

# Wightwick Bank Conservation Area Character Appraisal and Management Plan



Client:  
City of Wolverhampton  
Council

Date:  
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# 1.0 Introduction

## Summary

Wightwick Bank Conservation Area is located to the west of central Wolverhampton and grew as a suburb in the nineteenth century, when it became popular with wealthy industrialists who wished to live away from the centre of the city. Prior to this the area was largely rural, featuring a few relatively isolated farms and houses connected to a wider medieval network of manors and small settlements associated with Tettenhall in the north.

Wightwick Manor, a Grade I listed building, is at the core of the Conservation Area. The Manor's grounds are separately listed as a Grade II registered park and garden; the parkland comprises much of the Conservation Area. Associated buildings within the grounds of Wightwick Manor include the stable block and Old Manor House, which are also individually listed. Designed by Edward Ould for Theodore Mander, from the Wolverhampton-based paint and varnish manufacturing family, the property belongs to National Trust and is a striking example of the Victorian Arts and Crafts movement.

Throughout the Conservation Area the Arts and Crafts architectural style is reflected by the traditional materials and detailing showcased on buildings, including hanging tiles, exposed beams and plain clay roof tiles. A row of cottages on Bridgnorth Road, which borders the south of the Conservation Area, were also designed by Ould and provide a preview for visitors to the Conservation Area into the building style showcased by Wightwick Manor itself.

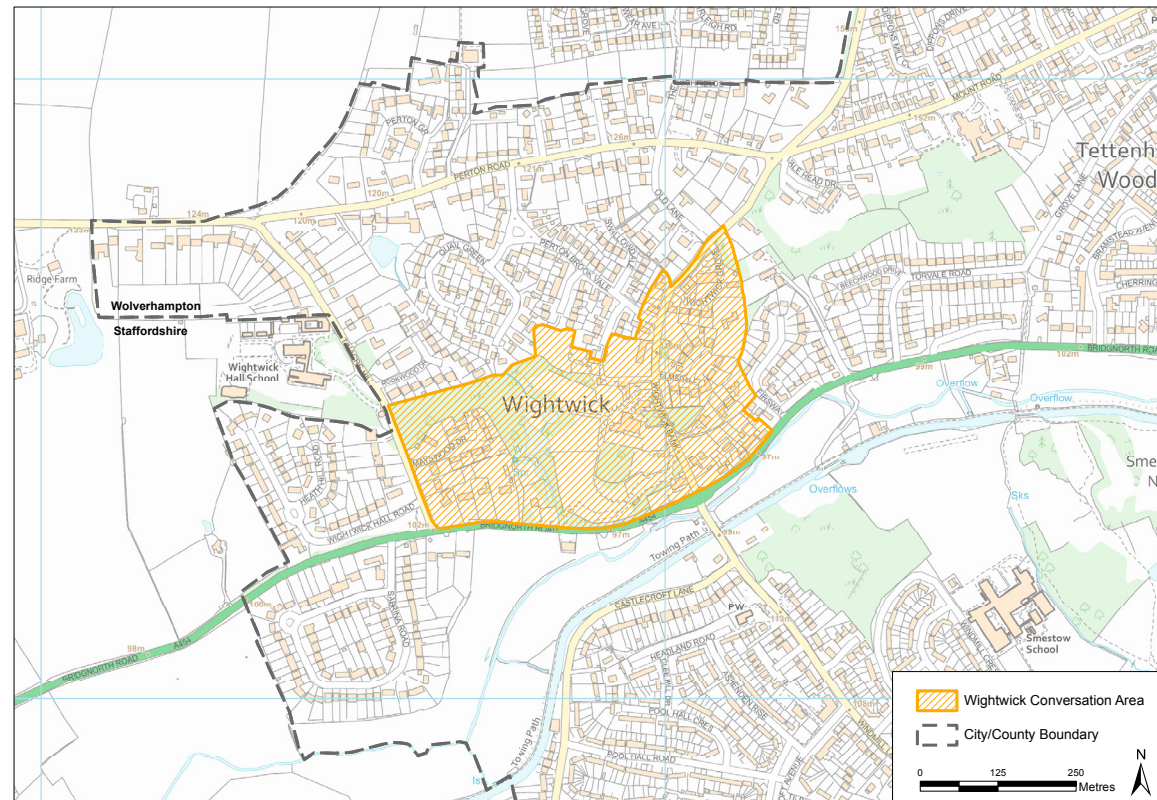


Figure 1 Map showing the Wightwick Bank Conservation Area Boundary.



Figure 2 Wightwick Manor.

Other historic and important buildings survive throughout the Conservation Area which reflect a broader range of eighteenth and nineteenth century architectural trends. Where modern infill has occurred, it is generally sympathetic to the overall character of Wightwick Bank, responding to the relatively rural location of the Conservation Area and loose grain of development within it. Overall, there is a green and sylvan appearance to the wider Conservation Area, owing in part to the character and prominence of Wightwick Manor's registered park and garden, whilst also reflecting the Conservation Area's location and setting, removed from the dense and urban appearance of central Wolverhampton.

### Conserving Wolverhampton's Heritage

The City of Wolverhampton Council appointed Place Services to prepare a Conservation Area Appraisal for Wightwick Bank. This Conservation Area Appraisal and Management document is provided as baseline information for applicants to consider when designing or planning new development in Wightwick Bank.

This report provides an assessment of the historic development and character of Wightwick Bank and outlines its special interest. The appraisal will also consider the significance of heritage assets within the Conservation Area and the contribution that these, along with their setting, make to the character of the area. The understanding of significance will be used to assess the susceptibility of the Conservation Area to new development, highlighting key assets of importance.

This assessment will consider how Wightwick Bank developed and how its character is reflected and influenced by the building styles, forms, materials, scale, density, roads, footpaths, alleys, streetscapes, open spaces, views, landscape, landmarks and topography within the Conservation Area. These qualities can be used to assess the key characteristics of the area, highlighting the potential impact future developments may have upon the significance of heritage assets and the character of Wightwick Bank. This assessment is based on information derived from documentary research and analysis of the Conservation Area.

The National Planning Policy Framework (NPPF) highlights good design as one of twelve core principals of sustainable development. Sustainable development relies on sympathetic design, achieved through an understanding of context, the immediate and larger character of the area in which new development is sited.

This assessment follows best practice guidance, including Historic England's revised Historic England Advice Note 1 for Conservation Area Appraisal, Designation and Management (2019) and The Setting of Heritage Assets (2017).



## Purpose of Appraisal

This document should be used as a baseline to inform future development and design with regard to the sensitivities of the Historic Environment and its unique character. This includes the identification and assessment of Wightwick Bank Conservation Area's special interest and significance.

It is expected that applications for planning permission will also consult and follow the best practice guidance, some of which is outlined in the bibliography.

Applications that demonstrate a genuine understanding of the character of a Conservation Area are more likely to produce good design and good outcomes for agents and their clients. This appraisal will strengthen understanding of Wightwick Bank and its development, informing future design.

## Planning Policy Context

The legislative framework for conservation and enhancement of Conservation Areas and Listed Buildings is set out in the Planning (Listed Buildings and Conservation Areas) Act 1990 (HMSO 1990). In particular section 69 of this act requires Local Planning Authorities to designate areas which they consider to be of architectural and historic interest as Conservation Areas, and section 72 requires that special attention should be paid to ensuring that the character and appearance of these areas is preserved or enhanced. Section 71 also requires the Local Planning

Authority to formulate and publish proposals, for the preservation and enhancement of these areas. National planning policy in relation to the conservation and enhancement of heritage assets is outlined in chapter 16 of the Government's National Planning Policy Framework (DCLG 2019).

The Wightwick Bank Conservation Area is located within the City of Wolverhampton. The Wolverhampton Unitary Development Plan was adopted in 2006 and sets forth policies relevant to the Conservation Area and heritage which include:

Policy HE1 Preservation of Local Character and Distinctiveness (part)  
Policy HE2 Historic Resources and Enabling Development  
Policy HE3 Preservation and Enhancement of Conservation Areas  
Policy HE4 Proposals Affecting a Conservation Area  
Policy HE5 Control of Development in a Conservation Area  
Policy HE6 Demolition of Buildings or Structures in a Conservation Area  
Policy HE7 Underused Buildings and Structures in a Conservation Area  
Policy HE8 Encouragement of Appropriate Redevelopment in Conservation Areas  
Policy HE9 Relaxation of Normal Standards in a Conservation Area  
Policy HE10 Removal of Permitted Development Rights in a Conservation Area  
Policy HE12 Preservation and Active Use of Listed Buildings

Policy HE13 Development Affecting a Listed Building  
Policy HE14 Alterations and Extensions to a Listed Building  
Policy HE15 Change of Use of a Listed Building  
Policy HE16 Demolition of a Listed Building  
Policy HE17 Development Affecting the Setting of a Listed Building  
Policy HE18 Preservation and Enhancement of Local List Buildings & Sites  
Policy HE19 Development Affecting a Local List Building or Site  
Policy HE20 Demolition of a Local List Building or Site  
Policy HE21 Historic Parks and Gardens

Local planning policy is also set out in the Black Country Plan (Formerly Black Country Core Strategy) which was adopted in 2011. Policies which are relevant to heritage assets include:

CSP4: Place Making  
HOU2: Housing Density, Type and Accessibility  
EMP6: Cultural Facilities and the Visitor Economy  
ENV2: Historic Character and Local Distinctiveness  
ENV3: Design Quality  
ENV4: Canals  
ENV6: Open Space, Sport and Recreation  
MIN3: Maintaining Supplies of Brick Clay  
MIN4: Exploitation of Other Mineral Resources

Highways and Transportation Technical Guidance Note  
Part 3: Design Guidance  
Part 4: Materials and Construction  
Open Space Strategy and Action Plan Update, June 2018

## 2.0 Wightwick Bank Conservation Area

### 2.1 Location and Topography

Wightwick Bank is part of the Tettenhall Wightwick ward in Wolverhampton on the western edge of the city. The Conservation Area extends along the slope of a ridge which stretches east from the Conservation Area toward Tettenhall. At the southern edge of the boundary the land slopes downwards into a small valley along Bridgnorth Road and the River Stour.

