

STUDIO ASTRAGAL

STATEMENT OF HERITAGE SIGNIFICANCE

13A, CLIFTON TERRACE, BRIGHTON



For

RJA Planning & Building Consultants Ltd

November 2020

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Date 22.11.2020

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1. Introduction

1.1 This Statement of Heritage Significance has been produced to inform and guide the design and consideration of a proposal for a new front dormer, replacement windows with slimline double glazed timber windows and en suite shower room/WC in the second floor rear room.

1.2 Section 189 of the Government's National Planning Policy Framework (1) requires that:

"In determining applications, local planning authorities should require an applicant to 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. As a minimum the relevant historic environment record should have been consulted and the heritage assets assessed using appropriate expertise where necessary. Where a site on which development is proposed includes, or has the potential to include, heritage assets with archaeological interest, local planning authorities should require developers to submit an appropriate desk-based assessment and, where necessary, a field evaluation."

Moreover, Section 199 states:

"Local planning authorities should require developers to record and advance understanding of the significance of any heritage assets to be lost (wholly or in part) in a manner proportionate to their importance and the impact, and to make this evidence (and any archive generated) publicly accessible⁶⁴. However, the ability to record evidence of our past should not be a factor in deciding whether such loss should be permitted."

1.3 The British Standards Institute's BS7913:2013 Guide to the Conservation of Historic Buildings, Section 4, (2) gives guidance on the assessment of a heritage asset's value and significance. It makes the point that *"understanding the contribution of a particular historic building to the wider historic environment allows significance to be taken into account when making decisions."* It goes on to state that: *"A thorough understanding of the significance of the historic building is important prior to reconciling work proposals with the existing built fabric and archaeological resource."*

1.4 This study takes into account the guidance of the British Standard and Historic England's document – Conservation Principles (3) and other HE guidance in its scope and methodology. This methodology is also advised by ICOMOS for use on World Heritage properties (4). The purpose of the report is to guide the design process and to provide a basis for assessing the effects of the proposals on the heritage significance of the building. It is not intended to evaluate the impact of the proposals.

1.5 Aspects of a building's heritage significance can include *inter alia*, its cultural, social, historic, architectural and technological heritage and association with important historical events or people. The relative heritage significance of the building as a whole and its individual elements including its fabric, spaces and features have been assessed and ranked on a range of:

Very High Significance

High Significance

Medium Significance

Low Significance

Negligible Significance

No Significance.

1.6 This is not an exact science and is a matter of objective professional judgment based on the available evidence. BS 7913:2013 gives no guidance on this. ICOMOS does give guidance, although this is general and at a macro-level and is not detailed (see Appendix 2).

1.7 Where an element or feature has been assessed as being of Low, Negligible or No Heritage Significance, it does not necessarily mean that its design, materials or workmanship are of poor quality. It is quite possible for modern features to be of high architectural quality in themselves and be worthy of retention, whilst having no heritage significance. Modern reinstated walls or accurate replica features may not have intrinsic

significance in themselves but can have significance in terms of the restoration and presentation of a building or sites original character and significance and thus be worthy of retention.

- 1.8 The building is Listed Grade II (5). Listed buildings are of national importance and are graded in descending order I, II* and II. The building is thus of High Significance in a national context. It is in the Montpelier and Clifton Hill Conservation Area Conservation Area (6).

2. The Building's Physical Context

- 2.1 Nos. 1-23 (consecutive) Montpelier Terrace and their attached walls and gate piers and including 18 Vine Place are Listed Grade II with Group Value (See Appendix 2). They are located in the Montpelier and Clifton Hill Conservation Area. The group was listed on 13th October 1952. The terrace looks over the Clifton Terrace Gardens and the St Nicholas Rest Garden in front. The residents of Clifton Terrace have exclusive use of the gardens (7). The terrace had commanding panoramic views over Brighton and the sea but these are now partly obscured by modern development and trees.



Clifton Terrace Gardens.



St Nicholas Rest Gardens.

- 2.2 The terrace was constructed in the late 1840s and 1850s on a raised platform in an elevated position. They are a white painted stuccoed terrace in a late Regency style, with pitched roofs and bracketed eaves.



Clifton Terrace looking east.



Clifton Terrace looking west.

- 2.3 The terrace is roughly symmetrical, with Nos 12-14 forming a taller, central group whose roofs are hipped at either end. Nos 1-11, 15-21 and 23 have two storeys over basements with front dormers. Nos 12 and 14 have three storeys over basements with dormers. The front dormer windows are later 19th C and 20th C additions and vary in shape, size and

style. No. 13 and No.22 lack dormers. The whole terrace has basement and ground floor canted bay windows. Those of the lower wings on each side of the central group have concave canopies over them, whereas the taller group does not. Their front doors are recessed within porches with segmental arches and have straight heads with top lights above. All the window cills are moulded. Most of the houses have four-panelled doors with flat recessed panels and bolection mouldings. This appears to be the original design. However, one or two have a single bottom panel and one or two have fielded panels and there are one or two inappropriate modern doors.

