

# Park

## Conservation Area



## *Character Appraisal*

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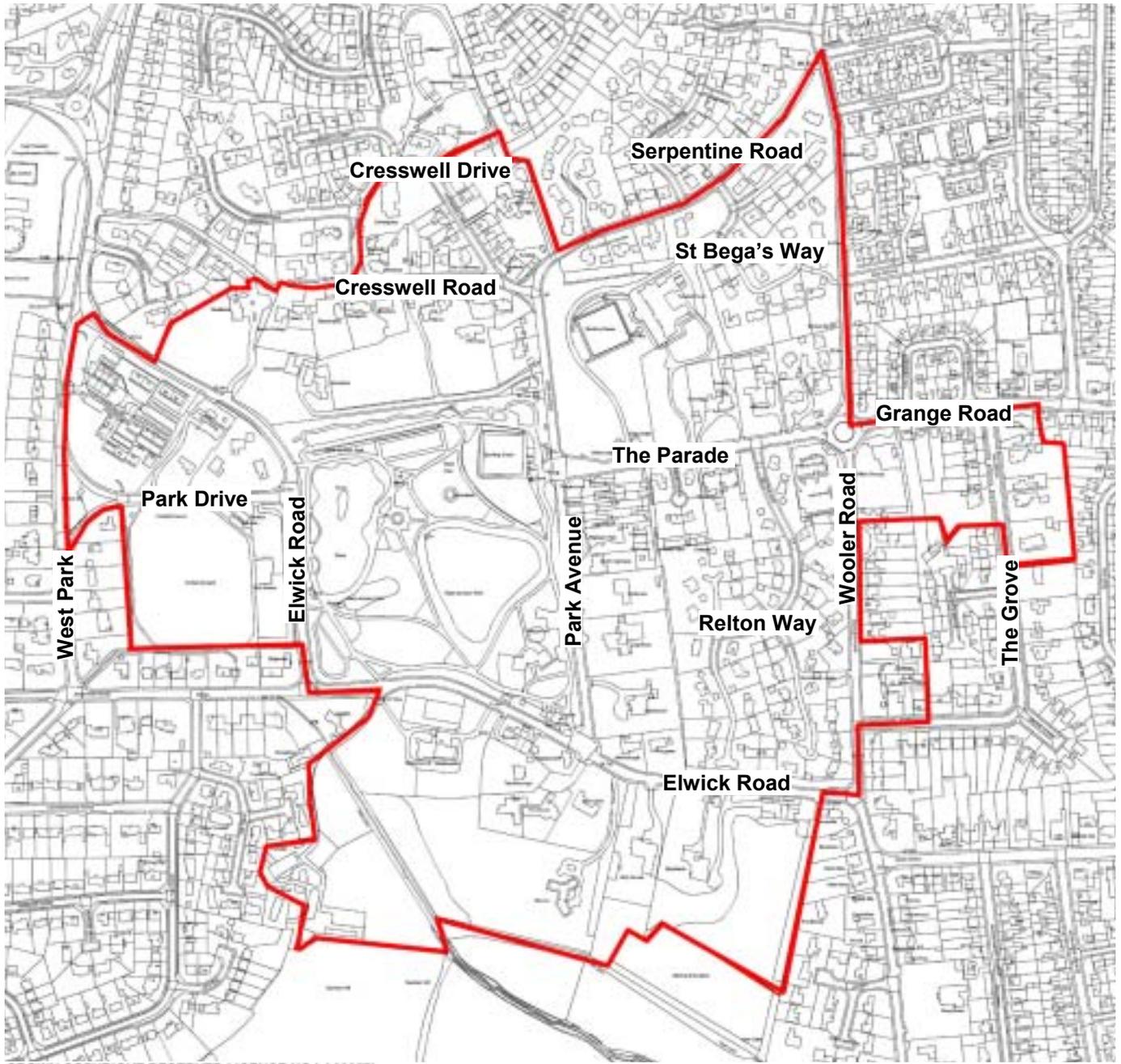


**NORTH of ENGLAND CIVIC TRUST**

**Final Report**  
**September 2008**

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**Map 1: Park Conservation Area**



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# 1 *Introduction*

## 1.1 *Conservation Areas*

Conservation areas are “areas of special architectural or historic interest, the character or appearance of which it is desirable to preserve or enhance”<sup>1</sup>. They are designated by the local planning authority using local criteria.

Conservation areas are about character and appearance, which can derive from many factors including individual buildings, building groups and their relationship with open spaces, architectural detailing, materials, views, colours, landscaping, street furniture and so on. Character can also draw on more abstract notions such as sounds, local environmental conditions and historical changes. These things combine to create a locally distinctive sense of place worthy of protection.

Conservation areas do not prevent development from taking place. Rather, they are designed to manage change, controlling the way new development and other investment reflects the character of its surroundings. Being in a conservation area does tend to increase the standards required for aspects such as repairs, alterations or new building, but this is often outweighed by the ‘cachet’ of living or running a business in a conservation area, and the tendency of a well-maintained neighbourhood character to sustain, or even enhance, property values.

The first conservation areas were created in 1967 and now over 9,300 have been designated, varying greatly in character and size. There are eight in Hartlepool:

- Church Street
- Elwick
- Grange
- Greatham
- Headland
- Park
- Stranton
- Seaton Carew

## 1.2 *Town Planning Context*

Designation remains the principal means by which local authorities can apply conservation policies to a particular area. The Council has a duty, in exercising its planning powers, to pay special attention to the desirability of preserving or

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<sup>1</sup> Planning (Listed Buildings & Conservation Areas) Act 1990, s69.

enhancing the character or appearance of conservation areas. It also has a duty, from time to time, to draw up and publish proposals for preservation and enhancement, and to consult local people on them<sup>2</sup>. The local planning authority also has extra powers in conservation areas over demolition, minor developments, and tree protection (see page 119). Government policy in PPG15<sup>3</sup> stresses the need for local planning authorities to define and record the special interest, character and appearance of all conservation areas in their districts.

The Hartlepool Local Plan was adopted in April 2006. Under the new planning system, the Council is preparing a Local Development Framework (LDF), a portfolio of documents used to plan and control development across the borough. Regional Spatial Strategy (RSS) is also part of this system. It sets out a spatial vision for the north east (as RSS is an emerging document; 2002 *Regional Planning Guidance RPG1* is still relevant)<sup>4</sup>.

### 1.3 ***This Character Appraisal***

This character appraisal was prepared for HBC between Aug 2007 and Sept 2008 by North of England Civic Trust and Fiona Green, Landscape Historian. The project was guided by a steering group of local stakeholders which gave advice and local knowledge at all stages. Three public consultation events were held in August 2007, September 2007 and June 2008. Comments were received from residents, groups and other local people, as well as from three local schools where specific activities were run – West Park Primary, High Tunstall College and Catcote Special School. All comments have been considered in preparation of this final report. The appraisal can be downloaded from [www.hartlepool.gov.uk](http://www.hartlepool.gov.uk).