The geology of the area is predominantly Wildmoor sandstone, a sedimentary bedrock formed approximately 247 to 252 million years ago in the Triassic Period. The local environment was previously dominated by rivers which means that there is a dominance of sedimentary bedrock within the area. This sandstone has been used throughout the Conservation Area as a building material and has a reddish, bluish tone.

Historically Wightwick Bank belonged to the county of Staffordshire and was incorporated into the greater Wolverhampton Area in the twentieth century as the city expanded. South Staffordshire borders the Conservation Area to the west. Wightwick Hall, a large house built for Sir Alfred Hickman, the wealthy Victorian industrialist and Conservative MP, is located just outside the Conservation Area boundary, within the South Staffordshire district. The building is now in use as a school and historically there were strong ties between both Wightwick Hall and surrounding large properties including The Mount (to the north of the Conservation Area) and Wightwick Manor, Netherton Hall, Wightwick House and Elmsdale Hall (all of which are within the Conservation Area). The owners of all properties were

wealthy industrialists, reflecting the prominence of manufacturing within Wolverhampton in the Victorian period. Understanding the history of the wider locality contextualises the Conservation Area, which is greatly connected to the surrounding landscape, beyond both its own municipal boundaries.

The Staffordshire and Shropshire Union Canal is to the south of the Wightwick Bank Conservation Area and is also a designated conservation area. Wightwick Lock and the associated Bridge 57 to the south east of the Conservation Area are Grade II listed and are attributed to James Brindley, the prominent English engineer. The lock is one of Brindley's earliest constructions and dates from c.1770. Connecting with the West Midlands Canal in Wolverhampton, The SU Canal is an important historic route, although now largely used as a holiday route, forming part of the 'Four Counties Ring'.

Continuing south out of the Conservation Area across the canal is the eighteenth century, Grade II listed, Old Windmill. Despite the loss of its sails and recent damage to the structure,<sup>1</sup> the building is an important contributor to the wider setting of the Conservation Area and a marker within the landscape. To the east of the windmill is a nature reserve and the Wightwick Family Park, which produce a rural, sylvan feel to the setting of the Conservation Area, reinforced by the appearance of the relatively undeveloped wider area to the south west.

<sup>1</sup> <https://www.expressandstar.com/news/property/2019/07/22>



Figure 3 The sandstone bedrock of the valley is visible on Wightwick Bank.



Figure 4 Wightwick Hall .



Figure 5 James Brindley, Credit: <https://www.canalboat.co.uk/news/events-will-mark-300th-anniversary>.



Figure 6 Wightwick Windmill, 1974. (Wolverhampton Archives, ref: P/8400)



## 2.2 Historical Overview

### Pre-410AD - Prehistory - Roman

There is no known evidence for Prehistoric or Roman activity within the immediate vicinity of Wightwick Conservation Area.

### Post-410AD - Anglo Saxon

Wightwick Bank is located to the north of a small, winding, tributary of the Smestow Brook. Its location is likely to have influenced the origin of its name, stemming from the Old English for bend or curve along with 'wic', meaning dwelling or settlement. The name is Anglo Saxon in origin and the settlement is recorded in the Domesday Book (1086) as 'Wisteuic' when it formed a part of the King's manor of Tettenhall Regis, north east of the Conservation Area.

According to Anglo-Saxon charter, an ancient routeway runs from Bridgnorth to Wolverhampton and this is likely to have followed the current route of Bridgnorth Road, which runs south of the Conservation Area and south of Wightwick Manor.

### Post-900 AD

By 994, Heanton, later to be called Wolverhampton, was a thriving market town and the surrounding lands largely contained farmsteads and manors. The evidence of this agricultural landscape can be seen in the fields between the Smestow Brook and the Staffordshire and Worcester canal where ridge and furrow earthworks are visible.

In the thirteenth century Wightwick Manor formed the core of the estate and was owned by the Wightwick family. The estate grew as the family became more affluent and a large manor house was built in the late sixteenth century. This was undertaken in two phases by Frances Wightwick and his son Alexander. The lodge and barns, which are still extant, were parts of the former house. The former Malthouse to the north of the manor would have been built at a similar date.

South east, outside the Conservation Area, Wightwick Mill is likely to be the site of one of two mills which in the thirteenth century belonged to the Royal manor of Tettenhall. The mill was worked as a corn mill until the nineteenth century. The scattering of sporadic houses along Wightwick Bank which accompanied the mill is evident on 'The Plot of Tettenhall Hays' dating

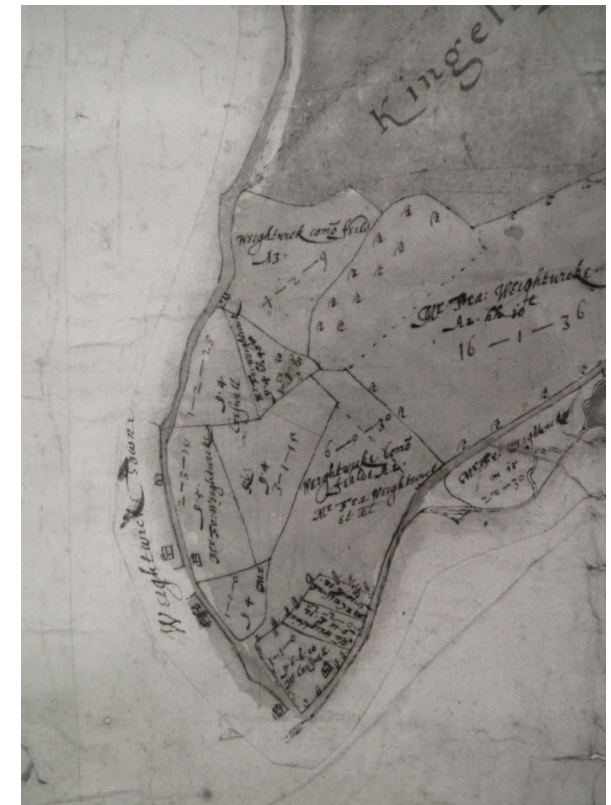


Figure 7 1643 Tithe Map of Tettenhall Hays.



Post-1486 AD

to 1643; also prevalent is the early landownership of the Wightwick family (Figure 7).

Industry played an important part in this area of Wolverhampton and evidence of the variety of industries can be seen within and around the Conservation Area. Lime working was undertaken adjacent to Wightwick Bank along Windmill Lane and the 1750s saw the rapid expansion of coal mining and quarries in the north west. The Dell, a circular depression within the woodland of Wightwick Manor, is likely the site of a small sandstone quarry.

Industry within the area was facilitated by the creation of the Staffordshire and Worcester Canal in 1766, which was the notable British engineer James Brindley's last completed work. The canal was in use by 1772 and follows the Smethstow Brook, just south of the Conservation Area boundary.

By 1841, the title map indicates that Wightwick Bank comprised of a largely sparse linear settlement along Wightwick Lane with spurs along Bridgnorth Road and Perton Brook Vale. Two fields north of Wightwick Manor are named as Little Mill Bank and Mill Bank, indicating additional mills were present from the nineteenth century. To the south of Wightwick Bank is the Mermaid Inn, a coaching inn which would have provided a convenient stopping place at the crossroads of the two major routes. The canal bridge provided access from Wightwick to Windmill Bank; land to the south of Wightwick was largely undeveloped at this time and consisted of scattered farmsteads and manorial complexes.

In 1887, the medieval building of Wightwick Manor was incorporated as a lodge into the elaborate Victorian manor. The house was created by the architect Edward Ould for Theodore Mander in two stages; the first phase comprised an Old English style of timber framing and red brick in 1887. The second, in 1892, included the eastern wing with elaborate oak framing and brick chimneys

The Manders were a prominent industrialist family who owned a large paint, ink and varnish factory in Wolverhampton. Their business was established in the early nineteenth century



Figure 8 The Mermaid Inn, c1900, with Wightwick Manor behind ([http://blackcountryhistory.org/collections/getrecord/GB149\\_P\\_1433/](http://blackcountryhistory.org/collections/getrecord/GB149_P_1433/))



Figure 9 Wolverhampton (Outline), Sheet 153, Revised 1898: Published 1899.

and the firm thrived throughout the latter half of the century. Theodore, who developed Wightwick Manor, was a partner in the business and also held the position of Mayor of Wolverhampton in 1899. His son, Geoffrey, gifted Wightwick Manor and its contents to the National Trust in 1937 as the first house to be part of the Country House Scheme, an initiative devised to enable the transfer of estates from private hands to the National Trust in lieu of death duties. Geoffrey Mander and his wife Rosalie continued to live in the house for the rest of their lives, extending the property's collection of Pre-Raphaelite artworks and Arts and Crafts design pieces.

Furnished with William Morris wallpapers and fabrics and other Arts and Crafts pieces, which have remained in the property following its transfer to the National Trust, Wightwick Manor exemplifies the Aesthetic movement and popular late-Victorian fashions. The building is Grade I listed. Other buildings within the complex include the Grade II listed stable and coach house ranges to the north of the Old Manor House, which date from the early eighteenth century. These remain as good examples of late Victorian/Edwardian gentry service ranges. The extensive construction of the manor complex is evident on the Second Edition Ordnance Survey map of 1903, at which point there was little development in the surrounding area.