- 2.4 When first built Nos. 12 - 14 were symmetrical, except that Nos. 12 and 13 are one-and-a-half-bay houses with front doors recessed in a shared porch with segmental arches, whereas No. 14 is a three-bay house and its front door has side lights recessed in its own porch. Above the porches there are blind windows. Those on the first floor have bracketed cills, architraves and pedimented cornices, whilst those on the second floor are plain.



Nos 12 - 14 Clifton Terrace.

- 2.5 Nos. 12 and 14 have been altered by the addition of front dormers after 1911 and the widening of the second floor windows to form tripartite windows. No. 13 retains its original smaller second floor sash window and its original roof profile. The basement windows of 13 and 14 have been enlarged by the removal of the masonry and the formation of side lights on the splayed sides, whereas No. 12 retains its original basement window configuration.
- 2.6 No. 12 has a small front dormer that is asymmetrically positioned. No. 14 has one large front dormer aligned with the tripartite window and bay below and a small front dormer aligned with the blind windows below.



12 Clifton Terrace Basement Window:
Original opening with non-original sash
with inappropriate horns.



12 Clifton Terrace Ground Floor Windows:
Non-original sashes with inappropriate
horns.



12 Clifton Terrace Second Floor Windows:
Non-original opening and inappropriate
sash horns.



14 Clifton Terrace Small Dormer: Non-
original and inappropriate sash horns.



14 Clifton Terrace Large Dormer: Non-
original and inappropriate sash horns.

3. The Building's Social Context

- 3.1 Before the area's development, St Nicholas Church stood apart from the town alone on Church Hill which was open downland sheep grazing. Two windmills were built on the hill, one seems to have been located on what is now Clifton Terrace Gardens. A large tract of this downland was acquired in the late 18th C by the famed developer of Sussex Square and Lewes Crescent, Thomas Reade Kemp (8). Kemp moved to Brighton in 1818 with his first wife Frances Baring and built a house, The Temple (now the Brighton and Hove High School for girls), on this open downland. He later sold a substantial part off on the western side of the hill, but it appears that the eastern part including the site of Clifton Terrace passed to his second wife on his death. Frances died in 1825 and he remarried in 1832. In 1832 he and his family moved to Paris to escape financial difficulties and he died there in 1844. (9)
- 3.2 In 1840 the Brighton New Parochial Burial Ground (now called the St. Nichola Rest Garden) was opened on the west side of Dyke Road. Dyke Road at that time was the main road to London. (8)
- 3.3 The site of Nos. 1 & 2 Clifton Terrace was purchased by two builders GW Sawyer and Richard Edwards and the houses were built in 1846. Folthorpe's Directory of 1850 lists Edwards as living at No. 1 and describes him as a builder and surveyor. He appears to have owned several of the houses in Clifton Terrace. Clifton Terrace is first mentioned in Kelly's Directory in 1846, but only Nos. 13 and 14 were occupied. No. 14 was occupied by Miss Wakefield's Ladies School, which still occupied it ten years later. (8)
- 3.4 It appears that Kemp's widow, together with her husband's brothers in law the Baring brothers and a group of local developers and builders including the Faithful family, John Yearsley, the Halletts and others developed the rest of the terrace. These developers and builders played a major role in developing the Clifton, Powis and Montpelier estates. The Baring brothers founded the famous bank that was brought down by the rogue trader Leeson. (8)
- 3.5 By the mid 1850s the Clifton Terrace Gardens, were created. These were and still are private gardens open only to residents of the Terrace. The social makeup of Clifton Terrace was distinctly middle class and in 1856 no tradespeople were recorded in occupation (8)
- 3.6 The social hierarchy of the buildings' occupation was reflected in its architectural hierarchy. The basements would have accommodated the kitchens, sculleries, pantries and housekeeper's or servants' rooms. The ground floor would have had dining rooms and front parlours. With the lower buildings, the ground floor would have had the principal reception rooms, whereas in Nos. 12 - 14 these would have been on the first floor. The second and third attic floors of Nos. 12-14 would have been bedrooms.
- 3.7 The 20th C saw many, if not most, of the houses in the terrace including No. 13 converted to flats.

4. The Building's History and Development

- 4.1 Clifton Terrace was commenced circa 1846 when Nos. 1 & 2 were built (8) and completed in 1847 (7) or 1851 (9). The terrace is first mentioned in Kelly's Directory in 1846 but only Nos. 13 and 13 were occupied.
- 4.2 The building was subsequently divided into flats and a kitchen installed in the rear first floor main room. A bathroom was installed in the rear wing at first mezzanine floor level. An online search of the planning records held at the County Records Office and the Council's website did not find anything of relevance.

5. Description of the Exterior of the Building

The Front Façade

- 5.1 No. 13 shares an arched recessed entrance porch with No. 12. Their four-paneled doors differ slightly and may not be original, as that of No. 12 has raised bottom panels, whereas that of No. 13 has flat recessed bottom panels. Above the porch is a central blind window with a bracketed cill, architrave and pedimented cornice at first floor level and a small blind window with a cill at second floor level.