By its very nature, this document cannot be exhaustive. Omissions should not necessarily be regarded as having no special interest or making no positive contribution to the character and appearance of the area. The character appraisal should be updated every five years or so, taking account of changes in the area and further understanding of the place.

### 1.4 ***Further Information***

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<sup>2</sup> Planning (Listed Buildings & Conservation Areas) Act 1990, s72 and s71

<sup>3</sup> Planning Policy Guidance Note 15: Planning & The Historic Environment

<sup>4</sup> *Regional Spatial Strategy*, North East Assembly, due 2008

## 2 **Location and Context**

### 2.1 **Location**

Park Conservation Area is in the suburbs of Hartlepool, a town in Tees Valley (historically part of County Durham) in the south of north east England. The conservation area is 1½km west of Hartlepool town centre, the principal commercial and administrative centre of the borough. It is around 2km west of the North Sea coast, 4km east of the A19 trunk road and around 8km north of Stockton and the rest of the Tees Valley conurbation. It is in Park ward. The centre of the conservation area is at grid reference NZ 491 325. See Map 2.

Hartlepool has a long history based on commercial and industrial use of its good harbour. Steel making, shipbuilding and engineering were significant in the late nineteenth century, replaced today with service sector businesses. The borough covers 9,400sqkm (over 36sq miles) with a population of about 91,100, some of it in small villages in a large rural hinterland<sup>5</sup>.

### 2.2 **Designation and Boundary**

The conservation area (see Map 1) is based on Ward Jackson Park and some of the historical residential development surrounding it. It was designated on 22 February 1979 at which time both the quality of the place and threats to it were noted:

*“The West end area of former West Hartlepool, where the wealthy industrialists of the late Victorian and Edwardian period built their mansions, is an area of fine environment notable for its many large houses and its particularly fine trees and woodland. ...*

*The importance of the area lies not just in the quality of its buildings and landscape, but also in the association of the buildings with many of the great families of the Victorian/Edwardian period of West Hartlepool’s commercial and industrial prosperity.*

*These large mansions and the trees give the area its quality. However, both elements are susceptible to pressures for change from changing*

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<sup>5</sup> Local Authority Area Profile, Hartlepool, Government Office for the North East, November 2007

*economic circumstances; Northbrook and Oval Grange have already been demolished to make way for redevelopment and infill developments in the large garden areas of the large houses can pose a threat to the environment if not adequately controlled.” (Planning Committee, 30 January 1979)*

The conservation area has been extended twice (see Map 3). In February 1994, a large extension took in housing around of Cresswell Road to the north (the then only partially developed former grounds of the demolished Tunstall Manor) and a triangle of amenity open space to the west:

*“These houses [Cresswell Road] are of mixed age and maturity ... set in extensive, mature wooded grounds whose trees and shrub mix complements Ward Jackson Park. Cresswell Drive contains a mixture of unspoiled, detached and semi-detached inter-war houses which are good examples of period domestic architecture. There has been some recent development but of a scale, design and density which fit in very well with its setting. The buildings and gardens on Cresswell Road and Cresswell Drive are located on a slight hill and are therefore visible from within the Conservation Area and beyond.*

*The triangular shaped area of mature trees at the junction of Park Drive and West Park ... serves as a gateway to the Park Conservation Area. ... the area presents an opportunity for a comprehensive environmental enhancement scheme ... .” (Planning Committee, 7 December 1993)*

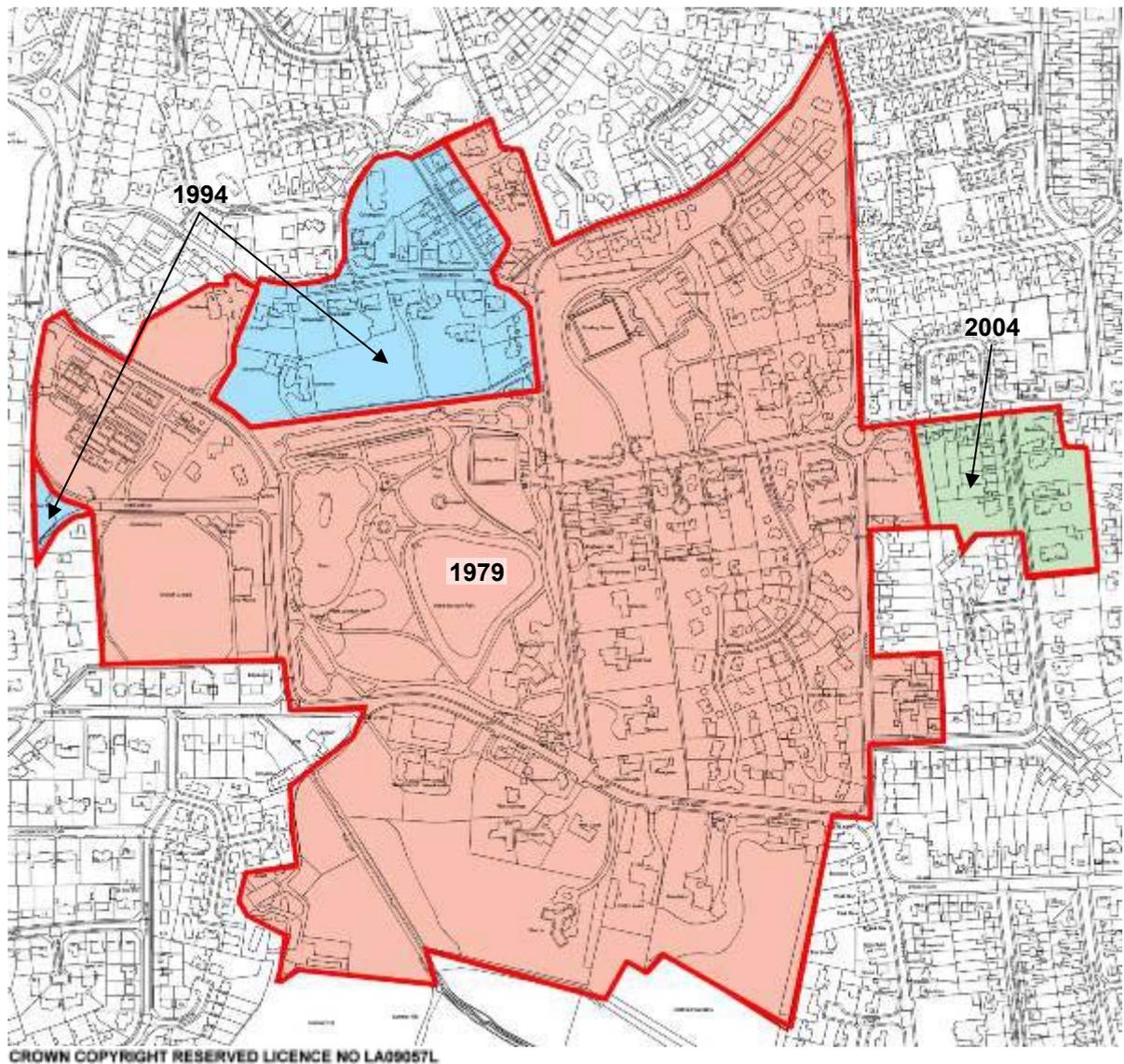
A smaller extension in June 2004 took in the northern part of The Grove, recognising that it was an attractive area which complemented the existing conservation area well. Previous discussions had rejected the possibility of including The Grove in its entirety.