The Fourth Edition Ordnance Survey map shows some additional structures along Bridgnorth Road though the layout remained unchanged throughout the period of World War II. Many of the buildings which line Bridgnorth Road and Wightwick Bank were designed by Edward Ould for Theodore Mander in the Arts and Crafts style around 1890-1900 and are Grade II listed residential



Figure 10 Stitched Staffordshire LXI.12 and Staffordshire LXII.9 OS 25' Maps. Revised 1900 edition, published 1903.



Figure 11 S089NE - A, surveyed 1953-1965, published 1966.

units.

### 2.3 Heritage Assets

#### Designation History

Wightwick Bank Conservation Area was designated in 1989.

#### Designated heritage assets

There are sixteen designated heritage assets within Wightwick Bank Conservation Area. These include the Grade I listed Wightwick Manor house, Wightwick Manor registered park and garden (Grade II) and associated listed buildings and structures within the park.

A row of cottages designed by Edward Ould, the architect for Wightwick Manor, located along Bridgnorth Road, are Grade II listed.

Netherton House and Wightwick House, located to the south west and north of the Registered Park and Garden respectively, are both Grade II listed and attractive, brick faced, classicising properties. Their appearance reflects a more restrained architectural style which complements the highly decorative Arts and Crafts appearance of Wightwick Manor and associated buildings.

#### Non-Designated heritage assets

Subject to further research, the following buildings are recommended for inclusion within The City of Wolverhampton's Local List of Heritage Assets.

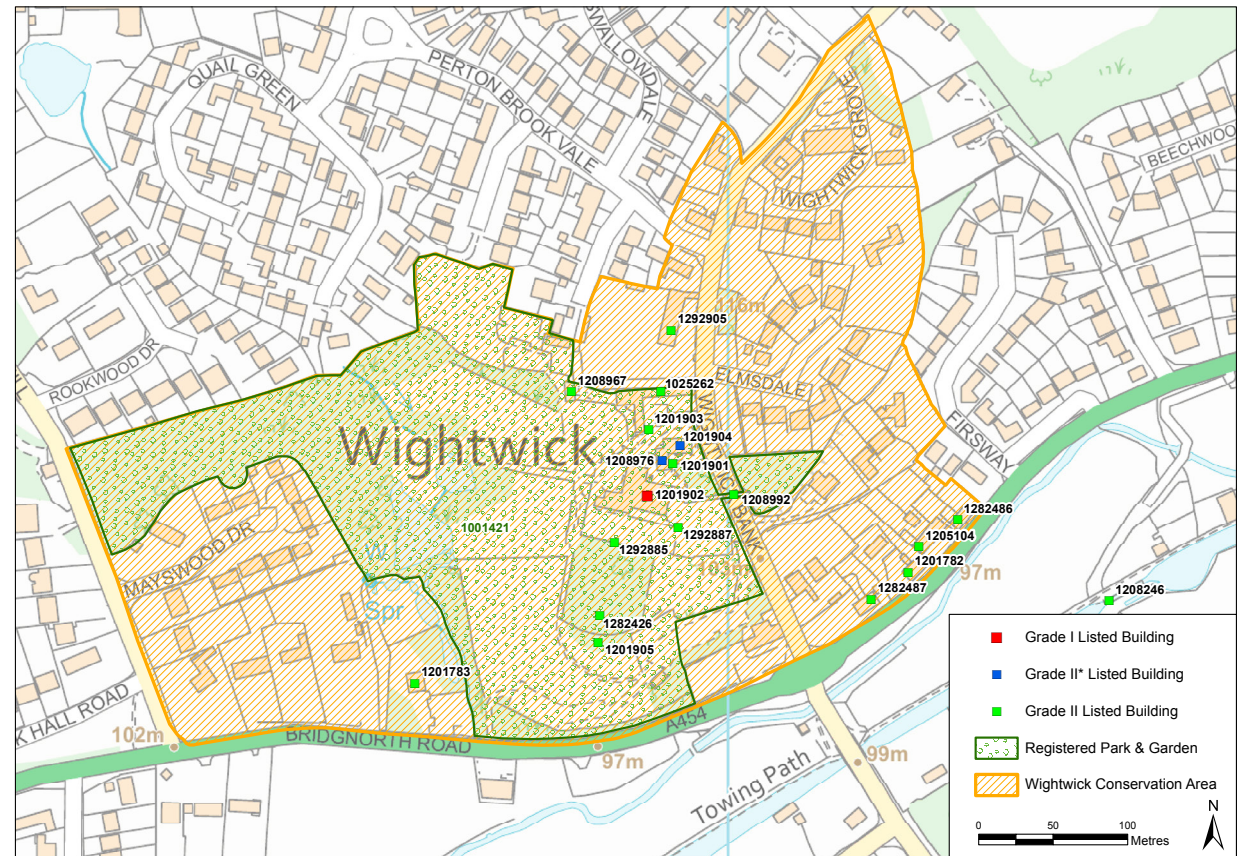


Figure 12 Map showing the designated heritage Assets within Wightwick Bank Conservation Area.

The Mermaid Inn. A seventeenth century public house located on the junction of Wightwick Bank and Bridgnorth Road. The building is timber framed, and although heavily altered, is a positive contributor to the significance of the Conservation Area and one of the earliest surviving buildings within the locality.

Elmsdale House. Now converted into residential flats, Elmsdale House was owned by the industrialist and former Wolverhampton mayor Sir John Morris, who was spontaneously knighted by Queen Victoria on her visit to Wolverhampton in 1866. The building is indicative of the preference of the area by wealthy industrialists for their residences in the nineteenth century. Built from stone in an eclectic Queen Anne Revival style, it is an imposing building and prominent when travelling along Wightwick Bank, its light stone provides a stark contrast with the green appearance of the road.

Although outside of the Wightwick Bank Conservation Area and enveloped by the twentieth century development on Viewlands Drive, the lodge for Elmsdale Hall is built in the same style as the main house. Its location indicates the original setting and grounds of the Hall.



Figure 13 The Mermaid Inn .



Figure 14 Elmsdale Hall.

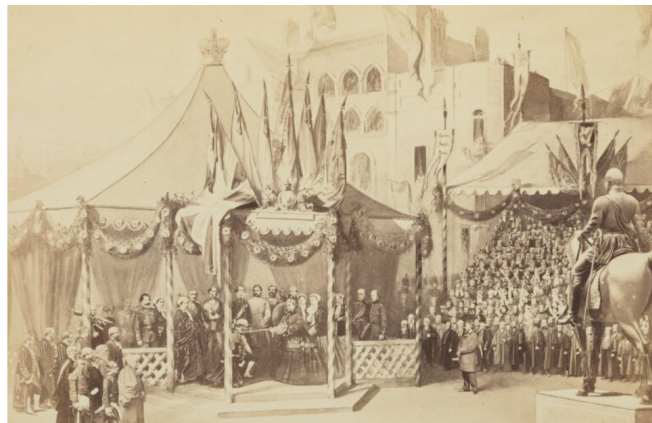


Figure 15 Robert White Thrupp, Knighting of Sir John Morris by Queen Victoria during her visit to Wolverhampton in 1866 <https://www.npg.org.uk/collections/search/portrait/mw242293/Knighting-of-Sir-John-Morris-by-Queen-Victoria-during-her-visit-to-Wolverhampton-in-1866>



Figure 16 The former lodge for Elmsdale Hall.



### **Heritage at Risk**

No heritage at risk was identified as part of this appraisal.

### **2.4 Archaeological Potential**

Within the grounds of Wightwick Manor there is likely to be both above and below-ground archaeological remains associated with the medieval manor and the ancient routeway. Similarly, earthworks associated with former agricultural activity and the historic Wightwick Bank are present throughout the Conservation Area.

Waterlogged remains are likely to be present throughout the Conservation Area and south of its boundary, with good preservation of timbers and other organic remains. The proximity of Smestow Brook may also indicate the potential for prehistoric activity.

### **2.5 Boundary Revision**

No boundary revision is proposed as part of this appraisal.

## 3.0 Character and Appearance



Figure 17 The Mander Family at Wightwick Manor. (<http://www.historywebsite.co.uk/genealogy/SirGeoffreyMander>)



Figure 18 Wightwick Manor interior.



Figure 19 Bridgnorth Road.

### 3.1 Summary of Special Interest

The special interest of Wightwick Bank is drawn from its development throughout the eighteenth and nineteenth centuries, when the area was popular with wealthy West Midlands industrialists who built their residences within the area. Removed from the industrialised core of Wolverhampton, Wightwick Bank developed in the Victorian period into an illustrious suburb, featuring grand nineteenth century houses set within large grounds. Wightwick Manor is the highlight of the 'modern' country estates within the Conservation Area, developed by the Mander family from a medieval manor into an exemplar of the Arts and Crafts building movement.

Wightwick Manor and its associated Registered Park and Garden are of national importance, showcasing the finest examples of craftsmanship and design from the popular Aesthetics movement which was dominant in the late nineteenth century. Both the exterior and interior, which was partially designed by influential artist William Morris, reflect the ideals of this Victorian design movement. Traditional materials feature heavily within Wightwick Manor's design, which is reflected by contemporary properties across the wider Conservation Area.

The historic setting of the Conservation Area is still evident from Bridgnorth Road, which is green in appearance, with the presence of the canal and river at the bottom of the

valley highlighting the varying topography of Wightwick Bank. Views looking south from the registered park and garden are largely shielded by extensive planting, which in comparison creates a sense of seclusion and isolation from surrounding development.

Wightwick Bank and Tinacre Hill are the principal roads within the Conservation Area and are steep, tree lined routes with little pedestrian provision. This adds to the isolated appearance of Wightwick Bank, as the principal roads are narrow and heavily bordered by high established trees and hedgerow, allowing for only incidental views of the residential buildings and cul-de-sacs within the area. When travelling south through the Conservation Area, the arrival at

Bridgnorth Road is a stark contrast, providing an important reprieve from the enclosed, narrow appearance of adjoining roads.

