

OLD CATTON CONSERVATION AREA



CHARACTER STATEMENT BROADLAND DISTRICT COUNCIL MARCH 2008

CONSERVATION AREA CHARACTER STATEMENT: OLD CATTON

CHARACTER APPRAISAL

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CONSERVATION AREA CHARACTER STATEMENT: OLD CATTON

INTRODUCTION

A Conservation Area is defined as “an area of special architectural or historic interest, the character of which it is desirable to preserve or enhance”. The conservation of the historic environment can enhance the quality of life of those who live or work in the area and, by attracting visitors, can benefit the local economy. Under the 1990 Planning (Listed Buildings and Conservation Areas) Act, Local Authorities are required to review existing Conservation Areas and, where appropriate, consider the designation of new ones.

Factors which contribute to the special quality of a Conservation Area may include:

the architectural quality of the buildings themselves

the materials of which they are made

their relationship with one another and their setting in the landscape

the character of the spaces between buildings, including walls, hedges, trees and ground surface materials

views both within the area and from outside

The District Council is committed to the protection and enhancement of the historic environment of Broadland. The Old Catton Conservation Area was designated in 1983 and amended in 1986. An illustrated Statement was published in 1986.

The present Statement identifies and reaffirms the special architectural and historic character of the area identified in the earlier Statement, assesses how far its recommendations have been put into effect and makes recommendations for its enhancement.

CONSERVATION AREA BOUNDARY

Though now enveloped by the post-war expansion of Norwich, the historic core of the village retains a strong and quite distinct character. Inevitably in such a location there are constant pressures for change. It is therefore vital that the historic village should remain a Conservation Area.

CATTON PARK AND OTHER OPEN SPACES



The three open spaces of Catton Park, the Deer Park and Buttercup Meadow are each an essential part of what makes Old Catton different. The 1986 Statement noted that their future use had already been an important issue for a number of years and reaffirmed current policies, set out in an Interim Planning Policy document, supported by both County and District Councils, which sought to maintain their character as open spaces . . . especially as it was conceived by Humphry Repton. At that time, discussions with the landowners on bringing these spaces in to beneficial public use, had so far been inconclusive.

The importance of these open spaces, both historically and as “green lungs” in an otherwise extensively built-up suburban area, cannot be over-emphasised. The future of the park has now been secured until 2036. Catton Park Trust (www.cattonpark.com) now manages the park for public benefit as a place for quiet recreational enjoyment and outdoor learning for people of all ages. A Heritage Lottery Fund grant was awarded in 2006 to restore and enhance the park in accord with Repton’s original concept.

At the date of this report the capital phase of the restoration scheme is almost complete. New boundary fencing has been installed and accessible paths laid. Maintenance work has been undertaken to trees in the interests of good management. Much replanting has already been carried out and more is to follow, in particular to plant new specimen trees in the central open area of the park to replace those lost in the last two centuries.

A tree belt screens the Park on its west, south and east sides. On its north side it is screened by groups of trees, by the Hall itself and by buildings in Church Street.

Over recent years small groups of houses have been built in the north side of the Park and in the former gardens of the Hall, while a school has been built off St Faith’s Road, all intruding into views across the Park and altering the setting of, and access to, the Hall itself.



The Hall was built c.1780 for Jeremiah Ives. It has since been considerably altered and added to. The spectacular cast iron and glass conservatory - the “Camellia House” - was added in the second half of the nineteenth century, but has lost its central dome. At the time of the 1986 report the house was an old people’s home managed by Norfolk County Council, but it is now privately owned and divided into separate apartments. At the same time a new house has been added to the west of the conservatory, carefully designed to relate in scale, form and materials to the Georgian house and yet to avoid pastiche. While the separate ownership and occupation of the Hall must inevitably prevent the re-establishment of the close relationship of Hall and Park originally conceived by Repton, nevertheless the setting of the Hall – particularly on its east side - could be greatly enhanced if the present fencing and hard surfacing, as well as some of the planting were to be replaced and reordered in a manner more in keeping with this important location.

The main entrance to the Park is from Oak Lane through splendid wrought iron gates, made in the late nineteenth century by Barnard, Bishop and Barnard of Norwich. They are accompanied by matching curving railings and stone piers to either side and by a classical lodge just inside

the gates. Another fine, but more modest, pair of wrought iron gates once gave access to the Hall from Church Street: they now lead only to the Village Hall (the former Orangery) and access to the Hall itself is from the new Parkside Drive and from St Faith's Road.

