated much energy on the gardens, laying out topiary, rose and rock gardens on the Gracious Street Gardens, and herbaceous borders on Baker's Hill. In 1953, an appeal was launched to convert The Wakes into a Gilbert White Museum. A response came from Robert Washington Oates who was looking for a home for his antiquarian collection which included artefacts from the life of the explorer Lawrence Oates. The Wakes, commemorating both Gilbert White and the Oates family, opened as a museum in 1955 and is now (2000) run as a charitable trust. In 1995 the trustees began an ongoing restoration

of White's landscape design in the grounds and improvements to the house. The Hanger and Selbourne Common have been owned by the National Trust since 1932 which also has a covenant over the grounds of The Wakes.

DESCRIPTION

LOCATION, AREA, BOUNDARIES, LANDFORM, SETTING The Wakes stands in the centre of Selborne village, on the on the west side of the B3006 (High Street), some 5km south of Alton. The 18ha site comprises c 0.5ha of ornamental gardens and 9ha of parkland with the remainder wooded. To the south-west of the house, the gardens and parkland extend some 350m on fairly level ground towards the foot of Selborne Hanger which rises precipitously to form a high wooded scarp. To the south-east of the house, the land rises more gently. The grounds are bounded to the north and north-east sides by village buildings on Gracious Street and the High Street (B3006). To the east and west, hedgerows enclose the parkland from pastureland, with a public footpath forming the western boundary. The site is surrounded by well-wooded farmland and, to the south, the wooded upper slope of the Hanger and Selbourne Common.

ENTRANCES AND APPROACHES The public entrance to The Wakes is from the High Street, at the north-west end of the house where a door leads into the shop and ticket office. The main front door, which served the house when in private hands, stands a few metres further south beneath a gabled porch.

PRINCIPAL BUILDING The Wakes (outside the area here registered, listed grade I) comprises an irregular group of buildings representing its various stages of growth and change, the earlier ones traceable from illustrations in White's *The Natural History and Antiquities of Selborne* (1788/9). The street elevation of the main house is of two storeys and built in largely C19 brickwork with tile hanging to the upper floor and a C20 gabled entrance porch. The roof is tiled and mostly hipped and topped by a range of chimneys. The original timber-framed hall house still forms the central core. North-west of the hall is the Great Parlour, built by Gilbert White in 1777, and beyond is the library added by Bell c 1850. Beyond this is the C20 billiard room (now the shop). South-east of the hall is a dining room added by Gilbert White's brother in 1794 to which is attached a service wing built in local malmstone ashlar with brick dressings. Beyond again to the south-east are a free-standing brewhouse (listed grade II), also in malmstone ashlar and built by White in

1765, and a stable block (listed grade II).

GARDENS AND PLEASURE GROUNDS The grounds are currently (2000) undergoing reconstruction to Gilbert White's designs. This project, begun in 1995, is guided by White's own writings, correspondence, and the illustrations he commissioned from Samuel Hieronymus Grimm in 1776 (reproduced in Commander 1979).

The gardens are entered from the north-west end of the house, from the shop (former billiard room). A flagged path flanked by grass and a shrub border against the house runs south-eastwards across the site of White's former Terrace. On the south-west side of the path, the main lawn extends in a broad rectangle towards the park, its boundary formed by a ha-ha, the original ragstone face of which was faced with flint in the early C20 (Wilkie 1993; ha-ha undergoing restoration in September 2000). Both the ha-ha and the stone sundial standing on the lawn above it were features of White's 'New Gardens'. The first garden he laid out and which he referred to as the 'Little Garden', occupied part of the lawn and the site of the billiard room. The final version of the 'New Gardens' - they underwent several alterations in White's time - was created from 1760 when he purchased additional land (Garden Kalendar, 28 June 1760). At the south corner of the lawn, above the ha-ha, stands a small timber Alcove (reconstructed 1998), orientated to enjoy pivotal views to the oil jar and statue of Hercules which form eyecatchers in the park. The north corner of the lawn contains a laburnum arch erected in 1973 (planned for removal). Part of the north-west boundary of the lawn is lined by the surviving section of White's brick fruit wall (being rebuilt September 2000). Archaeological evidence suggests that the wall, which was a feature of the 'New Gardens', extended to a much greater length. The south-east side of the lawn abuts the foot of Baker's Hill, the lawn edge marked by White's brick-paved walk running towards the Alcove.