Modern, twentieth century development has occurred within and surrounding the Conservation Area boundary, however the area retains a sylvan quality, with generous plot sizes and spacing between properties. The areas of new developments reinforce the suburban, and loose grain of the Conservation Area. Modern design and materials are prominent within these areas, providing a largely sympathetic contrast to the prominent historic properties whilst also reinforcing the continuing development of Wightwick Bank.

### 3.2 Character Appraisal

#### Land usage

Land use within the Conservation Area is primarily residential. Wightwick Manor is operated by National Trust and has associated commercial outlets including a café and book shop but this does not have a detrimental impact upon the character of the Conservation Area, due to their limited trading hours. The Mermaid Inn, at the junction of Wightwick Bank and Bridgnorth Road, is the primary commercial unit within the Conservation Area.

#### Plan form, street pattern and layout

There is no dominant plan form or typical pattern to the streets and properties within the Conservation Area, reflecting both its phased development and historically rural appearance. Development of the area within the nineteenth

century saw the building and enlargement of manor houses within the wider Wightwick and Tettenhall areas, the grounds of which have since been partly lost and infilled with twentieth century housing. The historic grounds of these properties are still visible on maps, and modern housing within the Conservation Area is typically located within historic field boundaries.

Modern properties within the Conservation Area are mostly set within cul-de-sacs positioned off the main roads, Tinacre Hill, Bridgnorth Road and Wightwick Bank date from latter part of the twentieth century (see Figures 9 -11 for a map progression of the area). The layout of these closes is informal, featuring properties of often varying sizes within large plots. Large front gardens and gaps between properties create a sense of space and emphasise the green appearance of the Conservation Area.

Properties within the Conservation Area are predominantly detached, except for a small row of Grade II listed cottages on Bridgnorth Road designed by Thomas Ould, the architect of Wightwick Manor. Set back from the street behind garden space, their position within the street reflects the setting of Wightwick Manor, which has extensive formal lawns in front of its main façade.

#### Landscaping and Boundary Treatments

Wightwick Manor's seventeen acres of registered park and garden occupy the majority of the Conservation Area. Access to the park is ticketed and monitored by the National Trust. Visitor car parking is located to the south of the site, maintaining a sufficient distance from the house and



Figure 20 Terraced properties on Bridgnorth Road.



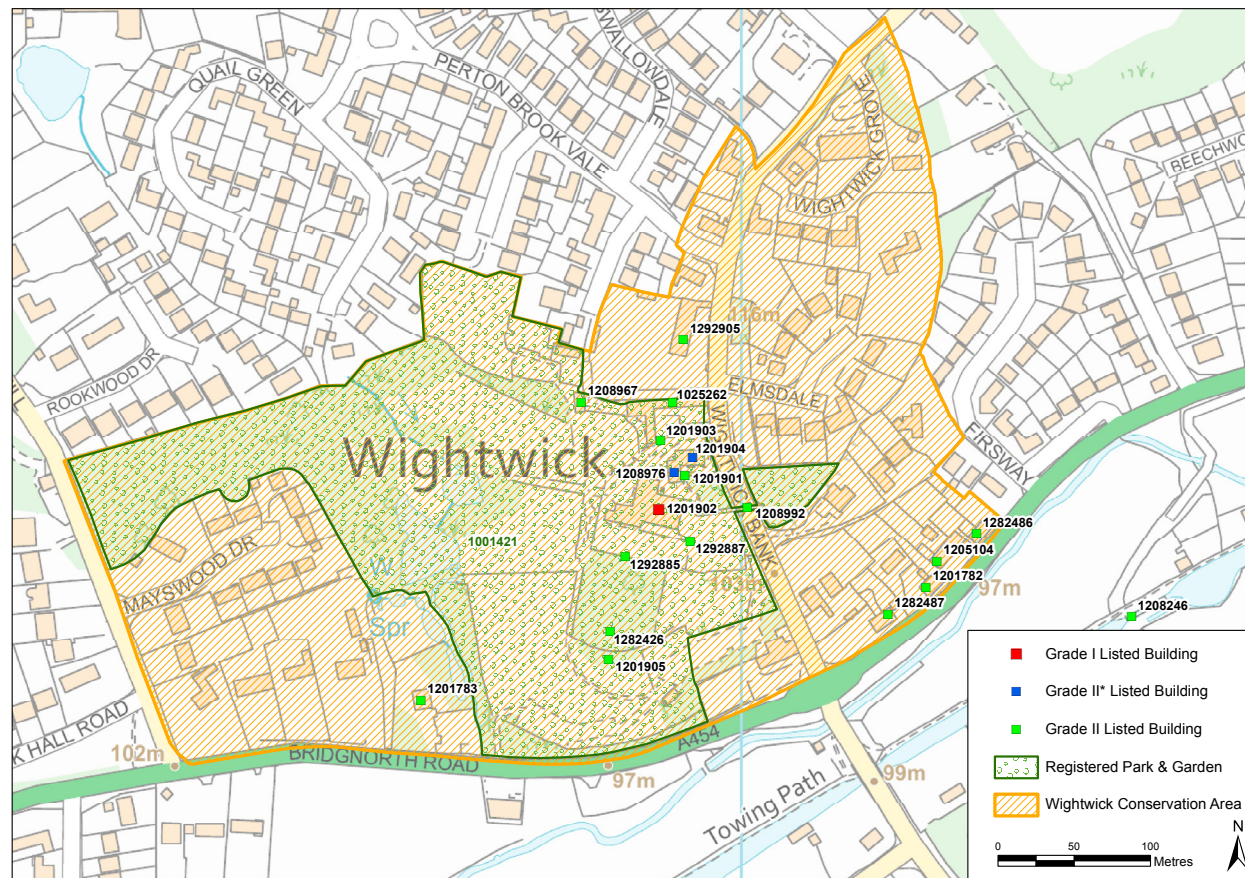


Figure 21 Map showing the registered park and garden in relation to the rest of the Conservation Area.

gardens to ensure it has no direct impact upon the setting of the listed building and registered park and garden.

The ‘theatre’ of the garden is a key part of Wightwick Manor’s designed landscape, where unexpected areas of informality contrast to the formal designs of the front gardens and spaces closest to the house and associated buildings. Strong lines are created by yew hedges, topiary, stone walls and balustrades, creating varied vistas looking into contrasting gardens and spaces, gradually blending into informal woodland and the wider landscape. Streams, pools and the sloping topography of the site are manipulated to emphasise the informal nature of the outer parkland, elongating the appearance of the estate whilst adding drama and contrast to the setting of the listed building.

The house is approached via a long sweeping driveway to the south and is largely concealed from view by hedgerow. Incidental views of Wightwick Manor on the approach to the house emphasise the planned drama of its setting, allowing for snatched glimpses of the building prior to the visitor’s arrival directly in front of its main façade. This sense of concealment is replicated in the wider Conservation Area through the use of strong boundary treatments along Tinacre Hill and Wightwick Bank.

High hedgerow on the approach to the Conservation Area creates a strong rural appearance from the west along Bridgnorth Road, which opens significantly on the northern side by the entrance to Firsway, a 1970s cul-de-sac built within the former grounds of Elmsdale Hall, to the north. The landscaping

in this area, along the line of Bridgnorth Road, is minimal and reflective of the nature reserve and canal to the south of Wightwick Bank Conservation Area. Continuing past the junction between Bridgnorth Road and Wightwick Bank and The Mermaid Inn, the hedgerow is very high, enclosing the Conservation Area further. This green hedgerow continues along the Conservation Area boundary, opening up around the modern Dentist practice (not within the boundary), which is a detractor from the setting. Entry to Wightwick Manor is accessed via a narrow track off Bridgnorth Road, its understated entrance furthering the sense of detachment it has from the wider area.

Tinacre Hill and Wightwick Bank also feature high boundaries and tree cover, providing a distinctive edge to the Conservation Area whilst travelling through it, furthering the feeling of detachment from the nearby urban appearance of Wolverhampton city centre.

Brick and stone boundary walls are a feature of the Conservation Area, particularly surrounding Netherton House, on Wightwick Bank and along Bridgnorth Road. Where present, historic walls are a prominent feature and positive contributor to the character of the Conservation Area. The contrast between the traditional appearance of stone walls and surrounding green boundaries is an attractive visual feature, softening the appearance of the stonework and adding the viewer's understanding of the historic appearance of the area.

Partial rebuilding of historic boundaries with inappropriate modern materials has detracted from their significance in places, as has the introduction of modern styles of fencing, bollards and railings which have an urbanising effect. The installation of hard standing and driveways towards the edges of the Conservation Area, in particular on Bridgnorth Road and at the junction with Tinacre Hill, also diminishes the rural appearance of the Conservation Area. Regularisation of boundary treatments and the use of post and rail fences or hedgerow for new or replacement boundary treatments is encouraged.



Figure 22 Glimpses of Wightwick Manor.



Figure 23 The contrast between the red sandstone of the bank and the greenery which lines Wightwick Bank is visually attractive and an important feature of the Conservation Area.

### Scale

Buildings within the Conservation Area are low in height, between two and three storeys. The topography of the area is undulating, meaning that many of the properties are hidden within the valley, only visible in other sections of the Conservation Area through incidental views of chimney stacks, or other architectural features, through trees and hedgerow.

### Built Form

Built form within the Conservation Area displays characteristics typical of nineteenth and twentieth century architectural styles and trends. Although older buildings survive, later alterations and additions have altered their appearance meaning they are often indistinguishable from later properties.

The presence of Wightwick Manor, with its heavily stylised Arts and Crafts appearance, dominates the Conservation Area. As a complex of buildings, including the associated Thomas Ould cottages on Bridgnorth Road, Wightwick Manor is of national importance, prominently displaying characteristics indicative of the Victorian style. Heavily influenced by the writings of art critic John Ruskin and artist-designer William Morris, the house showcases traditional English construction methods, such as exposed timber framing and decorative brickwork. A range of architectural styles are referenced, from late Gothic to Jacobean, suggesting at first glance that the Manor dates from the sixteenth, rather than nineteenth, century. Featuring projecting gables, leaded windows, bargeboards and elaborate brick chimney stacks, the overall appearance of Wightwick Manor is of a highly decorative, eclectic, aesthetic estate.