HISTORICAL DEVELOPMENT

Although evidence has been found of prehistoric and Roman presence in the area, the present settlement was established in Saxon times. Most likely the name means the farmstead [or tun] of a man called Catta (or Kati). He was probably a local tribal leader who settled here. Or it may conceivably be derived from the presence of wild cats in the area.

The first documentary evidence for the settlement is found in the Domesday Book, the great survey of England carried out by the Norman conquerors in 1086. There were three manors in Catton. These probably related to the three areas of historic settlement still visible today: Church Street, George Hill and Lodge Lane. The main manor, in Church Street, had been held before the Conquest by Stigand, the Saxon Archbishop of Canterbury. But in 1070 the King deprived him of his office and estates, and placed the manor in the custody of William de Noiers. It was subsequently passed to Norwich Cathedral Priory, a twelfth century Norman foundation. The earliest surviving part of the church of St Margaret, the round tower, is of the twelfth century. The original manor house was built and Church Street was developed at this time. The last Prior but one before the Dissolution of the Monasteries by Henry VIII was William de Catton. It was he who first used the rebus of the wild cat and the tun, now to be seen on the Village Sign.

After the Dissolution the manor passed to the Dean and Chapter of Norwich Cathedral. They retained the great tithes until 1780, when the manor was bought by Jeremiah Ives. He was a member of a well established Norwich family, a Freeman of the City and twice Mayor. He built Catton Hall and commissioned Humphry Repton to lay out the Park, with its typical surrounding tree belt, its scattered smaller groups of trees and its long winding entrance

drive from Oak Lane. The stables, coach house, orangery (now the village hall) and the Holiday House (a cottage or nee) are all part of this development, overlaying the Medieval village.

Until recent times Catton was an agricultural village and industry appears to have been limited to brick making and home weaving. But then in the late eighteenth and nineteenth centuries, following the development of the Hall and Park, the village was favoured by several wealthy Norwich families who built their houses here: for example, in Spixworth Road, The Firs, The Old House, The Beeches and Beechwood (now renamed Anna Sewell House, in honour of its most famous resident, the author of *Black Beauty*) and, in George Hill, The White House. Notable families included Gurney, Buxton, Jewson, Norman, Lindley and Tillet. Several of these families were Nonconformist: the Gurneys for example were Quaker bankers, the Jewsons Congregationalist timber merchants while Jacob Tillet, a lawyer of French Huguenot stock, was instrumental in setting up a newspaper dedicated to civil, religious and commercial freedom. The cottages in the village – the best of which can be seen in Church Street – were occupied by farm workers and servants who relied on the gentry for their livelihood and accommodation.

Following the Education Act of 1870, the Church opened Old Catton School in Church Street in 1874.

New Catton, closer to the City, had been developed in the nineteenth century, but it was only after the Second World War that development gained momentum in Old Catton, so that by the close of the century the historic core of the village had been enveloped in the outer suburbs of Norwich. The population of the parish, which had stood at around 600 in 1900, by the end of the century reached 5640. To keep pace with this big increase, the School has been greatly extended to become Old Catton Junior School and new primary schools have been built at Lodge Lane and Garrick Green (both outside the Conservation Area). At the same time a special school, the Hall School, has been built in the grounds of the Hall, with access from St Faiths Road.

LOCATION AND SETTING

Old Catton is two miles from the centre of Norwich between St Faith's Road to the west (formerly the main road from Norwich to Aylsham and Cromer, but now blocked further north by the airport) and the B1150 road from Norwich to North Walsham to the east. Between these two main radial roads a third minor radial, Spixworth Road, forms one of the principal arteries of the village.

The land rises to the east of Spixworth Road, giving fine views down over the village from the top of the Deer Park

On all sides the setting of the historic village has been radically changed by modern residential development. In particular The Warren development on the rising ground east of the Spixworth Road, between the Deer Park and George Hill, impinges significantly on the historic character of the Conservation Area, while the character of Church Street has been affected by modern infill houses and new cul-de-sac developments within the Park. On its west and south boundaries the Conservation Area is screened from the surrounding modern estates by the great belt of trees along St Faith's Road and Oak Lane.

FORM AND CHARACTER

Setting aside the three important open spaces of the Park, Buttercup Meadow and the Deer Park, referred to in Section 3 above, the Conservation Area comprises three built up parts: Church Street, Spixworth Road and George Hill.

Church Street

Church Street runs from St Faith's Road to Spixworth Road. Older buildings are more concentrated at the west end, where the Hall and its ancillary buildings and estate cottages overlay the earlier Medieval village. The street is characterised by high boundary walls and trees, which hold together visually a great variety of building types and styles.