The current boundary is as follows (see Map 1). Starting in the north-east corner at the junction of Serpentine Road and Wooler Road, the boundary runs south along the centre line of Wooler Road to Grange Road where it turns west along its centre line. It turns south to include Redlands and then runs along the back of plots on the east side of The Grove to include No.7. It then heads briefly north along the centre line of The Grove, turning west to include No.12, land to the rear of No.185 Grange Road, and Nos.33, 34 Wooler Road. It then turns south along Wooler Road following the west back-of-pavement, excluding Nos.37-53 (but including their boundary walls?), but turning east to include Wooler Lodge, and Nos.48, 50 The Grove. It returns to Wooler Road along The Grove’s centre line, turning south towards Elwick Road. At Elwick Road it turns south to take in large plots lining the south side of Elwick Road including Briarfields (but not the adjoining former allotments), Shu Lin and Meadowcroft. The boundary then crosses the burn (briefly following it southwards) before continuing west to take in historic development pattern at Tunstall Hall, then heading north along Tunstall Hall’s drive, back across the burn, returning to Elwick Road.

**Map 2: Location**



**Map 3: Designation and Extensions**



Here the boundary turns west and briefly north along the road's centre line before turning west and then north again to take in the cricket ground, but not housing around it on Egerton Road or West Park. At Park Drive, the boundary darts south to take in a triangle of land at a large splayed junction with West Park, then heads north along West Park following the east back-of-pavement to the junction with Elwick Road. Here it heads briefly south along the centre line before turning north to take in Westlands, Beech Cottage and Beech Court. At Cresswell Road it excludes Southlands, crossing the road to follow the east back-of-pavement around Cresswell Drive to No.19, which it turns to include. It continues east to take in Tanglewood and then turns south to take in Manor Garth and High Trees. At Serpentine Road, it follows the centre line eastwards back to Wooler Road.

### **Issues – Boundary Review**

1. *English Heritage guidance recommends reviewing conservation area boundaries every 5 years or so. The next review is due in 2009.*

## **2.3 Context**

### **2.3.1 Geology and Landscape Character**

The conservation area is in the Tees Lowlands countryside character area (No.23)<sup>6</sup>. This broad, low-lying, gently undulating plain is defined by the meandering River Tees and the industrial development which has grown around it. It is an area of contrast between heavy industry and infrastructure, and quiet rural areas, flats and marshes. Hartlepool as a whole straddles this countryside character area and the adjoining one, the Durham Magnesian Limestone Plateau (No.15), which has a coast of low cliffs, bays and headlands, the southernmost of which is the town's original site, known as Hartlepool Headland.

The Tees Lowland character area is largely underlain by Permo-Triassic red mudstones and sandstones, masked by thick glacial boulder clay, sand and gravel, also tinged red. The magnesian limestone underlying the Durham Plateau character area is a complex succession of Permian dolomites and limestones, variously worked for industrial raw materials, aggregate and construction. Construction stone from both landscape character areas appears in the conservation area, and it is possible that some of the earlier bricks would have been made locally from worked clay deposits.

### **2.3.2 Topography and Aspect**

The conservation area sits on land which is falling gently to the south east from the dip slope of the Durham Plateau towards the coast and the River Tees. More locally, however, the central part of the area with the Park and cricket ground, whilst relatively flat, falls to the west almost imperceptibly, the lowest point being the north west corner of the Park at 23m above sea level. From Wooler Road, land

<sup>6</sup> Countryside character areas, devised by the Countryside Agency, provide a context to local planning and development. There are 159 areas in England, unique in terms of land form, historical and cultural attributes.

begins to slope gently down towards the town centre. To the north of this flat central area is much steeper south-facing land and, to the south, a low dene at the foot of Summerhill, an area of farmland amongst the town's suburban growth slightly elevated at around 32m above sea level.

The southerly aspect of land in the north of the area was exploited by the original development there (a large house facing south across extensive grounds), but the tighter road layouts and incremental development which have replaced this are less defined by their aspect. Elwick Road's winding descent into the area from the north-west, along this south-facing slope, is quite pronounced. Large houses in the south of the area also take some advantage of a southerly aspect (long views are concealed by trees) whilst, to the east, development is more defined by rectilinear road layouts than a desire to exploit views or daylight from the south.

### 2.3.3 ***Setting and External Relationships***

The conservation area is within a much larger area of nineteenth and twentieth century suburban growth. As is typical of such suburbs, the buildings were often built more incrementally than the development pattern in which they sit. Here, roads were often laid out or planned before decisions were taken on the type, density or scale of housing that would line them. Consequently, there is considerable variation in the character and appearance of the housing in the wider neighbourhood, with pockets of high and low quality, of integrity and intrusion, of special and not so special interest. The conservation area boundary is a good delineation of the best of this neighbourhood, although arguably there are parts just outside the boundary which are of greater interest than some parts just inside it.

Much of the area's setting is therefore similar to that inside the boundary, particularly to the north, west and east and notably around Egerton Road, West Park and Coniscliffe Road. Here, however, there are generally smaller pockets of special interest amongst more standard suburbia, whilst the incremental nature of local development is evident, for example, on The Grove where only the greatest concentration of the most characterful housing is included. Further east still, a greater concentration of interest is recognised by the Grange Conservation Area.

Mid twentieth century development pushes hard against surviving historic development pattern at Tunstall Hall, and only to the south of the area, with Summerhill's sloping, tree-lined fields, is the character of the setting fundamentally different from that inside the boundary.

In terms of relationships with its setting, the area's existence is due to an economic relationship with the town's nineteenth century commercial and industrial heartlands along at the coast (see part 3). Today, the area remains very much an active part of Hartlepool, with Ward Jackson Park in particular providing a town-wide resource, bringing people to the area. Somewhat more intrusive is the role that some of the roads in the area have as through-routes between the A19 and Hartlepool town centre. Traffic levels along Elwick Road and Wooler Road can be quite high as a result.

**Issues – Boundary Review**

2. *The boundary may not reflect all of the neighbourhood with special local interest.*
3. *There may be some parts within the existing boundary which are no longer worthy of conservation area status.*

**2.4 Views of the Area**

As part of a wider suburb, the conservation area itself is not unmistakable in the landscape, but the thickness of its tree cover does tend to betray the existence of the Park. The road layout and the similar nature of development around the conservation area (see above) means there are only a few distinctive views of the area from outside it. The view west along Grange Road rises with the Park's tree cover in the distance. The curved view down Elwick Road from the north-west also has a distinctive heavy shroud of tree cover. Shorter views in from Egerton Road, West Park and Wooler Road are defined by trees amongst the townscape, whilst the view up Elm Grove is closed by the boundary wall to Tunstall Court's former grounds, now St Bega's Glade, and further, more sporadic tree cover. Views north from Summerhill are defined by heavy tree cover at and in land to the south of Meadowcroft / Meadowside, Briarfields and houses between them. Tunstall Hall Farm nestles attractively in a view east over open fields from Catcote Road.