Figure 24 Decorative brickwork, render and exposed timber framing at Wightwick Manor.



Figure 25 One of the feature windows at Wightwick Manor, highly decorated and with traditional leaded panes.



Figure 26 The Old Manor House, Wightwick Manor.



Figure 27 The former stable block at Wightwick Manor.



Figure 28 A water fountain, removed from the Market Hall in Wolverhampton, in situ at Wightwick Manor.



Figure 29 Modern housing within the grounds of Elmsdale Hall.

The Old Malthouse and Old Manor House, to the north of Wightwick Manor, now housing the National Trust book shop and gallery, combine surviving elements of the sixteenth century house which occupied the site prior to the construction of the ‘new’ Manor for Theodore Mander. Heavily restored by the Mander family, these buildings were also adapted by Edward Ould, architect of Wightwick Manor, meaning that they contribute to the overall Arts and Crafts appearance of the estate. Smaller in scale and simpler in form, the older buildings appear ancillary to the main house and have a modest, vernacular appearance. Decorative elements are still present on these buildings, such as the brick window mullions on the Old Manor, which are Gothic in appearance.

Built in the eighteenth century, the Stable Buildings at Wightwick Manor have been more heavily altered than the Old Malthouse and Old Manor House and thus strongly reference the Arts and Crafts movement in appearance, featuring hanging tiles and cupolas. A water fountain removed from the now demolished Market Hall, is located on its southern elevation.

In the wider Conservation Area, other eighteenth and nineteenth century buildings display differing architectural styles typical of the period. Elmsdale Hall, a large three storey house now converted into flats, showcases the Queen Anne Revival style of building and features Gothic elements combined with Classical and Flemish motifs in an eclectic manner. Sympathetic modern housing has been built within Elmsdale Hall’s grounds, the scale and style of which references traditional English architecture and is one and half to two storeys in height, featuring pitched gable ends and catslide roofs. Buildings which positively reflect the architectural character of the Conservation Area are highlighted in Figure 30.

Netherton and Wightwick House, both Grade II listed, are typical in appearance of Georgian properties, two storeys in height and classically proportioned. As a group, these properties, including Wightwick Old Manor and The Mermaid Inn are reflective of the historic appearance of the Conservation Area, prior to the nineteenth century development. Despite modernisation, the traditional style and materials used on these buildings provide a strong visual link to the Conservation Area’s past.

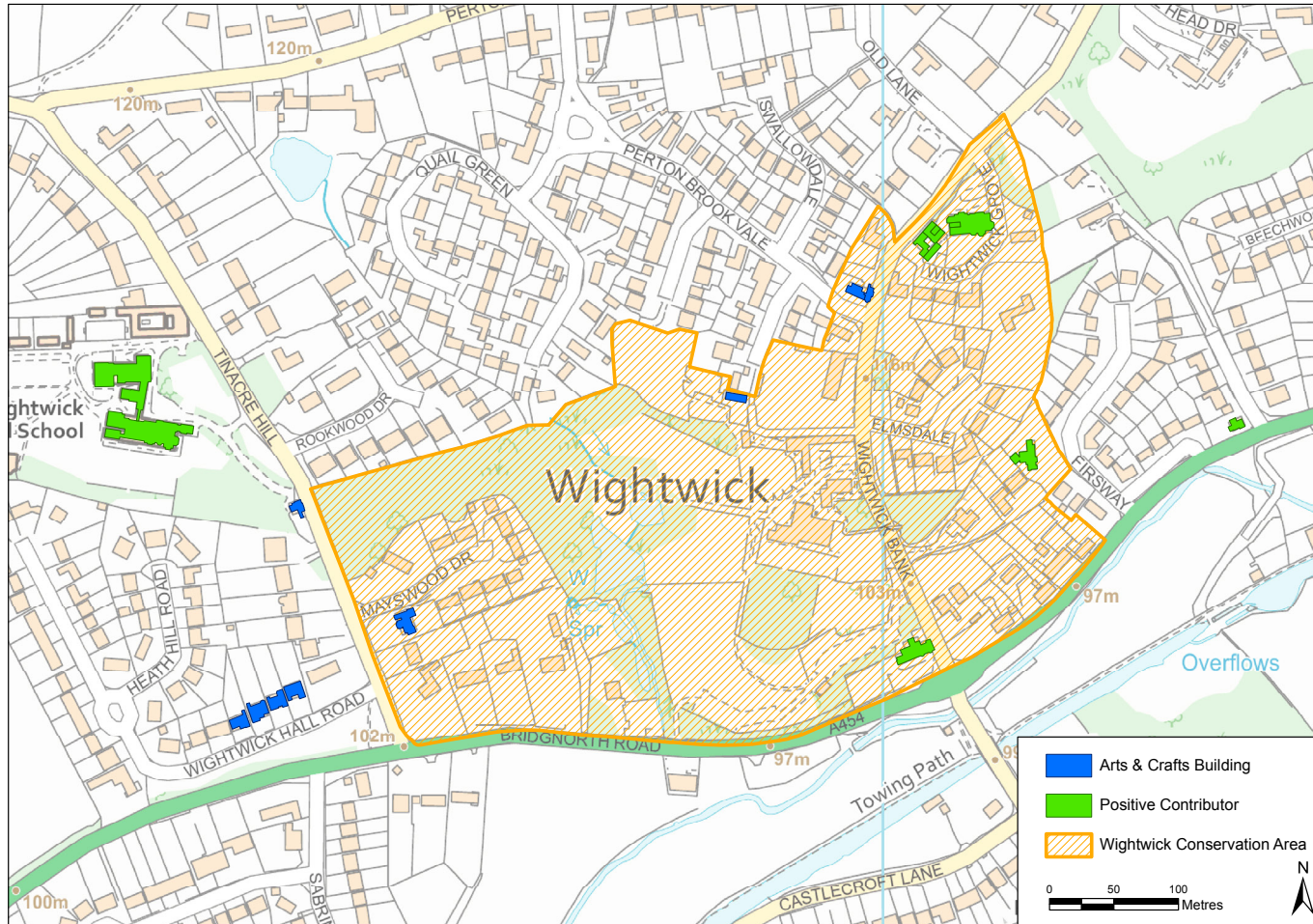


Figure 30 Map showing positive contributors.

Elmsdale and Mayswood Drive are both twentieth century cul-de-sacs which feature detached properties with large gardens. Properties within Mayswood Drive are chalet-style in appearance, with low eaves and wide chimney stacks which complement their woodland setting, adjacent to Wightwick Manor's registered park and garden. Elmsdale is more varied architecturally, containing extended bungalows and two storey properties with gable pitched roofs. Garages feature strongly in both closes.

Chimneys with crown pots, sash and bay windows, window shutters and decorative details such as barge boards all reference the influence of Victorian architectural fashions within the Conservation Area. Simple roof forms, including gables, dormers, steeply pitched or hipped roofs reference vernacular architecture and contribute to the rural feel of Wightwick Bank.

### Materials

Throughout the Conservation Area sandstone and brick are predominant building materials. Red Ruabon brick is used on Wightwick Manor and its distinctive colour provides a strong visual contrast to the green, sylvan appearance of the surrounding landscape. The local sandstone used throughout the Conservation Area is also red in colour and is noticeable when travelling on Wightwick Bank, which has been cut out from the sandstone bedrock.

The Arts and Crafts style is reflected by Wightwick Manor and throughout the wider Conservation Area by the use of render, exposed or mock beams, hanging tiles (often in a Fishtail pattern) and ornamental motifs. Wightwick Manor is highly decorative, featuring elements reminiscent of medieval cathedrals and reflective of the resurgence of medieval imagery and literature within the Victorian period. Leaded windows, stained glass and a heavy use of timber emphasises the importance of individual and traditional craftsmanship to followers of the Arts and Crafts style and influences the material palette of the wider Conservation Area.

Windows and doors on older properties are particularly important to the character of the Conservation Area, and the use of timber for these elements is a positive reflection of the



Figure 31 Sandstone on Wightwick Bank.



Figure 32 Figure heads, leaded windows and intricate carvings at Wightwick Manor are evocative of Medieval architecture, highlighting the influence of Gothic architecture on the Arts and Crafts style.



Figure 33 Original windows are a positive contributor to the significance of the Conservation Area.

history of Wightwick Bank. The style of window used on properties throughout the Conservation Area is often an indicator of the building's age and retention of original or historic windows or doors, where still present, should be prioritised.

Roofs are predominantly covered with plain tiles in a dark brown tone; ornamental and flat ridge tiles add visual interest to the roofscape of some properties. Decorative patterns within the roof form of some buildings reflect the dominance of the Arts and Crafts style within the area, including the use of hanging tiles, often in a scalloped or fishtail pattern. Natural slate is used on some properties, reflecting the traditional building materials used within the Conservation Area. Pan tiles have been used on some roofs, which detract from the overall character of the Conservation Area as they are not typical of the historic building materials traditionally used within the West of England.

Houses in surrounding cul-de-sacs (including Mayswood Drive and Elmsdale) are predominantly constructed from modern brick and are neutral contributors to the overall significance of the Conservation Area. Render also features heavily on twentieth century properties within Wightwick Bank as well as uPVC windows and doors. However, the confinement of these elements to defined sections of the Conservation Area means they do not greatly affect the overall character of the area and are not a dominant feature of its overall appearance.

### **Public realm**

The public realm is limited to footpaths and roads within the Conservation Area. Small areas of green space within cul-de-sacs are utilised by residents and generally well maintained. Bus stops on Bridgnorth Road have no negative impact upon the Conservation Area.