On the south side, two residential closes have

been built on Hall land. Both are typical late twentieth century suburban in style, paying little regard to the character of the Street. At Parkside Drive development involved the destruction of several of the outbuildings of the Hall. Though an ornate garden fountain has been preserved and is well cared for, the road layout only barely takes it into account. The alignment of the vision splays at the entrance to the new road is unimaginative, but at least the walls have been rebuilt to a good height and the Village Sign gives meaning to the green space in front. At Park Close, on the other hand, the high walls at the entrance have been reduced, breaking the continuity of the Street.



On the north side, at the western end of the street, the Church of St Margaret and the Manor House are the only buildings in the village which clearly pre-date the Hall and Park. Together with the adjoining estate cottages and high boundary walls they make a most attractive and interesting group. The church has a two-stage tower (twelfth century cylinder surmounted by fifteenth century octagon), a fine nave clerestory, an elaborate fifteenth century two-storey porch and a picturesque modern lychgate. The road bends round the Manor House, giving its large half-timbered east gable unexpected prominence in views from the east. The bend in the road probably predates the present house and would seem to support the idea that the original pre-Conquest manor was sited here. Fragments of the house date from the sixteenth century. In the seventeenth century it was heightened and extended westwards and it was again extended, northwards, in the nineteenth century.



On the south side, an important, close-knit group of buildings includes the fine eighteenth century Village Hall, formerly the Orangery to the Hall, as well as the former buildings of Hall Farm, originally built as a "model" farm and now - fairly sympathetically - converted to residential and garage use. The stable clock and bell turret survive. Stone blocks built into the former barn are said to come from Amner's Barn, a Medieval tithe barn. This group is linked by walls to a number of other houses and cottages built hard up to the street, including Nos 1 and 2 Hall Drive, which have less than sympathetic new windows, and No 21 Church Street. At Hall Drive, formerly the back entrance to the Hall, fine wrought iron gates and stone piers survive: they bear the initials of Samuel Gurney Buxton and are surmounted by lamps.



On the north side, Nos. 48 to 58 (Listed) are an unusually fine terrace of estate cottages. A plaque on them bears the initials of John Henry Gurney and the date 1858. Their railings are original, as also possibly may be the unusual box hedge "knots" in several of the gardens. To the west a shorter terrace and then an L-shaped terrace of cottages, all with similar original railings and interesting gardens, provide an attractive link with the church. East of the Listed terrace a modern L-shaped terrace of houses has been built where the village smithy once stood. It is part of the Blacksmith's Way estate (the rest is outside the Conservation Area to the north). Its form and layout fit well into the street scene, but its windows lack the easy composure of their counterparts in the adjoining Listed terrace.



The old village school is a good example of the many schools built in response to the 1870 Education Act. It appears to be remarkably unaltered - even to the front railings. The large separate modern extension to the east includes a flat-roofed part, nearest to the old school, of no architectural merit. This is joined to a more extensive pitched-roofed part beyond, which has been well designed and makes good use of trees to enhance its setting and provide shade to the big windows.

On the south side, mature trees soften the break in the high-walled street frontage at the entrance to Park Close. Further east, a pair of modern houses are, in themselves, well designed and benefit from walls and mature trees, although the 1986 Statement laid down that building in this area will be resisted to maintain the character of the Park views.

Holiday House, visible from the Park, is almost entirely hidden from the street by walls and trees, but a glimpse of the rustic porch hints at its picturesque character.

On the north side, after the way through to the Recreation Ground, two modern bungalows are well set back, so do not impinge greatly on the street, though their largely open frontages are out of character. Then, approaching the corner with Spixworth Road, the street closes in once again, where a white-painted gate pier acts visually as one side of a "gateway" to the Deer Park beyond. (The other side of the "gateway" is formed by the high hedge of Holiday House). Nos. 4 (Holly Cottage) and 2 (Woodstock) then provide a firm corner with Spixworth Road, where they are joined to Anna Sewell House.

They have simple traditional railings. They should be considered for Listing, though both were badly damaged in an aircraft crash during the War and may not retain sufficient historic fabric to merit this.

Spixworth Road

Spixworth Road is an unclassified radial road from Norwich running north to Spixworth and Buxton. As it reaches Oak Lane, at the southern boundary of the Conservation Area, its modern suburban character changes dramatically. To the west the view opens out over rolling Buttercup Meadow, backed by the trees of the Park beyond; while to the east a high bank with trees and railings partially screens two large houses, The Grange and George House, on rising ground behind.