- 5.2 It has a canted window bay on the basement and ground floors with a cornice around its flat roof. The basement window opening has been widened and side lights formed in the side splays. Its sashes match the original style but have inappropriate horns. The ground floor windows have been replaced with ones of the same style and overall dimensions as the originals but have inappropriate horns.
- 5.3 At first floor level it has a tripartite window with a hood moulding above. Its sashes are without horns and appear to be original. This window has an ornate cast iron window box guard rail. This appears to be a later addition, as only one other house in the terrace has one.
- 5.4 At second floor level it has a small window with three over three pane sashes. This is the original opening and its sashes are without horns and appear to be original. Its roof's deep overhanging eaves are bracketed, and the eaves soffits are paneled. The roof is slate-clad, and it has no front dormer. The building retains its chimney stacks.

The Front Elevation of Nos. 12 and 13



Nos. 12 and 13 Clifton Terrace. High Heritage Significance, despite the asymmetrically positioned dormer at No. 12.

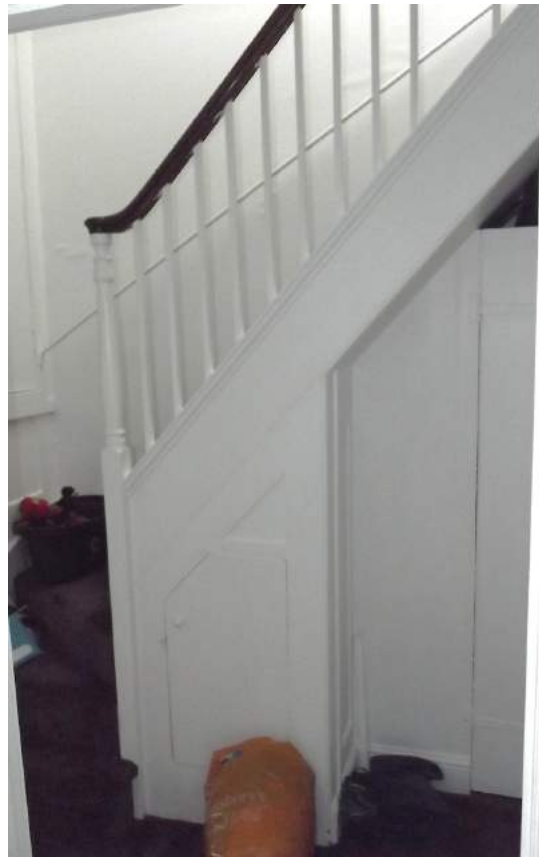
	
<p>Basement Window Bay Not original. Modified window opening and inappropriate horns: Low Heritage Significance.</p>	<p>Ground Floor Window Bay: Corniced parapet. The sashes are later replacements with inappropriate horns. Overall: High Heritage Significance.</p>
	
<p>First Floor Tripartite Window: Corniced hood with dentils. Sashes apparently original, with no horns: High Heritage Significance.</p>	<p>Second Floor Window: Original opening and sashes with no horns: High Heritage Significance.</p>

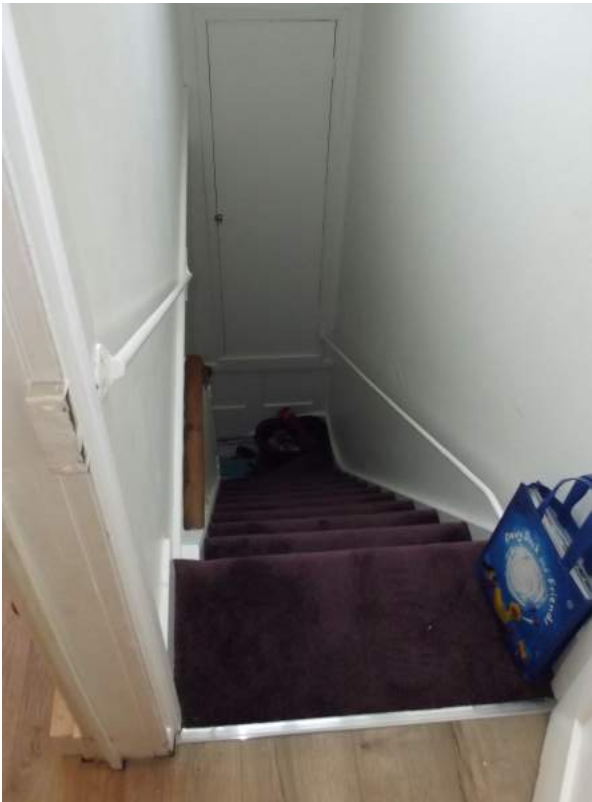

6. Description of the Interior of the Building

The Staircase Compartment

- 6.1 The staircases leading from the ground to third floors are original and rise from front to rear and returning. The first to second floor staircase is open-stringed stringed with a continuous swept hardwood handrail and plain rectangular section stick bannisters. It is lit by a high level window half-way up.
- 6.2 On the second floor, a separate secondary winder staircase leads to the third floor. It is lit by a small paired-leaved casement dormer window.