A significant, striking view of Hartlepool and the wider conurbation at the mouth of Tees is had from high land some 3km to the east along Elwick Road. From here, some 100m above sea level, the Cleveland Hills and the North Sea form a panoramic backdrop to a view of the town, most prominent in which are the outer suburbs including the Park area and its heavy tree cover.

See page 49 for a discussion of views within the conservation area.

**Issues – Views Of The Area**

4. *Protecting views of the conservation area from the outside is important, particularly at the gateways to the area and from Summerhill.*

## 3 *Historical Development*

### 3.1 *Development History*

#### 3.1.1 *Historical Context*

Early settlers in the Hartlepool area (from as early as the Neolithic period) took advantage of the natural defence and harbour created by the geography of the Headland area. Evidence of Bronze Age settlers – a pot dating from around 1400BC – was found in 1964 closer to the conservation area at the top of Park Road. In 1201, Hartlepool was granted a royal charter and it continued to grow as the principal port for the Prince Bishops. In 1565, it had 66 householders and anchorage for many ships. It continued to grow as one of the east coast's busiest ports and, at the turn of the nineteenth century, had a population of around 1,000. The 1830s began a period of radical change via industrialisation, the population rising to 5,236 by 1841. An ambitious solicitor from Stockton, Ralph Ward Jackson, was a leading player in this, obtaining an act of Parliament to establish the Hartlepool West Harbour & Dock Company. The new docks opened in 1847 and soon the separate town of West Hartlepool was established, quickly overtaking Hartlepool in size. The two settlements continued to grow together during the nineteenth century, creating one of the leading industrial ports on the east coast.

#### 3.1.2 *First Edition OS Map 1861*

It was this later nineteenth century expansion which sparked development in the countryside around the intensity of the town – those that could afford it began to flee to the country. At the time of the first edition Ordnance Survey map of 1853, there was little to mark in what would become the conservation area. Settlement consisted of Tunstall Hall and Low Tunstall to the south west, with its house and workers' cottages, and the Catcote Estate to the south east. The rest comprised fields with hedges, trees, one or two lanes, a stream, an area of carrs (marsh, north of present-day Hampstead Gardens outside the conservation area), and the odd well or two. On the 1861 edition, a small pond where Ward Jackson Park's lake would be dug twenty years later is shown connected to the burn by a small stream.

#### 3.1.3 *Plans of Tunstall Hall Farm Estate, c.1877*

As part of the sale of the Hart estate, sale plans of the Tunstall Hall Farm estate were prepared and, in 1876, it was bought at auction by W A Wooler of Darlington.



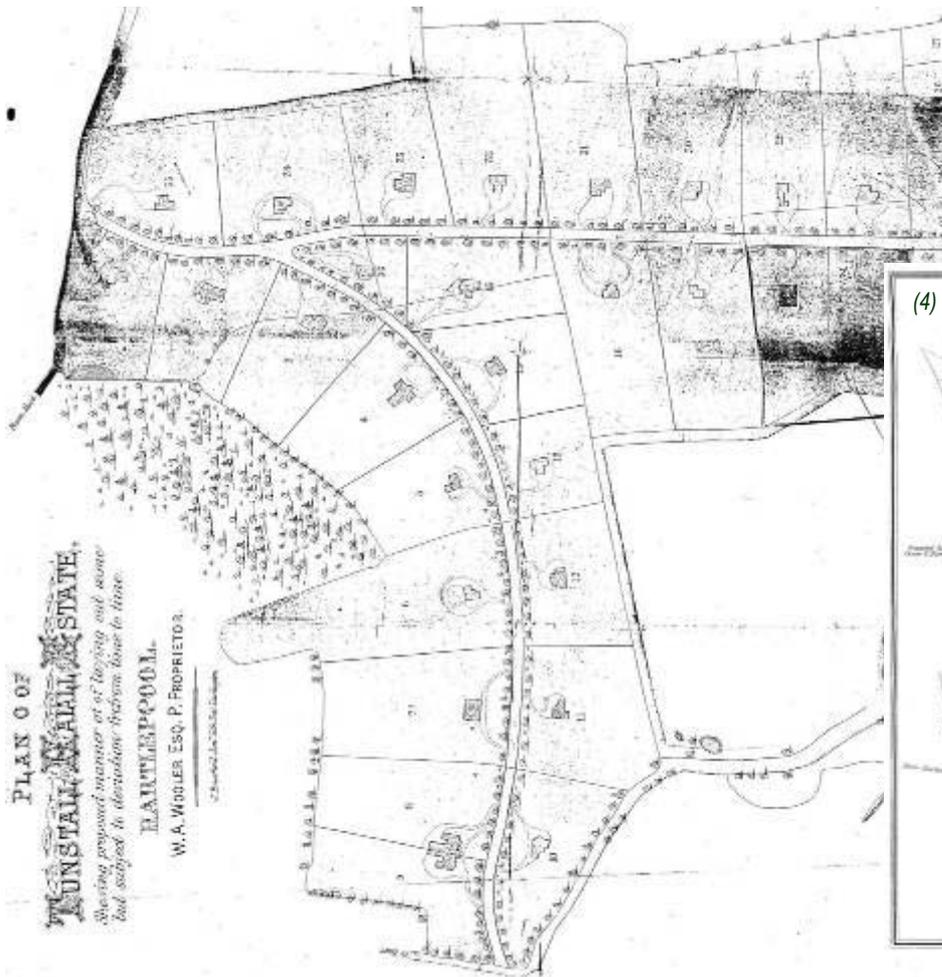
First Edition OS Map c.1861 (6")

Wooler issued plans in 1877 showing how he intended to divide part of it into 35 plots, each to be sold for a villa residence. A small key plan showed the wider area including West Hartlepool and the dock, and housing starting to appear to the west between the new town and the estate. It also showed a proposed road through the estate which would become Wooler Road, plus the few pre-existing lanes in the estate, including what would become Elwick Road which already had a 'right of road'. This was the start of the neighbourhood which would later be designated as a conservation area, and illustrated the low density, high quality, Arcadian ideals on which the area was to be founded. Its on-going development would not, however, be quite as was intended in this ambitious 1877 plan; its subtitle reads "shewing proposed manner of laying out same but subject to deviation from time to time".