The view looking north past the entrance to George Hill is particularly good. The road curves slightly eastwards so that the frontage on the west side - of large Georgian houses, terraced cottages and trees beyond - is seen to the best advantage. On the east side, an attractive cottage, No 1 George Hill and a high wall firmly mark the corner. The wall continues to another large Georgian house, The Beeches, a further wall (now largely screening two modern houses) and then a steep bank with trees.

From this viewpoint the trees on both sides appear to merge. But as one moves northwards the modern development of The Warren comes into view on the east side. Its design and layout pay no attention to the traditional village street on the opposite side; and this is exacerbated by each house facing gable end on to the road to give a restless skyline and by the rising ground on which the development is sited.



The Warren comes to an end at the Deer Park where a large tree marks the corner of this important remaining piece of open country. The War Memorial is sited on the road frontage of the Deer Park. A footpath runs up the north side of the Deer Park, providing a right of way through to Moore Avenue and beyond to the North Walsham Road. From here there are fine views down over Old Catton, with Anna Sewell House in the foreground and a glimpse of the Manor House through the trees beyond. But looking south the horizon is blocked by the Warren development. A belt of trees partly divides the Deer Park in two. It is important that the whole of the Deer Park remains open space. There is a good view looking south from near the Deer Park towards Old House, with The Firs in the background.

There are four Listed buildings on Spixworth Road. All reflect the eighteenth century development of Old Catton as a desirable place of residence for the wealthy citizens of Norwich. On the west side is The Firs (Nos. 69 to 73, formerly the Vicarage), a fine very large mid eighteenth house of brick with curved gables, an Ionic doorway and stone bollards and chains to the forecourt. It is now divided into four dwellings. Further north on the same side is Old House (Nos. 81 and 83, once the home of the Jewson family), a fine substantial late eighteenth century house of colourwashed brick, now divided in two. Further north again, and forming part of the built-up corner with Church Street, is Anna Sewell House (No. 125),

an attractive small eighteenth century house of red brick, with good ornate Victorian railings and bearing a plaque recording its most famous resident, the author of *Black Beauty*. On the east side is The Beeches (No. 66), another fine house, from the early nineteenth century. It is rendered and painted and its railings, of unusual and attractive design, are splayed in to the doorway on each side. Its unusually high walls are a major feature in the street. A modern house has been built to the north in the former garden of the big house: the new opening through the wall, which otherwise largely screens the new house, has been poorly designed.

Un-listed buildings of interest include a terrace of cottages south of The Firs (Nos. 57 to 65), spoilt slightly by the design of some window replacements. It has nicely moulded brick eaves and a string course, suggesting an early eighteenth date. Other un-Listed buildings of interest include a converted barn (No. 67); a flat-roofed modern bungalow (No. 75), designed by Christopher Lambert, which sits well in its mature walled garden; Little House (Nos. 77 and 79) with some gothic features (including some replicated unsuccessfully in plastic); the Maid's Head public house, with a modern flat-roofed extension behind and, to the side, a large car park breaking the continuity of the road frontage; No. 87, with a garage door in what looks like a former shop front; a terrace of cottages (Nos. 89 to 99), spoilt by the design of some window replacements; and, finally, a cottage attached to the north end of Anna Sewell House.

The importance of trees and high walls is again very evident in this part of the village. There are two ponds hidden behind trees and undergrowth on the west side. Originally the Deer Park appeared from the Hall as a continuation of the main Park, which was separated from Spixworth Road by only a ha-ha. Trees now hide the Park from the road. At the north-west corner of the Deer Park is a small area partly enclosed by walls or railings.

George Hill

From just opposite Buttercup Meadow George Hill rises steeply and then levels out before it reaches the cross roads on the North Walsham Road. The traditional settlement extends for the full length of the south side and includes the cross roads.

On the south side an undistinguished yard leads to the entrance at the back of George House (now St Christopher's Nursery and Pre-prep School). On the east side of the yard the former coach house (now part of the school) retains some of its original character. It is followed by a terrace of houses, of two and three storeys (Nos. 2 to 12). Built hard up to the road and facing north towards trees opposite, they have a rather gloomy appearance. But they are of townscape value and their probable origin as weavers' cottages gives them considerable historic interest. Some of their original door canopies survive, but some window replacements are out of character. Grange Close, a group of semi-detached houses built between the Wars is also of interest. The use here of brick, plain stone dressings and large mullioned windows is in the tradition of the Arts and Crafts movement which flourished at the beginning of the twentieth century, the general standard of design is high, and the group as a whole is largely untouched by later alterations.



No. 14 (The White House) is Listed. Nineteenth century in outward appearance, it may have an earlier core. A standard late nineteenth century terrace of cottages follows (Nos. 16 to 24). Its unity has been destroyed, but not irreversibly, by a varied assortment of modern windows.