The Staircase Compartment



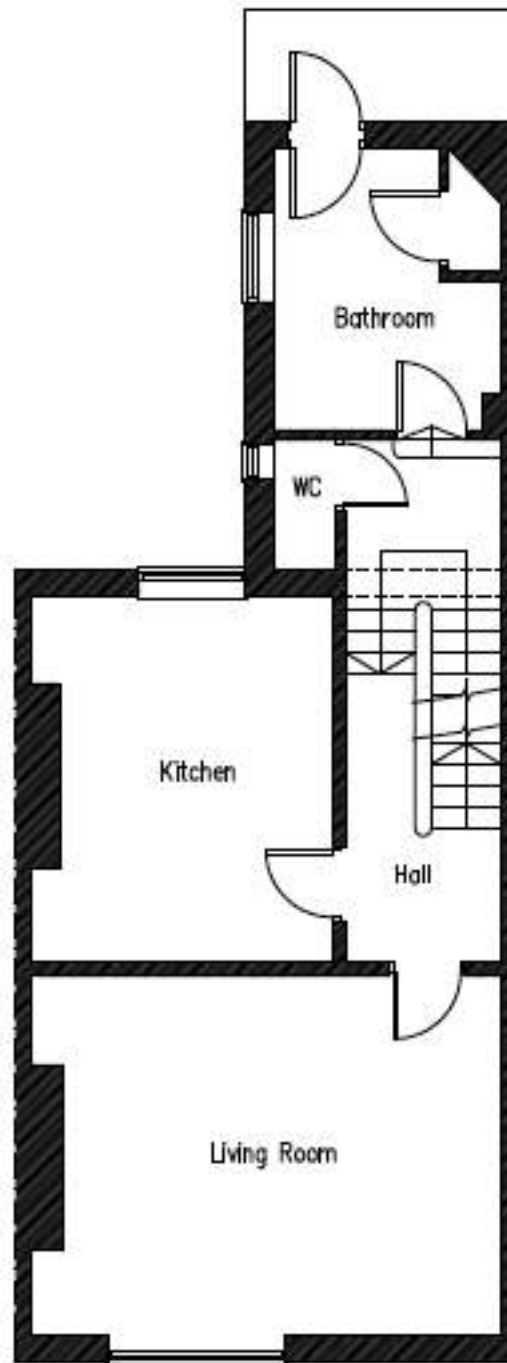
Original open-stringed staircase with swept handrail from first to second floors: High Heritage Significance>	Original closed string staircase from second to third floors with turned newel post, hardwood handrail and plain bannisters: High Heritage Significance.
	
Original secondary staircase viewed from the third floor: High Heritage Significance.	Paired-leaved casement dormer window lighting the secondary stairase: Medium Heritage Significance.

The First Floor

- 6.3 The layout of the main part of the building is original and intact. The two main rooms retain their chimneybreasts.
- 6.4 The rear wing's first mezzanine floor has a bathroom and a separate WC leading off the stair half-landing. Minor alterations have been made in the rear closet wing. A cupboard has been constructed in front of the splayed corner chimneybreast in the bathroom, but otherwise the layout appears original. The rear wing has not been photographed and assessed.
- 6.5 The front room extends the whole width of the house. It may originally have been the principal reception room of the house. Its fireplace and hearth are not original. The mantelpiece is a modern reproduction Regency style one. The original skirting boards, picture rail, ceiling cornices, door and door architrave all survive.
- 6.6 It appears that the front windows and their architrave are original. They have internal vertical sliding shutters. These appear to have been operated by cords, pulleys and weights, although the cords are missing, and the shutter boxes' parting beads and staff beads are missing.
- 6.7 The sash windows themselves have astragal internal glazing bar mouldings. This is not a common moulding in Brighton and Hove. The original windows of Adam's alterations and extensions to Marlborough House in Old Steine have astragal glazing bars. The middle sashes' meeting rails are rotted in places and the top glazing bar has lost part of its moulding profile.
- 6.8 It appears that the original glass survives. Around the time the terrace was built, circa 1847 - 1851 hand-made cylinder glass was widely available. This was produced by

blowing the glass into a cylindrical iron mould. The cylinder ends were cut off and a cut was made down the side of the cylinder. The cut cylinder was then placed in an oven where the cylinder unrolled into a flat glass sheet. Larger cylinders were produced by swinging the cylinder in a trench. The result was much larger panes and improved surface quality. (10)

- 6.9 Another type of glass that was just becoming available was automated industrially produced rolled plate glass. This was first developed in the mid 19th Century, circa 1847 - 1848. Better quality rolled plate glass needed polishing and so was expensive. (11) However, it seems more likely that the glass is hand-made cylinder glass.
- 6.10 The rear room also retains its original skirting boards, picture rail, ceiling, door and door architrave, window and window architrave, and recess cupboard. It lacks a ceiling cornice and there may have been one originally. The mantelpiece appears to be original but has been painted and may be marble. Overall, this room has High Heritage Significance.



The First Floor

Not to scale. Copyright RJA Planning & Building Consultants Ltd

The First Floor

The Living Room



Overall - High Heritage Significance.



Overall - High Heritage Significance



Original sash windows - High Heritage Significance.