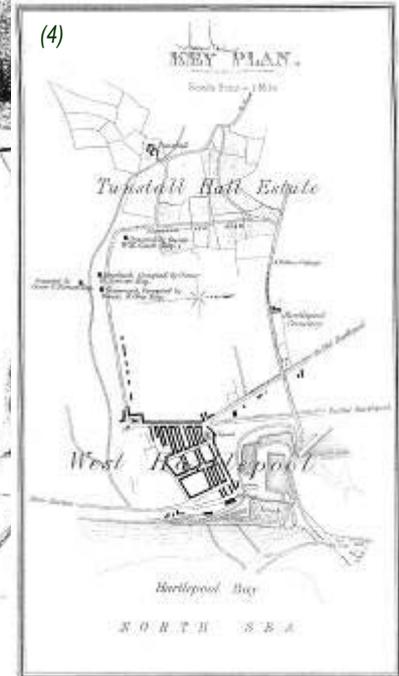
#### 3.1.4 **Second Edition OS Map, 1897**

Wooler later sold a large section of the north west part of his estate for the founding of a park (registered Grade II), designed by Matthew Scott and opened in 1883 in memory of Ward Jackson. Ward Jackson had been the driving force behind West Hartlepool, to the point of becoming its MP in 1868. However, the suspicion that he had exceeded the legal powers of the West Hartlepool Harbour & Railway Co led to his downfall. He was, however, cleared of the charges and townspeople raised an annuity fund to help him in his old age. After his sudden death in London in 1880, Thomas Furness proposed, with subscribers' permission, to use the funds to create Ward Jackson Memorial Park in his memory. Old Cow Pasture was purchased from Wooler who no doubt expected the park would increase the attractiveness of his estate to developers. The 1897 OS map shows the Park well established with

(3)

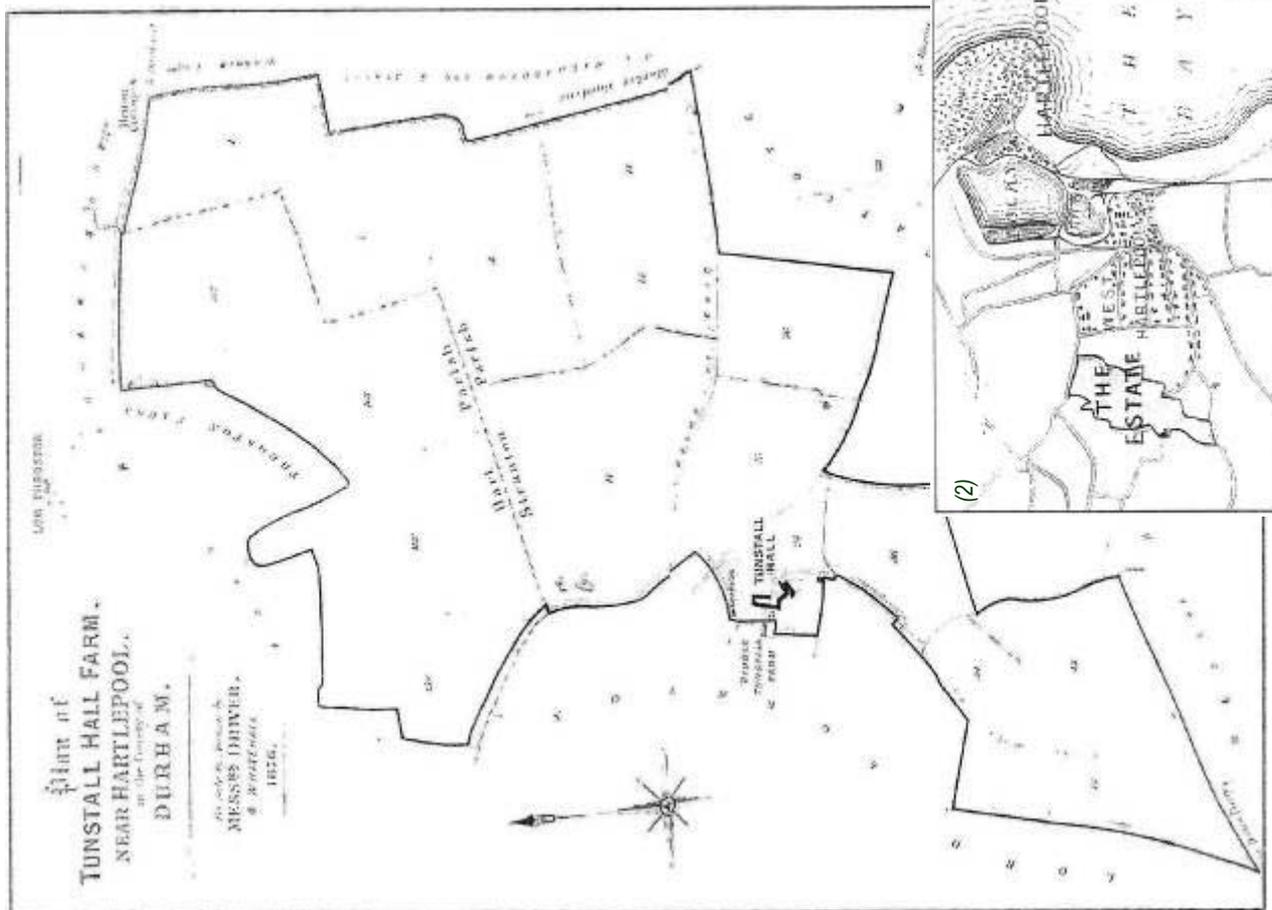


- (1) 1876 Tunstall Hall Farm estate sale plan and (2) location diagram.
- (3) 1877 plan of intent for part of Tunstall Hall estate, and (4) location diagram.



(4)

(1)