The north side of George Hill comprises the side boundary of The Beeches, two modern closes (outside the Conservation Area) and the Woodman public house car park, part screened by planting but part open and bleak.

TRADITIONAL MATERIALS

The character of Old Catton owes much to the traditional use of a limited "palette" of building materials. Some of these are indigenous to the area (e.g. red brick, timber framing, sand-lime render, flint, red and black pantiles and thatch); some have come from further afield (e.g. stone and slate).



As one would expect, the materials brought from elsewhere tend to be confined to the more prestigious buildings. St Margaret's Church is built mainly in flint with stone windows and quoins. There is also a considerable amount of brick used on the church. The west wing of the Manor House is of flint, while the earlier part is timber framed, as is the later crossing gable and the still later north wing. A number of boundary walls are of flint, notably at the church and the Manor House. Black pantiles, though indigenous, were more expensive and so are found only on more prestigious buildings, such as The Firs, Old House and Anna Sewell House. Holiday House is thatched, although this is less the survival of an indigenous material as its conscious use for picturesque effect. Slate was extensively used in the nineteenth century both on large houses, including the Hall and the Beeches, but also on estate cottages, such as the long terrace in Church Street.

THINGS WHICH DETRACT FROM THE CHARACTER OF THE CONSERVATION AREA

The character of an historic village can over time be all too easily eroded by an accumulation of minor details. Examples of such details can be seen in Old Catton. Many are the result of well-intentioned but poorly-considered repairs or improvements to old buildings. Others arise from new developments. They include:

The location of new developments which impinge on important open spaces, notably along the north side of Catton Park.

Fencing of concrete posts, vertical boarding and even wire netting in prominent positions, where brick walls, well-designed iron railings, or traditional estate fencing would be more appropriate, depending on the particular location.

Inappropriate replacement windows (e.g. top-hung windows masquerading as sliding sash window; fixed and opening sections arranged asymmetrically in casement windows; too narrow cills; windows set too far forward in their openings; PVC windows with wide frames replacing traditional wood windows with refined mouldings).

APPENDIX A

THE EFFECT OF DESIGNATION

DESIGNATION

Section 69, Planning (Listed Buildings and Conservation Areas) Act 1990 requires local authorities to identify Conservation Areas and to designate them after consultation with the Parish Councils concerned, statutory undertakers and with other interested bodies.

PUBLIC PARTICIPATION

Any application for permission to carry out development which affects the character or appearance of the Conservation Area must be publicly advertised on site and in the local press not less than 21 days before it is determined by the Local Planning Authority. This may in some cases apply to developments on the fringe or margins of the Conservation Area where it is considered the proposed development may affect the character or appearance of the Conservation Area.

DEVELOPMENT MANAGEMENT

New Development

The local planning authority, as a general rule, will require that all planning applications for building works are accompanied by detailed plans and drawings. These drawings should illustrate proposed elevations in relation to existing and adjoining buildings or their immediate surroundings.

The local planning authority must pay particular regard to the character of the Conservation Area and the possible effect any proposed development may have. Factors taken into consideration will be layout of buildings, scale, shape and form. A high standard of design and materials will also be expected. Peripheral

elements such as design of walls, fences, planting and the visual effects of providing for vehicular traffic, e.g. access, parking areas, vision splays will similarly be considered.

It is desirable, therefore, that details of proposals should be discussed with Planning Control Officers or Conservation Officers at an early stage, preferably before submission of formal planning applications.

Alterations and Extensions/ Permitted Development

The form of control relating to alterations and extensions differs between Listed and unlisted buildings within Conservation Areas. The Town & Country (General Permitted Development) Order 1995 permits, within certain limits, alterations or extensions to any building* without the need to obtain specific planning consent. However, any proposal to alter or extend a Listed Building, within the limits of permitted development, requires Listed Building Consent if, in the opinion of the local planning authority, this would affect its character. Beyond the limits laid down in the Town & Country (General Permitted Development) Order 1995 both planning permission and Listed Building Consent will be required.

Owners of unlisted buildings can extend or alter their properties within the limits of permitted development without the need to obtain Listed Building Consent. In some situations such alterations or extensions can have a detrimental effect upon the visual amenity of the street scene and character of the Conservation Area.

The local authority would therefore encourage owners who wish to alter or extend their houses, to do so in a sympathetic manner. The authorities' Conservation Officers will be pleased to give advice on matters of design and use of materials.