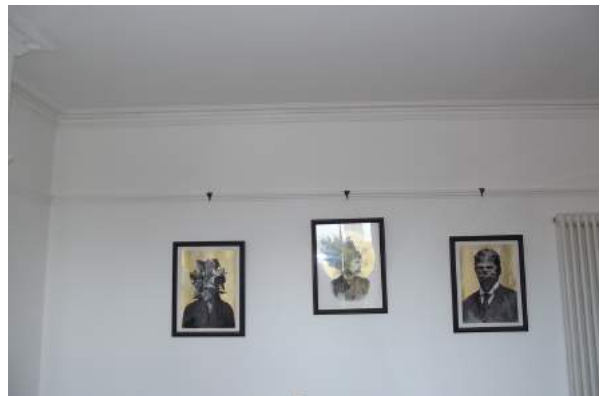


Original sliding window shutters - High Heritage Significance.



Sliding Sash windows, missing parting bead. Sash box pocket to access weights and cords: High Heritage Significance.

Meeting rails of middle sash, rotted in parts.



Original glazing bar with astragal moulding profile: High Heritage Significance.

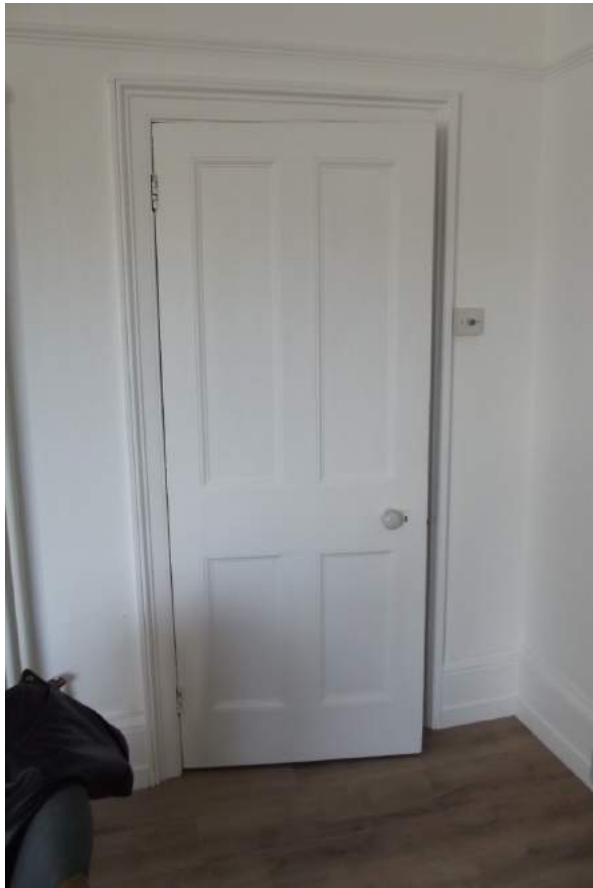
Original Ceiling cornice and picture rail: High Heritage Significance.



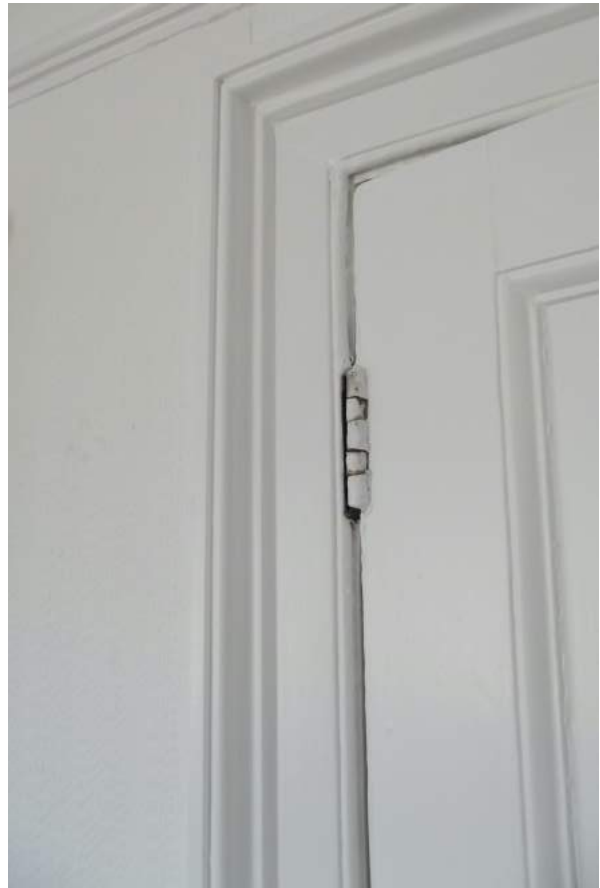
Close-up of original ceiling cornice: High Heritage Significance.



Close-up of picture rail: High Heritage Significance.



Original door with ovolo bed mouldings: High Heritage Significance.



Original ogee architrave: High Heritage Significance.

The Kitchen



Original recess cupboard: High Heritage Significance.



Original door with ovolo bed mouldings: High Heritage Significance.