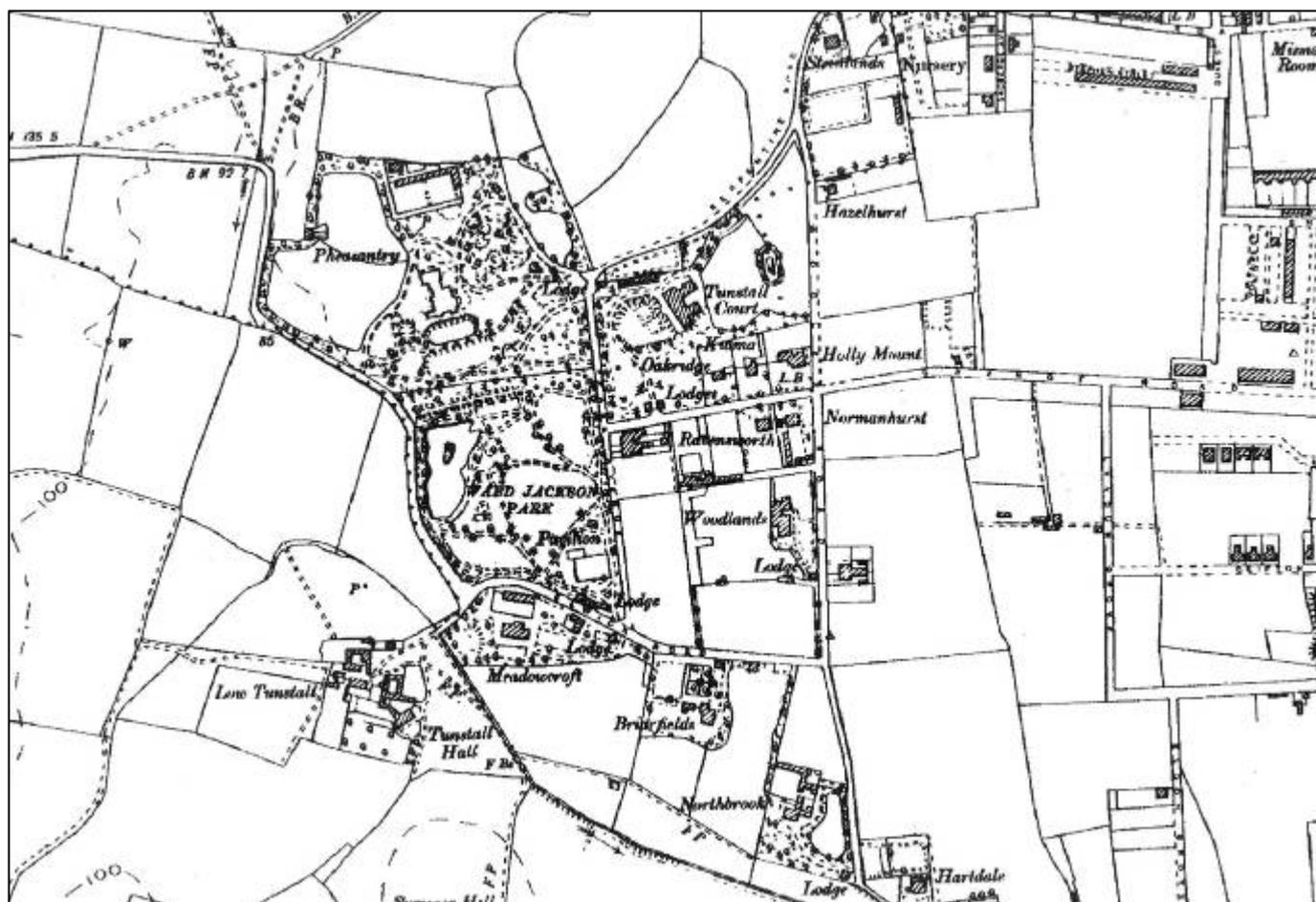


(2)

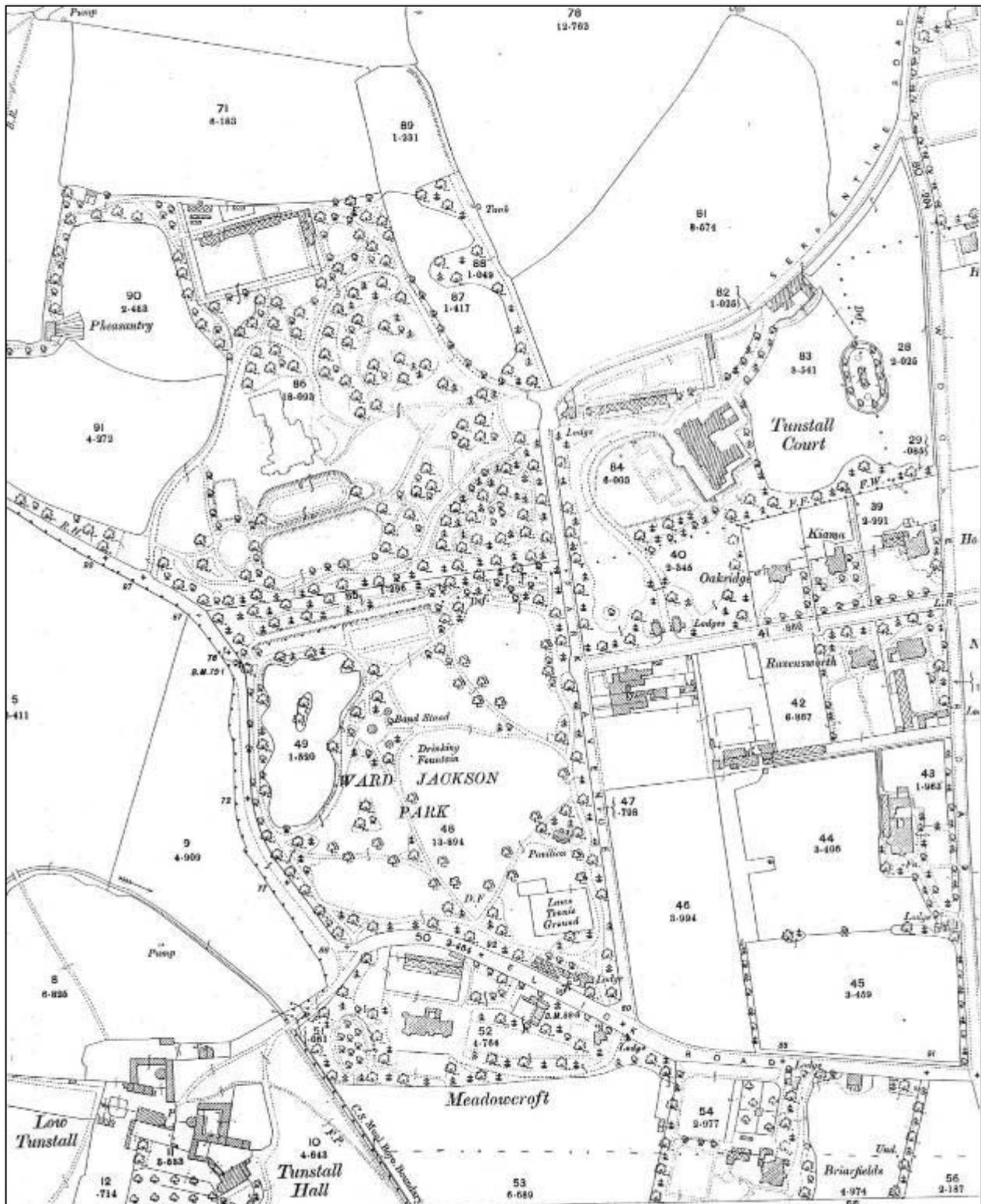
the original bandstand (1884), shelters, a drinking fountain and a lawn tennis ground with pavilion to the north of a park lodge. The lodge (1883, listed Grade II) was designed by the then park manager Henry Suggitt.

A number of large, detached residential properties began to fill out the area immediately surrounding the Park, often but not always along the lines of the 1877 plan of intent. Most prominent amongst these were Tunstall Court and Tunstall Manor, the architect of both T Lewis Banks. Tunstall Court was prominent amongst these large, early houses, a Renaissance style residence built 1894 for shipbuilder Christopher Furness (stained glass on the main stair reads 1897) with extensive grounds, gardens with glasshouses, and three lodges (two survive, listed Grade II). Furness belonged to the second of three generations to make an impact on commerce and industry in the area, and was director of businesses employing some 50,000 people. In 1897, Furness bought the remainder of the Tunstall Hall Estate from the Woolers. Immediately north of Ward Jackson Park, Tunstall Manor (dem c.1926) sat in extensive ground with gardens, wood, fields, walks, outhouses, a pheasantry and, at the top of the steep slope to the north, a large walled garden with glasshouses. It was built 1897-98 for Sir William Cresswell Gray, shipbuilder and JP, who took over the plans of his elder brother Matthew who died in 1896.