At the junction of Wightwick Bank and Bridgnorth Road, The Mermaid Inn and its car park provide an unsympathetic break in the green appearance of the Conservation Area. Traffic in this area can be very congested, disrupting the experience of the character of Wightwick Bank and its wider setting. An excess of signage adds to the cluttered appearance of this junction, drawing extra prominence to the dominance of vehicular traffic.

### **Noise and Tranquillity**

The Conservation Area's proximity to the A454, Bridgnorth Road, has a negative impact upon the tranquillity of Wightwick Bank during periods of peak traffic. Nevertheless, the setting and seclusion of the Conservation Area results in a peaceful, quiet, suburban feeling throughout Wightwick Bank.

### **Seasonal and Diurnal**

Seasonal changes in tree cover affect long views in and out of the Conservation Area, revealing or concealing the properties within its boundary. Tree cover in summer months heightens the green character of the Conservation Area, adding to its sense of seclusion and detachment from Wolverhampton City Centre.

### 3.4 Views

The Conservation Area is relatively enclosed, and views toward the Conservation Area from afar are largely shielded by tree cover. Wightwick Manor, the most notable building within the Conservation Area, is low in height which means there is no distinct marker of the Conservation Area when viewed from a distance.

Important views in and out of the Conservation Area are illustrated in Figure 36. This is not an exhaustive description of views and there are other important incidental views, not shown within the illustration, which contribute positively to the understanding of the Conservation Area's significance.

The approach to the Conservation Area travelling west on Bridgnorth Road is important as it pre-emptively introduces the architectural style of Wightwick Manor for visitors to the National Trust property. Edward Ould's workers' cottages on Bridgnorth Road feature pared-back Arts and Crafts details which compliment the Manor house and introduce the architectural style into the wider landscape.

Due to the topography of the Conservation Area, Wightwick Manor is largely concealed, and inclusive views of the whole house are only granted to the viewer once in close proximity to the building, within the National Trust estate. Long views of Wightwick Manor from the south, outside of the Conservation Area, are minimal and affected by seasonal changes to tree cover. Historic images indicate the appearance of the riverside area to the south of the Conservation Area has remained largely unchanged since the turn of the century, as shown on Figure 35.



Figure 34 Wightwick Manor is largely concealed by the landscaping of the registered park and garden.



Figure 35 Historic view of Wightwick Manor, viewed from the canal .



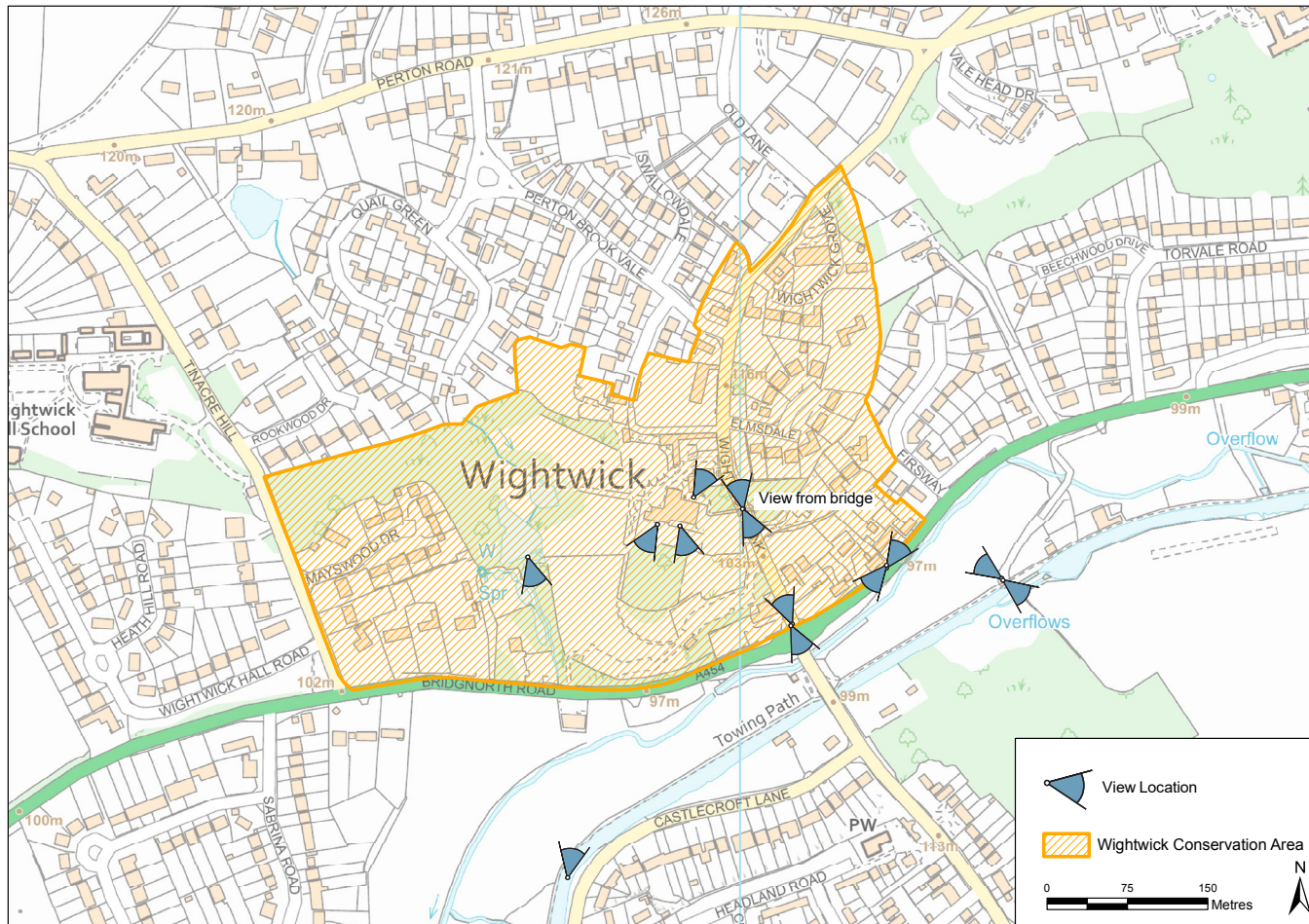


Figure 36 Map showing important views within the Conservation Area.

### 3.5 Setting

A heritage asset's setting is defined in the National Planning Policy Framework (NPPF) as 'The surroundings in which a heritage asset is experienced. Its extent is not fixed and may change as the asset and its surroundings evolve. Elements of a setting may make a positive or negative contribution to the significance of the asset, may affect the ability to appreciate that significance or may be neutral.'

All heritage assets have a setting, although the setting itself is not designated. The importance of a setting is dependent on the contribution it makes to the significance of the heritage asset and the appreciation of its significance.

Understanding the wider setting of the Conservation Area provides a greater insight into the past usage of Wightwick Bank and its relationship with the city of Wolverhampton. Notable buildings outside the Conservation Area boundary are noted on Figure 37.

The influence of the Mander family is not limited to Wightwick Manor. The Grade II listed The Mount, now a hotel, is within walking distance and was the family home of Charles Mander, cousin to Theodore who renovated Wightwick Manor. The Mander family owned factories across Wolverhampton and had an important role in local government in the late nineteenth and early twentieth centuries.

The Old Windmill south of the Conservation Area, the canal and the river highlight the industrial past of the area and the importance of trade and manufacturing to the development of Wolverhampton and Wightwick Bank as an attractive Victorian suburb.

Further information can be found in Historic England's Good Practice advice note 'The Setting of Heritage Assets', published in December 2017, which provides advice on how to understand the setting of heritage assets and how this can contribute to their significance.

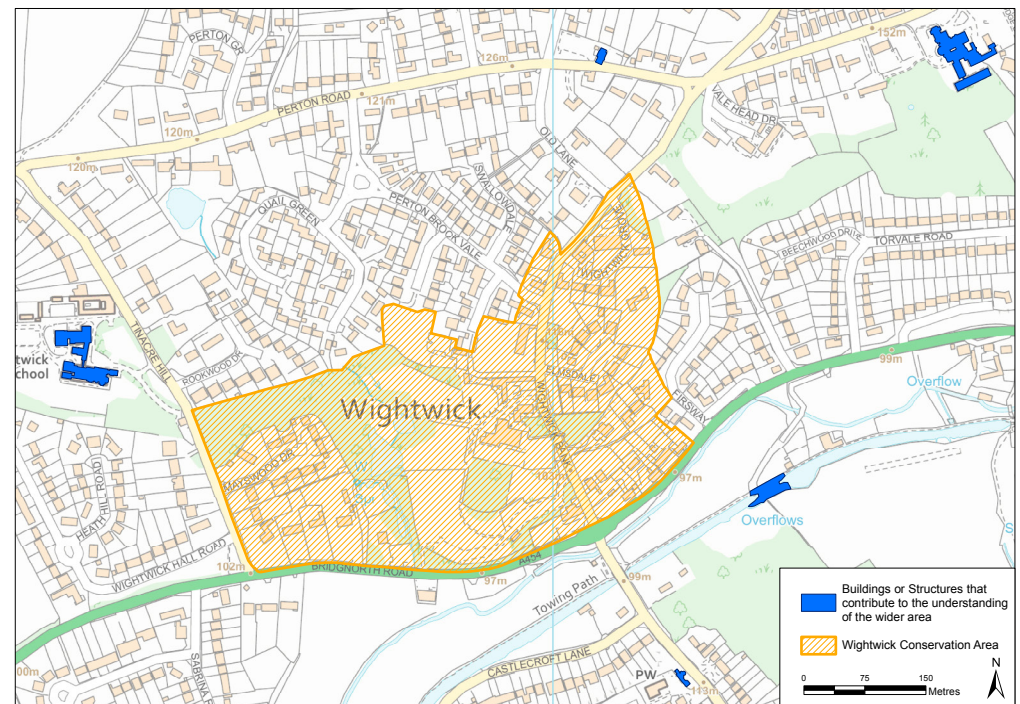


Figure 37 Notable buildings outside the Conservation Area boundary .