South-eastwards, the ground rises up the broad grassy slope of Baker's Hill, the main area of White's design experiments and on which he worked between 1751 and 1760. This north-facing slope, the site of White's orchard, is planted with a collection of fruit trees and underplantings of flowering fruit bushes, shrubs, and bulbs. The summit of the hill is planted with five columnar Italian cypresses in a quincunx pattern centred on a pedestal-mounted oil jar, all restored to White's original design of 1751-2 (Garden Kalendar, 31 July 1752). The quincunx forms a principal feature in the structure of the hill's landscape, which is organised into a series of radiating

vistas and walks triangulated on the Alcove, on eyecatchers in the park, and on the quincunx itself. The west- and south-facing slopes are divided radially into a series of fenced and hedged compartments, laid out variously as paddocks, vegetable and cutting gardens, and trial hot beds for melons. These compartments, forming White's 'Field Gardens', in which he grew vegetables, flowers, cucumbers, and melons, have been undergoing progressive restoration throughout the 1990s. The far south-east slope of the hill is wooded.

North-west of the main lawn are several compartments which together make up the Gracious Street Gardens, laid out on land purchased in the mid C19 by Professor Bell (Wilkie 1993). Nearest to the house are beds representing the 'six quarters' as laid out in White's original 'New Garden'. These, containing plants described in his Garden Kalendar, were established in the mid 1990s and replace an Edwardian rose garden. To the north-west, against the boundary wall, is a small herb garden created in 1975 on the site of Bell's glasshouse. South-west of the six quarters, and enclosed by yew hedging on all but the south-east side, is the Pond or Naturalist's Garden, created in the mid 1990s to replace the early to mid C20 layout which contained a rockery. An informal pond, built on the site of a former water tank, forms a central feature with its surroundings planted with native trees and shrubs. The yew hedge along the north-west garden boundary, planted in 1912, survives in its original form as topiary.

PARK The principal area of parkland, the Great Mead, lies immediately to the south; this is laid to pasture and contains occasional scattered trees. To the west-north-west, beyond a hedged boundary, lies the Ewel (outside the area here registered). This land was purchased by Gilbert White but seems to have always remained in agricultural use. White acquired the parkland gradually, although the exact extent of his property is not clear (Wilkie 1993). He began to construct his eyecatchers from the mid 1750s and these have been restored during the 1990s. They consist of an oil jar in the south corner of the Ewel, a conical mount topped by a wine-barrel seat (aligned on the axis of the two oil jars, the second being that on Baker's Hill) and, in the south corner of the Great Mead, a cut-out statue of Hercules. A replacement has also been planted for White's 'Great Oak', around which he constructed a low mount with a seat. The south-east boundary of the parkland is marked by a narrow shaw known as the Piddle. Immediately beyond the south boundary of the parkland, the land rises precipitously to form the densely wooded Selborne Hanger. Although this was common land in White's period, he and his brother constructed walks up the Hanger and several buildings. The steep Zig-Zag path, cut by White's brother in

1752, and the more gentle Bostal route, cut in 1780 by White himself, survive, as does the 'wishing stone' or obelisk (a sarsen, similar to others in the Piddle) that White placed at the top. The paths climb the Hanger from the Punfle (open land within the registered area south-east of the Piddle) to Selborne Common, although the alignment of their zig-zags is different, the route having been re-engineered in the 1890s (NT area warden pers comm, 2000). The platforms cut for one of the hermitages and an alcove which the White family and friends used for entertaining and enjoying the views (Garden Kalendar, 12 September 1758, 28 July 1753; Grimm drawings of the village and Hanger) can still be seen, although the buildings themselves have not survived.