Other large Victorian mansions appeared around the Park and between Park Avenue and Wooler Road. To the south across Elwick Road was Meadowcroft



Second Edition OS Map 1899 (6")



Second Edition OS Map 1897 (25")

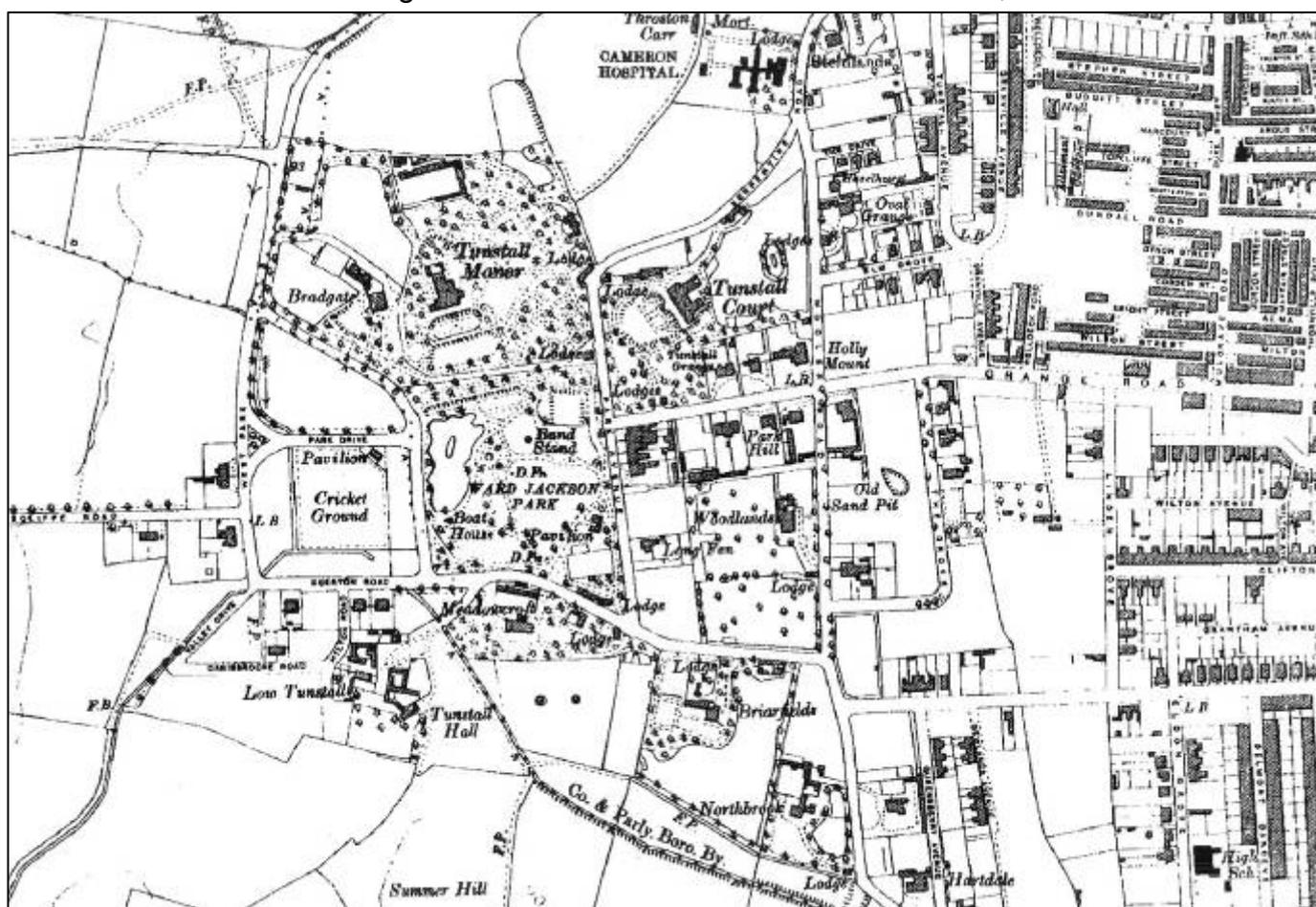
(listed Grade II), built in 1895 in quasi-Tudor style from red brick. It was occupied by a wines and spirits merchant, John Rickinson, a West Hartlepool councillor and later Alderman related to the family of ship owners linked to Hartlepool since at least 1860. Neighbouring Briarfields, also 1895, was later owned by the Cameron family, founders of the brewery of the same name. Woodlands was built 1879 for timber merchant and sawmill owner Christopher Brown whose brother John, an Alderman who lived in nearby Hollymount, would in 1921 donate the Park's

clocktower (listed Grade II). Normanhurst was probably built by Matthew Rickinson 1889 or 1890. Ravensworth (later Park Hill), Kiama (later Aldersyde), and Oakridge (later Tunstall Grange, in part) were similar, smaller houses in smaller plots with no need for lodges, whilst at the corner of The Parade, a fine terrace of mansions (Jesmond, Pangbourne and Parkfield, listed Grade II), had been started, quite different from the detached houses, but no less grand in ambition and scale.