## 4.0 Identification of Issues

### 4.1 Site, Layout and Space

Twentieth century infill has eroded the character of the Conservation Area in places, introducing unsympathetic elements which detract from the appearance of Wightwick Bank. They also encroach upon the relatively rural setting of the older buildings within the Conservation Area.

Development within the historic grounds of properties has also adversely impacted the setting of earlier houses. This is particularly noticeable in Wightwick Bank, where infill development surrounds Elmsdale Hall. Whilst the dominance of the Hall is retained in part, due to the low height of the infill buildings, the original setting of the property has been compromised and lost.

Where modern development has encroached upon the Conservation Area boundary, screening through trees and green boundaries largely prevent this development from being overbearing or harmful to the Conservation Area's overall significance. Glimpses of modern development can be seen from the registered park and garden, which detracts from the isolated and rural feel of the Conservation Area.

Further infill would be harmful to the Conservation Area. The existing twentieth century cul-de-sacs reflect the historic estate boundaries of older properties within the Conservation Area and there are few sites which would be viable for further development.

The wider setting of the Conservation Area is a positive contributor to its significance. Development which removes the Conservation Area's rural, isolated feel and disrupts the open appearance of Bridgnorth Road should be discouraged as it will cause indirect harm to the overall significance of Wightwick Bank Conservation Area.

### 4.2 Buildings

Existing modern development is largely neutral, due to the low height and positioning of twentieth century buildings within the Conservation Area. However, the dilution of positive buildings amongst those which are neutral leads to an underwhelming and indistinctive overall character. The addition of further neutral contributors would cumulatively cause harm to the Conservation Area.

#### Alterations

Unsympathetic materials have been introduced in to the Conservation Area which are harmful to its character and appearance. Whilst adding visual variety to the area, uPVC windows, poor boundary treatments and non-typical features detract from the character of the area.

The introduction of incongruous elements to the front of properties, including alarm systems, satellite dishes and tv aerials, further diminishes the historic character of Wightwick Bank and the removal of these elements would be positive. Further installation of additional incongruous features, such as satellite dishes, should not be supported.



Figure 38 Satellite dishes are visible throughout the Conservation Area. Relocation or removal of dishes is recommended, concealing them from the street scene.

### Modern Development

Inappropriate modern additions, including extensions to existing properties and the construction of detached garages and outbuildings which do not reference or reflect the scale and character of the Conservation Area should not be supported. Any development should seek to enhance or better reveal the significance of the Conservation Area. This can be achieved by the use of complimentary materials, using an appropriate form or style and ensuring that the mass of any new development is appropriate for the Conservation Area.

The construction of unsympathetic buildings in close proximity to the Conservation Area boundary will erode the character of the Conservation Area and negatively impact upon its setting. Proposed development on the immediate edge of the Conservation Area boundary should also seek to compliment the significance of Wightwick Bank.

### Demolition

Demolition of buildings within Wightwick Bank which are deemed to positively contribute to the Conservation Area's significance must be thoroughly justified. Any replacement dwelling or structure should seek to positively enhance or better reveal the Conservation Area's significance.

Demolition of any positive feature within the Conservation Area is likely to be unacceptable as it will detract from the character of the area. Planning Permission would be needed for any demolition, including the demolition of brick boundary walls, chimneys and ancillary structures, where appropriate. This also includes the replacement of character defining features, such as doors and windows.

## 4.3 Public Realm

### Traffic management

Better management of the junction between Bridgnorth Road and Wightwick Bank would prevent congestion within the Conservation Area which detracts from its quiet, tranquil character.

Pedestrian provision in the Conservation Area is poor and inconsistent. Whilst this does contribute to the rural feel of the Conservation Area, more consistency in the treatment of pavements should be considered, either through maintenance or the upgrading of existing footpaths.



Figure 39 Photos showing traffic queuing at the junction between Wightwick Bank and Bridgenorth Road.

### Trees and Planting

Any prominent trees, street trees, and trees with amenity value on private land throughout the Conservation Area should be monitored and maintained appropriately. This will preserve the green and rural character of the area. Any tree that makes a positive contribution to the area should be retained, maintained and, if felled (only if dead, dying or dangerous) replaced with an appropriate new tree.

### Street Furniture (Lamp-posts, benches, signage, bins, bike stands, bollards etc.)

Overall the presence of street furniture within the Conservation Area is minimal, which adds to the rural character. Any additional street furniture would have to be fully justified and beneficial to residents. Consolidation or removal of signage at the junction between Wightwick Bank and Bridgnorth Road would be beneficial in maintaining the open appearance of this section of the Conservation Area.

Bollards, railings and other parking deterrents throughout the Conservation Area detract from its overall appearance due to their urbanising appearance. Rationalisation of these elements, combined with a new unified approach to traffic management, would help to lessen their impact upon the overall character of Wightwick Bank.

### Boundary Treatments and Hard Standing

The addition of further hard standing will be detrimental to the appearance of the Conservation Area, detracting from its rural character and creating a more urban appearance. In some areas boundary treatments can be improved and the gradual removal of incongruous modern materials and fencing, replacing them with more appropriate materials, is encouraged. The use of traditional materials, which reflect the character and historic appearance of the Conservation Area would be positive, creating a consistent appearance throughout the area.

The removal of any existing hedgerow will be harmful and any new or replacement boundaries should seek to emulate the traditional appearance of the older properties within the Conservation Area, to avoid an increasingly urbanised appearance within the Conservation Area and its surroundings.



Figure 40 Unsympathetic bollards at the entrance to Elmsdale cul-de-sac.

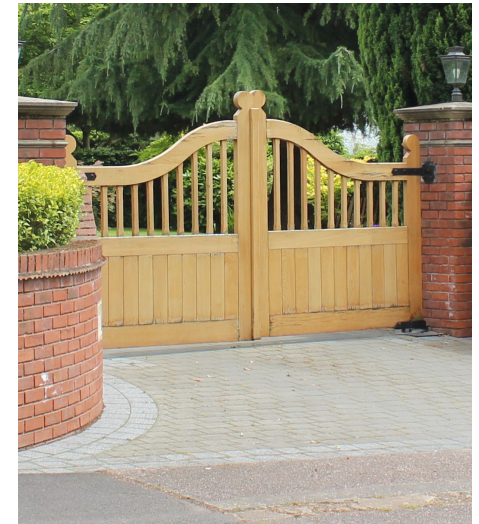


Figure 42 Urbanising boundary treatments detract from the historically rural character of the Conservation Area.

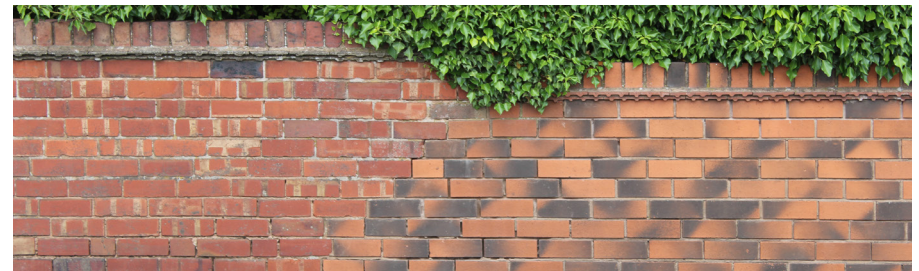


Figure 41 Inappropriate modern materials used on boundary walls.



## 5.0 Management Proposals

As outlined in the previous chapter, there are a range of issues considered for the Wightwick Bank Conservation Area, many of which share common themes. This Chapter seeks to recommend management proposals which address these issues in both the short and long term.

### 5.1 Positive Management: Short Term

The first set of proposals relates to Positive Management and focus on good practice and improved ways of working within the local planning authority. These are generally low cost and can be implemented within a short time-frame, typically within one or two years.

#### Enforcement

Harmful development and alterations to properties both within the Conservation Area and its setting following designation has led to a dilution of Wightwick Bank's overall character. To maintain and enhance the Conservation Area, a strong implementation of the NPPF is recommended.

Any alterations that will affect the character of the Conservation Area should be accompanied by a planning application, including: changes to boundary treatments, the loss or trimming of trees and minor additions to properties, such as satellite dishes.

Any application affecting the Conservation Area, or its setting will also need to be accompanied by a thorough Heritage Statement. The Heritage Statements should reference this appraisal document and assess the impact

(positive or negative) upon the character and significance of the Conservation Area. The Conservation Officer of the Local Authority will then be able to review the Heritage Statement, assess the merits of the proposed scheme and advise the Planning Officer as to if the scheme is acceptable from a heritage perspective.

#### Local Listing

A locally listed building is one that is not statutorily protected (ie not Grade I, II\* or II Listed), but is designated by the Local Authority because it is deemed to be of historic or architectural significance and makes a contribution to local character and distinctiveness. Locally listed buildings are therefore worthy of protection and conservation in their own right.

At present only one of the buildings within the Conservation Area is locally listed, the Gardeners Cottage (DBL1102); undesignated buildings of particular historic interest within the Conservation Area are highlighted in Section 2.2.

The City of Wolverhampton Council expanded its Local Heritage List in 2009, looking to identify and recognise heritage assets that have not been listed nationally. The buildings identified for Local Listing within this document are proposed for inclusion within this list, subject to further research and evaluation.

#### Tree Management

Effective tree management, including tree protection orders, is integral to maintain the sylvan, rural appearance of the Conservation Area. Any reduction or removal of trees or established hedgerow should be accompanied by the relevant planning application. The local authority has a duty to effectively monitor these applications and ensure that any works are not harmful to the Conservation Area.