Specific attention is drawn to the amendment of permitted development rights introduced by the Town and Country (General Permitted Development) Order 1995.

"In Conservation Areas, roof extensions and external cladding to a dwellinghouse, are no

longer classed as permitted development. Planning consent must therefore be obtained”.

If the local authority is satisfied that in the interests of conservation it is necessary and expedient to bring under control any particular class or classes of ‘permitted development’, application may be made to the Department of the Environment, Transport and the Regions for a Direction under Article 4 of the Town and Country (General Permitted Development) Order 1995, for that purpose (see Section 5).

*building means in this case, a dwellinghouse Town and Country (General Permitted Development) Order 1995.

Demolition

With minor exceptions, no building within a Conservation Area may be demolished without the consent of the local planning authority. Additionally, demolition of a ‘Listed Building’ requires Listed Building Consent and the approval of the Secretary of State.

Where a building which is of particular importance in maintaining the character of a Conservation Area has been allowed to decay, the Secretary of State may direct a local authority to ensure that repairs necessary to make the building weatherproof are carried out.

Tree Preservation

It is an offence to fell, lop, top, cause wilful damage, destroy or remove a tree in a Conservation Area without first giving the local planning authority at least 6 weeks notice in writing. In that period, the authority may either seek to preserve the tree by serving a Tree Preservation Order in which case express consent then be obtained for any remedial work. If no such Order is served then work can proceed.

For trees which are already the subject of Tree Preservation Orders express consent of the local planning authority must be obtained before any remedial work is undertaken.

DESIGN GUIDANCE / HEDGEROW LEGISLATION

Window Replacements

Window replacements are often the most serious threat to the appearance of our conservation areas and may even affect the value of properties.

The replacement of timber windows with PVCu is likely to result in several problems

- The material cannot reproduce profiles and detailing of traditional joinery
- The variety can destroy the visual harmony of the streetscene
- The material is not as easy and economic to repair as timber
- It does not have the biodegradable qualities of timber when redundant, creating an environmental land fill hazard.

NB: All complete window replacements are now required to achieve minimum insulation values – please consult CNC Building Control Consultancy at Broadland District Council.

In the interests of conservation, local authorities are also empowered to relax the requirements under Building Control Regulations when considering proposals for the restoration or conversion of historic buildings.

Other repairs that can have a detrimental impact include:

- Alterations to roofing materials
- Inappropriate repointing techniques
- Inappropriate repointing materials
- Painting, rendering or cladding brickwork
- Removal of decorative architectural features such as stone or window surrounds
- Installing modern plastic rainwater gutters and downpipes

Careful repairs are as important as major alterations and extensions.

Important Hedgerows

Under the Hedgerow Regulations 1997 (S1 No. 1160):

- It is against the law to remove most countryside hedgerows without permission.
- To get permission to remove a hedgerow you must notify your local planning authority.
- If the authority decide to prohibit removal of an important hedgerow, it must let you know within 6 weeks.
- If you remove a hedgerow without permission (whether it is important or not) you may face an unlimited fine, you may also have to replace the hedgerow.
- For further information regarding the hedgerow legislation see D.O.E. leaflet 'The Hedgerow Regulations – Your Questions Answered'.

Broads Authority

Within the area of the Broads more specific policies which relate to safeguarding the quality and character of the Broadland landscape, particularly the Broads and waterways, are contained in the Broads Local Plan.

GRANTS

Grant assistance may be available for both listed and unlisted buildings or structures which are of amenity value to the conservation area, both for repair and enhancement. Grants may also be available for tree work / planting. Contact the Conservation Section at Broadland District Council.

Grants Applications are also welcome for schemes to improve access for the disabled to historic buildings, whilst maintaining historic character.

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APPENDIX B : LISTED BUILDINGS IN THE CONSERVATION AREA

Grade	Street	Building
II		Catton Hall Park landscaped by H Repton
II*	Church Street (north side)	Church of St. Margaret
II	" " " "	The Manor House
II	" " " "	Nos. 48 to 58 (evens) Including garden railings to S
II	Church Street (south side)	Holiday House
II	" " " "	Holiday House gate and piers
II	" " " "	Village Hall and Forecourt and Hall Farm House
II	" " " "	Hall Farm barn, outbuilding and coach house
II	" " " "	Gates and piers to Hall Drive
II	George Hill	No. 14 (The White House)
II	Oak Lane	South Lodge Former Lodge of Catton Hall
II	" "	Gates and piers at South Lodge
II*	Spixworth Road (west side)	Nos. 69, 71A, 71 and 73 (The Firs) Now sub-divided
II	" " " "	Bollards and garden walls to N and S of Nos. 71A, 71 and 73
II	" " " "	Nos. 81 and 83 The Old House) Now sub-divided
II		No. 125 (Anna Sewell House)
II	" " " "	Gates, piers and railings to Anna Sewell House
II	(east side)	No. 66 (The Beeches) Including railings

APPENDIX C : UNLISTED BUILDINGS OF INTEREST

The following buildings and boundary walls within the Conservation Area, are not included in the statutory List of Buildings of Special Architectural or Historic Interest compiled by the Secretary of State. Nevertheless they are considered by the District Council to be of sufficient interest, as townscape and/or in their own right, to warrant every effort being made to maintain their special character.