Original mantelpiece: High Heritage Significance. Room overall: Medium Heritage Significance.

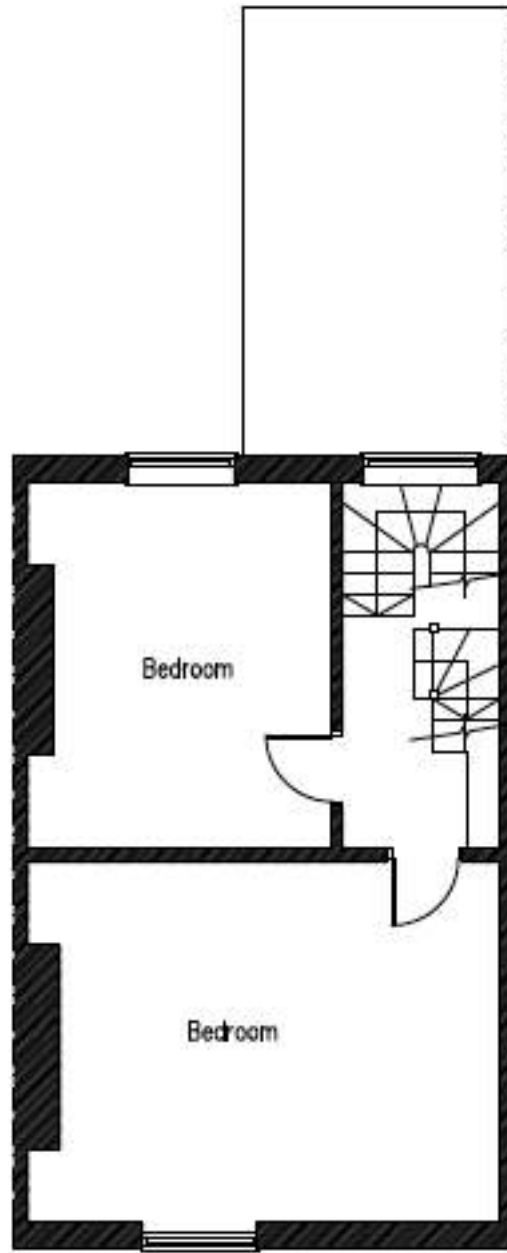


Original rear window with long ovolo mouldings: High Heritage Significance.

The Second Floor

- 6.11 The layout of the second floor is original and intact. The two rooms retain their chimneybreasts and its original recess cupboards, although the left-hand one in the front room has lost its top doors.
- 6.12 The front bedroom retains its original marble mantelpiece, picture rails, skirting boards, and room door which lacks panel mouldings. It has no ceiling cornice and probably never did have. Overall, this room has Medium Heritage Significance.

- 6.13 The rear room also retains its original mantelpiece which has been painted and may be marble, picture rails, skirting boards, and room door which also lacks panel mouldings. It also has no ceiling cornice and probably never did have. Overall, this room has Medium Heritage Significance.



The Second Floor

Not to scale. Copyright RJA Planning & Building Consultants Ltd

The Second Floor

The Front Bedroom



Recess cupboards, left-hand missing top doors: Medium Heritage Significance.



The room overall: Medium Heritage Significance.



Original front window, picture rail, skirting boards and floor boards.



Original front window: High Heritage Significance.



Original sashes with long ovolo mouldings and narrow glazing bars: High Heritage Significance.



Original marble mantelpiece: High Heritage Significance.



Original door, with no panel mouldings: Medium Heritage Significance.



Original picture rails: Medium Heritage Significance.



Original Skirting board: Medium Heritage Significance.




The Rear Bedroom



Original recess cupboard: Medium Heritage Significance. The room overall: Medium Heritage Significance.