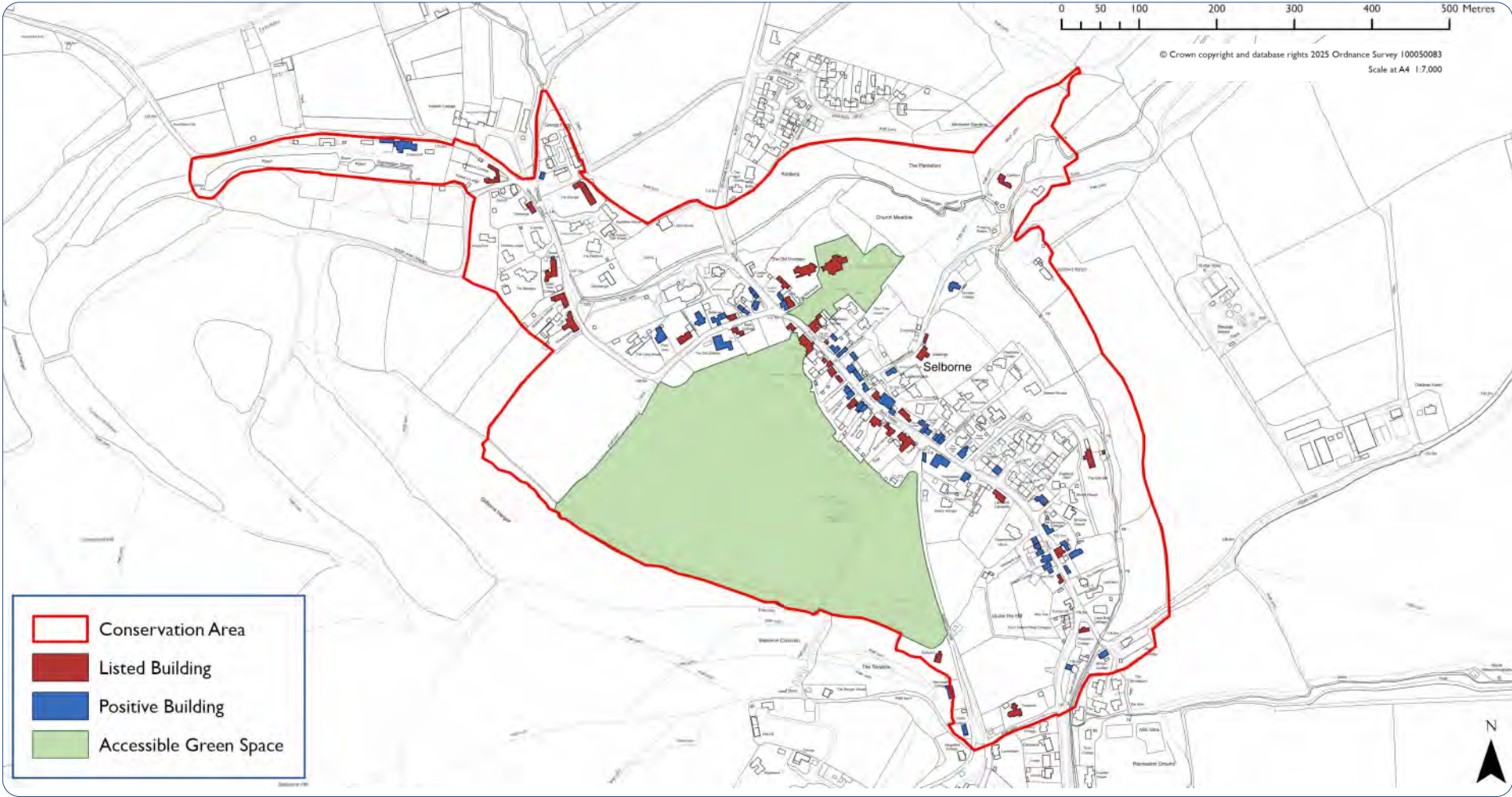


Figure 44: Conservation Area Analysis Map

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