Trees form an important part of the character of the area. Conservation Area designation affords some degree of protection to trees. A tree strategy could be undertaken to identify the most significant trees in the Conservation Area. This could lead to further Tree Preservation Orders and could also identify general tree management issues. A replacement strategy should also be considered in order to manage the impact of loss of trees through over maturity.

#### General Maintenance and Interpretation

Poor maintenance leads to the deterioration of the fabric of the built environment and results in a loss of architectural details. Improved public awareness of simple maintenance and repair would be conducive with the preservation of Wightwick Bank: features such as street furniture, signage, planting and boundary treatments are also recommended for consideration.

At present there is no interpretation (for example, information boards or signage) within the Conservation Area aimed at improving understanding and awareness for



residents and visitors to the area. This would be an effective way to improve the awareness and re-establish the identity of this section of Wolverhampton, distinct from the city centre.

The Local Authority should ensure they are maintaining the public realm and different agencies and departments are aware of their responsibilities. This is especially relevant in relation to landscaping and highways.

The City of Wolverhampton Council should liaise with utility companies to minimise the impact of works upon hard landscaping.

### **Public Realm and Highways**

Whilst replacing all inappropriate street furniture is an optimum solution it is acknowledged that this is an expensive project to undertake. There are numerous other short-term solutions to this problem.

A positive working interdepartmental relationship is key to improving the public realm and highways. Planning and Highways should work together to agree standard good practice within a Conservation Area such as avoiding excessive road markings and where necessary using narrow road markings.

Planning and Highways should work together to agree standard street furniture to ensure consistency over time as elements are introduced or replaced.

### **Heritage Statements**

In accordance with the NPPF (Para.189), applicants must describe the significance of any heritage assets affected, including any contribution made by their setting. The level of detail should be proportionate to the assets' importance and no more than is sufficient to understand the potential impact of the proposal on their significance.

All applications within the Conservation Area and immediate setting require an appropriately detailed Heritage Statement. Any application without a Heritage Statement should not be validated by the City's planning team.

The key views analysed within this document are in no way exhaustive. The impact of any addition, alteration or removal of buildings, structures, tree's or highways on key views should be considered to aid decision making. This includes development outside the Conservation Area. Where appropriate, views must be considered within Design and Access or Heritage Statements. This should be in accordance with Historic England's Good Practice Advice in Planning Note 3: The Setting of Heritage Assets (December 2017). Applications which fail to have assessed any impact upon views and setting should not be validated.

### **Neutral Elements**

As discussed, the dilution of positive buildings amongst those which are neutral leads to an underwhelming and indistinctive overall character.

The City of Wolverhampton Council should not allow for the quality of design to be 'averaged down' by the neutral and negative elements of the built environment. Officers should where possible seek schemes which enhance the built environment and not allow previous poor-quality schemes to become precedents.

### **Public Facing Resources**

The preservation and enhancement of private properties can be improved through the publishing of resources aimed to inform and guide members of the public. An introductory summary of the Conservation Area Appraisal in the form of a leaflet or factsheet(s) is a simple way to communicate the significance of the area and ensure members of the public are aware of the implications of living in a conservation area. In addition, a maintenance guide would assist property owners in caring for their property in an appropriate manner. A Good Practice Design Guidance on standard alterations such as windows, doors, rainwater goods, boundaries and roof extensions will ensure inappropriate development does not become the accepted norm.



## 5.2 Positive Management: Long Term

There are opportunities within Wightwick Bank for development which make a positive contribution to the character and appearance of the Conservation Area. To date there has been a lack of high quality modern architecture which respects the local character. To be successful, any future development needs to be mindful of the local character of the Conservation Area, while at the same time addressing contemporary issues such as sustainability. Successful new development will:

- Relate to the geography and history of the place and the lie of the land,
- Sit happily in the pattern of existing development and routes through and around it (including public footpaths)
- Respect important views,
- Respect the scale of neighbouring buildings,
- Use materials and building methods which are as high in quality of those used in existing buildings,
- Create new views and juxtapositions which add to the variety and texture of their setting.

The City of Wolverhampton Council should guide development in a positive manner by:

- Engaging with developers at an early stage through the Pre-Application Process to ensure modern development is high quality in design, detail and materials.

- Considering referring medium-large scale development (15+ units) schemes to a Design Review Panel to ensure that new buildings, additions and alterations are designed to be in sympathy with the established character of the area. The choice of materials and the detailed design of building features are important in making sure it's appropriate to a conservation area.
- Seeking opportunities for developers to make a positive contribution to the wider historic environment through Section 106 Agreements.

### Future Policy

Future policy outlining the long-term protection afforded to the Conservation Area could be outlined in a Supplementary Planning Document for Wightwick Bank. This will show how the Local Authority intends to manage the area in the long term.

### Article 4 Directions

An article 4 direction is made by the local planning authority to restrict the scope of permitted development rights and can increase the protection of designated and non-designated heritage assets and their settings. If an article 4 direction is in effect, a planning application will be needed for any development that would otherwise have been permitted development. Article 4 directions are therefore a useful control in relation to any works that could threaten the character or special interest of a conservation area.

There is currently no Article 4 in effect within the Wightwick Bank Conservation Area, however should development

within the area greatly change or the significance of the Conservation Area come under threat, the local authority are encouraged to consider the implementation of an Article 4 to better preserve the Conservation Area's special interest.

### Monitoring and Review

The long-term monitoring of the Conservation Area is recommended in order to assess any gradual changes or cumulative detrimental harm to the character of the area. Review documents assessing and identifying any threats to the character and special interest of the Conservation Area would be a useful tool in the long-term management of the Heritage Asset. This document should be updated every 5-10 years.





## 6.0 Appendices

### 6.1 Glossary

Arts and Crafts Movement – An influential late nineteenth century decorative and fine arts movement. The movement sought to celebrate and promote traditional craftsmanship, referencing medieval and folk styles of art and architecture. The movement was a reaction to the increased industrialisation of manufacturing methods and mass-production at the time. Linked to John Ruskin and the Pre-Raphaelite Artists, William Morris is the movement's most notable figurehead.

Aesthetic Movement – closely linked to Arts and Crafts, the Aesthetic Movement was part of a Victorian 'Cult of Beauty', emphasising the visual and sensual qualities of artworks, rather than a narrative or moralistic message.

Bargeboard – a board fastened to the underside of a projecting gable, below the roof tiles.

Cupola – a small dome on top of a building.

Finial – a decorative ornament at the top or corner of an object or building.

Gothic – a medieval architectural style which developed in Europe from the twelfth to sixteenth century, longer in some locations. Pointed arches, vaults, buttresses and spires are typical features, with a strong vertical emphasis.

Jacobean – a style of architecture associated with the reign of King James I and VI (1603-25), not dissimilar from Elizabethan architecture and largely continuing the Tudor style.

Tile hanging – roof tiles attached to the walls of a building, often in a decorative or patterned arrangement.

Queen Anne Revival – A mid Victorian architectural style which referenced the earlier Queen Anne style (which was largely classicising), adding additional elements, often Gothic or Flemish and heavily influenced by architecture from the Northern Renaissance.



## 6.2 Bibliography

Historic England	2017	The Setting of Heritage Assets (Dec 2017).
Historic England	2018	Conservation Area Appraisal, Designation and Management (Advice Note 1)
Ministry of Housing, Communities and Local Government	2019	National Planning and Policy Framework
Stephen Ponder, National Trust	2016	Wightwick Manor and Gardens
Mark Girouard	1979	The Victorian Country House



### 6.3 Legislation and Planning Policy

LEGISLATION/POLICY/ GUIDANCE	DOCUMENT	SECTION/POLICY
Primary Legislation	Planning (Listed Buildings and Conservation Areas) Act 1990	66: General duty as respects listed buildings in exercise of planning functions. 72: General duty as respects conservation areas in exercise of planning functions.
National Planning Policy	National Planning Policy Framework (2019) DCLG	Section 16; Annex 2
National Guidance	National Planning Practice Guidance (2014) DCLG	ID: 18a
National Guidance	Historic England (2017) Historic Environment Good Practice Advice in Planning Note 3 (Second Edition): The Setting of Heritage Assets	
National Guidance	English Heritage (2019) Conservation Principles, Policies and Guidance.	

## 6.4 National Planning Policy Framework Glossary

Term	Description
Archaeological interest	There will be archaeological interest in a heritage asset if it holds, or potentially may hold, evidence of past human activity worthy of expert investigation at some point. Heritage assets with archaeological interest are the primary source of evidence about the substance and evolution of places, and of the people and cultures that made them.
Conservation (for heritage policy)	The process of maintaining and managing change to a heritage asset in a way that sustains and, where appropriate, enhances its significance.
Designated heritage asset	A World Heritage Site, Scheduled Monument, Listed Building, Protected Wreck Site, Registered Park and Garden, Registered Battlefield or Conservation Area designated under the relevant legislation.
Heritage asset	A building, monument, site, place, area or landscape identified as having a degree of significance meriting consideration in planning decisions, because of its heritage interest. Heritage asset includes designated heritage assets and assets identified by the local planning authority (including local listing).
Historic environment	All aspects of the environment resulting from the interaction between people and places through time, including all surviving physical remains of past human activity, whether visible, buried or submerged, and landscaped and planted or managed flora.
Historic environment record	Information services that seek to provide access to comprehensive and dynamic resources relating to the historic environment of a defined geographic area for public benefit and use.
Setting of a heritage asset	The surroundings in which a heritage asset is experienced. Its extent is not fixed and may change as the asset and its surroundings evolve. Elements of a setting may make a positive or negative contribution to the significance of an asset, may affect the ability to appreciate that significance or may be neutral.
Significance (for heritage policy)	The value of a heritage asset to this and future generations because of its heritage interest. That interest may be archaeological, architectural, artistic or historic. Significance derives not only from a heritage asset's physical presence, but also from its setting.

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