Street	Building etc.
Church Street (north)	The Manor House garden wall
- do -	The Manor House outbuilding
- do -	Churchyard wall
- do -	Nos. 60 and 70, including front railings
- do -	Nos. 60 to 66, including front railings
- do -	Wall running N-S east of Nos. 48 to 58
- do -	Old Catton School: 1874 building and railings
- do -	- do - modern building (excluding flat-roofed section)
- do -	Nos. 2 and 4, including railings
Church Street (south)	Wall north of No. 218 St. Faith's Road
- do -	Wall north of Brook House, Parkside Drive
- do -	Wall north of No. 1 Parkside Drive (The Vicarage)
- do -	No. 21, including garden wall
- do -	Nos. 2 and 4 Hall Drive
- do -	Wall to former Hall Farm
- do -	Walls to Nos. 1 and 4 Park Close
George Hill (south)	Former stables to George House
- do -	Nos. 2 to 12 (evens)
- do -	Nos. 1 to 12 Grange Close
- do -	Walls N of No. 1 Grange Close and E of No. 16 George Hill
- do -	Wall W of No. 14 (The White House)
George Hill (south)	No. 28
George Hill (north)	No. 1 (including garden wall to west)
Grange Close	All properties
Parkside Drive	Wall south of No. 1 (The Vicarage)
- do -	Shell fountain between Nos. 3 and 5
Spixworth Road (west)	Nos. 57 to 65 (odds)
- do -	No. 67 (including wall from house to road) Converted barn
- do -	Walls between Nos. 65 and 67A
- do -	Nos. 77 and 79, (including wall to south)
- do -	Wall to south of Nos. 81 and 83 (The Old House)
- do -	Building and wall north of Nos. 81 and 83 (The Old House)
- do -	No. 85 (The Maid's Head public house)
- do -	Nos. 87 to 99 (odds)
- do -	No. 127 (adjacent to Anna Sewell House)

Spixworth Road (east)	Walls north and south of No.66 (The Beeches) and extending in front of Nos. 68 and 70 (part)
- do -	Railings and walls to enclosed area at north-west corner of Deer Park (excluding modern railings)
St. Faith's Road	Walls to Nos. 208 to 218 (evens)

APPENDIX D

Significant Trees in Old Catton Conservation Area

Covered by Tree Preservation Orders and within the Conservation Area

Brook House, Church Street – various species mainly Yew

4 Park Close – Yew

1 Park Close – 6 Yew, Beech, Birch

Old Catton School – 2 Beech, 2 Oak

129/131 Spixworth Road – various

Deer Park – 26 Field Maple, 25 Cherry, 27 Rowan, 25 Birch, 41 Oak, 38 Ash, 46 Beech, 30 Lime