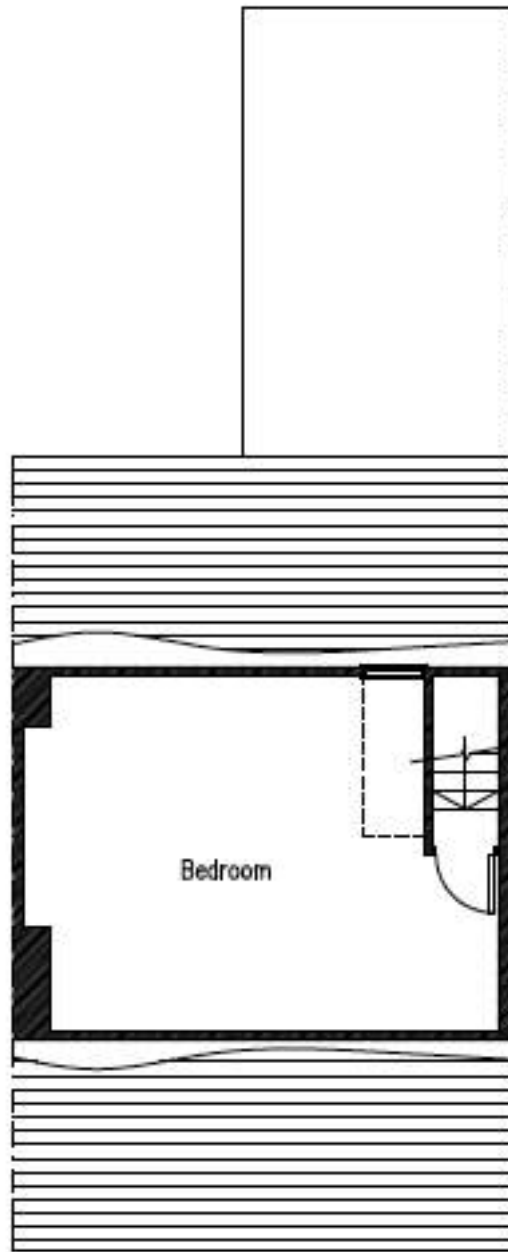


Original mantelpiece: High Heritage Significance.

	
<p>Original door, without panel mouldings and rimlatch: Medium Heritage Significance.</p>	<p>Original ogee door architrave: Medium Heritage Significance.</p>
	
<p>Original skirting board: Medium Heritage Significance.</p>	

The Third Floor

- 6.14 The layout of the third (attic) floor is original and intact. The house's chimneybreasts rise through this floor. The fireplace is missing. It shares half a dormer window with the secondary staircase compartment, but the window's frame is not original.
- 6.15 The four-panelled door is original. It lacks panel mouldings. Its floor has been overboarded with modern boarding and it has modern skirting boards.
- 6.16 Overall, the room has Low Heritage Significance.



The Third Floor

Not to scale. Copyright RJA Planning & Building Consultants Ltd

The Third Floor



The room overall: Low Heritage Significance.

Original panelled door without panel mouldings: Medium Heritage Significance.



Modern overboarding of floor: No Heritage Significance.

Non-original dormer window frame: No Heritage Significance.

	
Original beaded door architrave: Medium Heritage Significance.	Modern skirting board: No Heritage Significance.

7. Summary and Conclusions

- 7.1 The front elevation of No. 13 is virtually intact and in the original style. The basement window opening has been widened and the basement and ground floor windows are later replacements with horns. Its front and rear first and second floor windows appear to be original. The third floor stairwell window is original but the third floor room's window is not. The roof form and profile are original and unaltered. Being Listed, the building is of national importance and is of High Heritage Significance, albeit not as high as a Grade II* or Grade 1 building. As its front façade above ground floor level retains its original design, it is of particular significance in this group.
- 7.2 The two rooms on the second floor retain almost all of their original features and are of Medium Heritage Significance, as are their features, apart from the fireplaces, which are of High Heritage Significance. The third floor room lacks any original features, other than its door and door architrave.

APPENDIX 1

Guidance on Heritage Impact Assessments for Cultural World Heritage Properties

A publication of the International Council on Monuments and Sites

January 2011

Appendix 3A: Example Guide for Assessing Value of Heritage Assets

HIAs for WH properties will need to consider their international heritage value and also other local or national values, and priorities or recommendations set out in national research agendas. They may also need to consider other international values which are reflected in, for example, international natural heritage designations.

Professional judgement (sic) is used to determine the importance of the resource. The value of the asset may be defined using the following grading scale:

- Very High
- High
- Medium
- Low
- Negligible
- Unknown potential.

The following table is not intended to be exhaustive.

Grading	Archaeology	Built heritage or Historic Urban Landscape	Historic landscape	Intangible Cultural Heritage or Associations
Very High	Sites of acknowledged international importance inscribed as WH property. Individual attributes that convey OUV of the WH property. Assets that can contribute significantly to acknowledged international research objectives.	Sites or structures of acknowledged international importance inscribed as of universal importance as WH property. Individual attributes that convey OUV of the WH property. Other buildings or urban landscapes of recognised international importance.	Landscapes of acknowledged international importance inscribed as WH property. Individual attributes that convey OUV of the WH property. Historic landscapes of international value, whether designated or not. Extremely well preserved historic landscapes with exceptional coherence, timed depth, or other critical factors.	Areas associated with Intangible Cultural Heritage activities as evidenced by the national register. Associations with particular innovations, technical or scientific developments or movements of global significance. Associations with particular individuals of global importance.