83 Spixworth Road – Beech

Strip of land adj. Spixworth Road – Elm, Scots Pine, Larch

Within Conservation Area, not covered by separate TPOs

Catton Park – Various

66 Spixworth Road - various including very large Beech

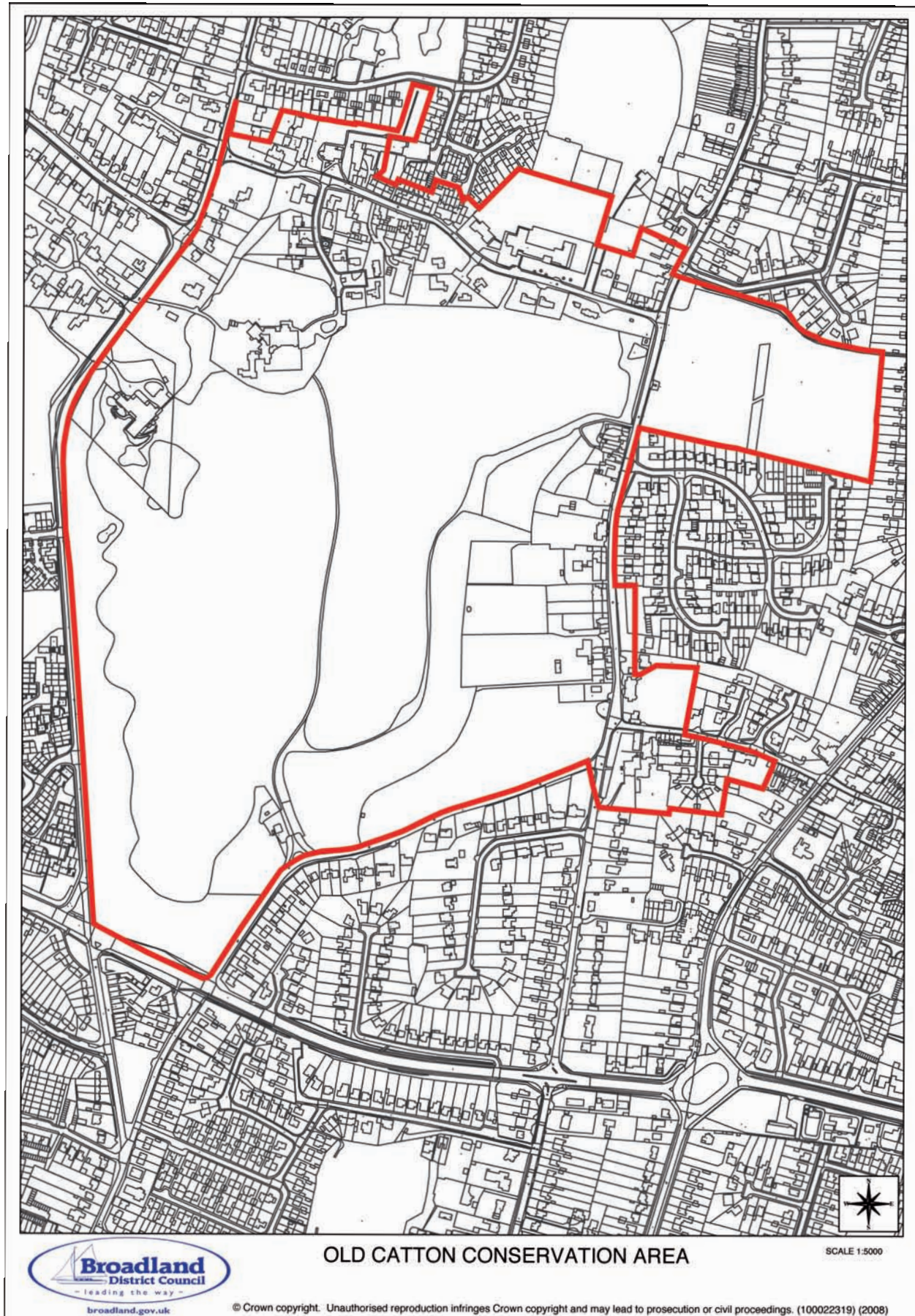
Deer Park – Various including Oak, Monterey Cypress

4 Park Close – Various, including Scots Pine

218 St. Faiths Road, various Cedar, Holly, Yew, Holly

St. Margaret's Church – 4 Yew

APPENDIX E Plan Showing Conservation Area Boundary



The first part of the paper discusses the importance of understanding the local context in which a project is implemented. This includes a thorough analysis of the social, economic, and cultural factors that may influence the success or failure of the intervention. It is essential to engage with the community from the outset, ensuring that their voices are heard and their needs are addressed. This participatory approach not only fosters a sense of ownership and commitment among the community members but also allows for the identification of potential challenges and the development of strategies to mitigate them.

In addition, the paper highlights the need for a clear and realistic assessment of the resources available, both human and financial. This involves a detailed budgeting process that takes into account the costs of materials, personnel, and other logistical considerations. It is also important to establish a timeline for the project, with regular monitoring and evaluation to ensure that the project is progressing as planned and that any deviations are promptly addressed.

The second part of the paper focuses on the implementation of the project, emphasizing the importance of maintaining open communication channels between the project team and the community. Regular meetings and reports should be provided to keep the community informed of the project's progress and to allow for any necessary adjustments. Furthermore, the paper discusses the importance of documenting the project's activities and outcomes, as this information is crucial for assessing the project's impact and for sharing the results with other stakeholders.

Finally, the paper concludes by discussing the importance of sustainability and the need to ensure that the project's benefits are maintained long after the intervention has ended. This may involve the establishment of local committees or the training of community members to take on the role of project managers. By focusing on these key aspects, the paper aims to provide a comprehensive guide for the successful implementation of community-based projects.