High	<p>Nationally-designated Archaeological Monuments protected by the State Party's laws.</p> <p>Undesignated sites of the quality and importance to be designated.</p> <p>Assets that can contribute significantly to acknowledged national research objectives.</p>	<p>Nationally-designated structures with standing remains.</p> <p>Other buildings that can be shown to have exceptional qualities in their fabric or historical associations not adequately reflected in the listing grade.</p> <p>Conservation Areas containing very important buildings.</p> <p>Undesignated structures of clear national importance.</p>	<p>Nationally designated historic landscape of outstanding interest.</p> <p>Undesignated landscapes of outstanding interest.</p> <p>Undesignated landscapes of high quality and importance, and of demonstrable national value.</p> <p>Well preserved historic landscapes, exhibiting considerable coherence, time depth or other critical factors.</p>	<p>Nationally designated areas or activities associated with globally important Intangible Cultural Heritage activities.</p> <p>Associations with particular innovations, technical or scientific developments or movements of national significance.</p> <p>Associations with particular individuals of national importance.</p>
Medium	<p>Designated or undesignated assets that can contribute significantly to regional research objectives.</p>	<p>Designated buildings.</p> <p>Historic (unlisted) buildings that can be shown to have exceptional qualities or historical associations.</p> <p>Conservation Areas containing buildings that contribute significantly to its historic character.</p> <p>Historic townscapes or built-up areas with important historic integrity in their buildings, or built settings.</p>	<p>Designated special historic landscapes.</p> <p>Undesignated historic landscapes that would justify special historic landscape designation.</p> <p>Landscapes of regional value.</p> <p>Averagely well preserved historic landscapes with reasonable coherence, time depth or other critical factors.</p>	<p>Areas associated with Intangible Cultural Heritage activities as evidenced by local registers.</p> <p>Associations with particular innovations or developments of regional or local significance.</p> <p>Associations with particular individuals of regional importance.</p>
Low	<p>Designated or undesignated</p>	<p>"Locally Listed" buildings.</p>	<p>Robust undesignated</p>	<p>Intangible Cultural heritage</p>

	<p>assets of local importance.</p> <p>Assets compromised by poor preservation and/or poor survival of contextual associations.</p> <p>Assets of limited value, but with potential to contribute to local research objectives.</p>	<p>Historic (unlisted) buildings of modest quality in their fabric or historical associations.</p> <p>Historic Townscape or built-up areas of limited historic integrity in their buildings, or built settings.</p>	<p>historic landscapes.</p> <p>Historic landscapes with importance to local interest groups.</p> <p>Historic landscapes whose value is limited by poor preservation and/or poor survival of contextual associations.</p>	<p>activities of local significance.</p> <p>Associations with particular individuals of local importance.</p> <p>Poor survival of physical areas in which activities occur or are associated.</p>
Negligible	Assets with little or no surviving archaeological interest.	Buildings or urban landscapes of no architectural or historical merit; buildings of an intrusive character.	Landscapes little or no significant historical interest.	Few associations or ICH vestiges surviving.
Unknown potential	The importance of the asset has not been ascertained.	Buildings with some hidden (i.e. inaccessible) potential for historic significance.	n/a	Little is known or recorded about ICH of the area

Notes:

OUV = Outstanding Universal Value

HIA = Heritage Impact Assessment

WH = World Heritage

Appendix 2: Extract from List of Historic Buildings

List Entry Summary

This building is listed under the Planning (Listed Buildings and Conservation Areas) Act 1990 as amended for its special architectural or historic interest.

TQ3004NE
13/10/52
577-1/32/165
GV II

CLIFTON TERRACE (North side)

Nos.1-23 (Consecutive) and attached walls and gate piers

Includes: No.18 VINE PLACE. Terraced houses. c1850. Stucco, roof of Welsh and artificial slate, No.4 turnerised. EXTERIOR: Nos 1-11, 15-21 and 23 two storeys over basement with dormers, No.22 two storeys over basement; Nos 12-14 three storeys over basement with dormers; Nos 2-13 and 15-20 one-and-a-half-window range with a central blank shared window; Nos 1, 14, 21-23 three-window range, the central window blank on Nos 1 and 14; Nos 1, 14, 22 and 23 double-fronted. The terrace is roughly symmetrical, with Nos 12-14 forming a taller, central group; all houses have shared porches, except for Nos 1, 14 and 21-23 which have single porches. Segmental-arched porch framing flat-arched entrance, the double porches having simply 2 flat-arched entrances with overlights, Nos 14, 21 and 22 having flat-arched entrances with sidelights, and overlight on Nos 21 and 22; No.1 has a flat-arched entrance in basement and former entrance blocked; No.23 has a flat-arched entrance under cornice on consoles in a wing set back to the left. Canted bay to ground floor with concave canopy and cornice to Nos 1-11, 15-23; Nos 12-14 have bays but no canopy; tripartite windows over bay to first floor except to No.10, now altered; central window to each pair blank, except to Nos 21-22; Nos 12-14 have moulded stucco architrave and pediment to central blank window, floating cornice to other first floor windows, tripartite windows to second floor, central window blank; window-guards to Nos 4 (ground floor), 8 (first floor), 10 (ground floor), 13 (ground floor), 15 (ground floor); bracketed eaves cornice, the brackets to Nos 1-11 and 15-23 in the form of consoles supporting modillions; dormers in roof except to No.22, that to No.20 being of late C19 or early C20 date with decorative panels and pedimented cornice; stacks to party walls. No.23 has left-hand return with 2-window range; and No.18 Vine Place adjoins No.23 Clifton Terrace. INTERIOR: not inspected. Cast-iron railings to steps with spear-and-tassel finials. Stuccoed dwarf garden walls with moulded coping and rusticated corniced gate piers, remarkably well preserved.

Listing NGR: TQ3056904631

Source: Historic England Website (5)

Appendix 3: References

- (1) The National Planning Policy Framework, Department for Communities and Local Government, H M Government, July 2018, ISBN: 978-1-5286-0745-2
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