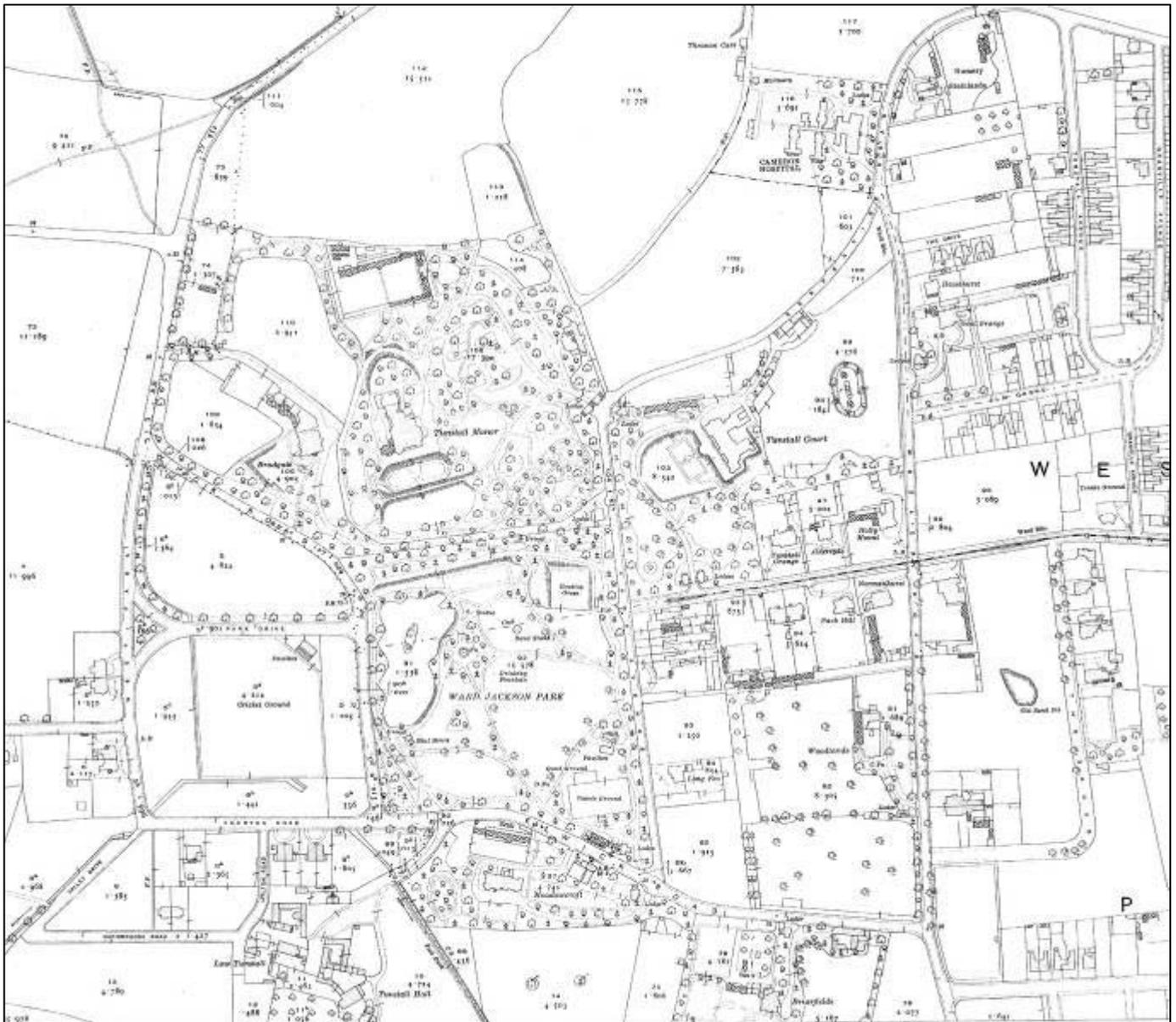
Indeed, most of this mid to late Victorian development was still far more grandiose in scale than the on-going development between the Park and West Hartlepool, the westward expansion of which was by now leaving fewer and fewer gaps of open land. Only at Tunstall Hall and Low Tunstall did development continue on a rural theme, with incremental addition of working outbuildings around random farmyards.

### 3.1.5 **Third Edition OS Map, 1919**

During the late Victorian and Edwardian periods, the town flourished with considerable levels of development between the Park area and the still-developing town centre. In Hartlepool, new coal staithes had been opened in 1909 and a new fish quay in 1910, plus cinemas (half a dozen in West Hartlepool by the First World War), skating rinks and bowling greens (including one in the north east corner of Ward Jackson Park in 1913, followed in 1922 by a putting green). Hartlepool's United Football Club was founded 1908 and, in 1912, the West Hartlepool Cricket Club moved to a new ground next to Ward Jackson Park. In 1900, the Park had



Third Edition OS Map 1921 (6")



Third Edition OS Map 1919 (25")

received a new bandstand and an ornate fountain to mark Queen Victoria's diamond jubilee (both listed Grade II). Its South African war memorial (listed Grade II) was unveiled in 1905 to mark the loss of 320 from the town in the Boer War.

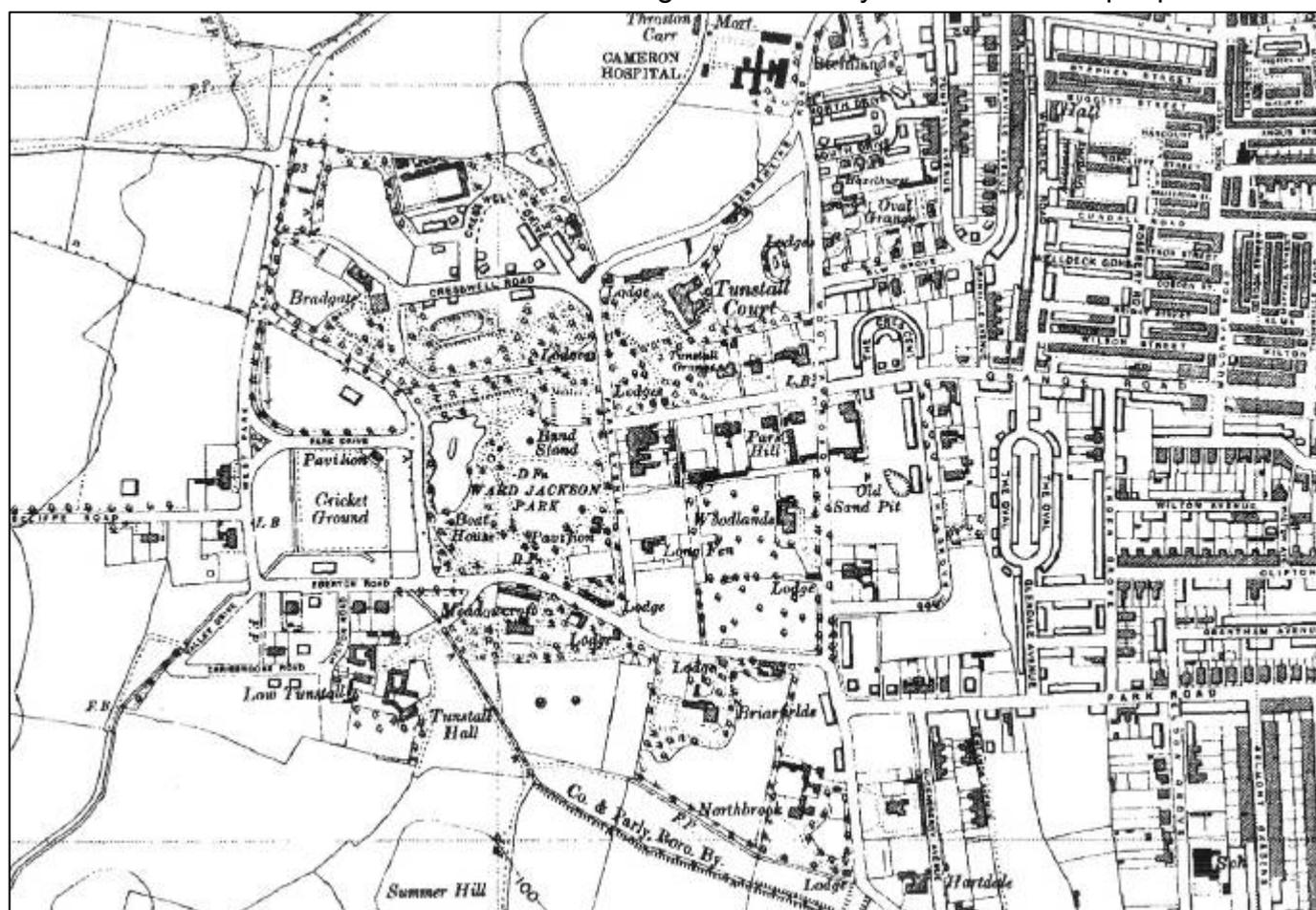
On the corner of Wooler Road and Grange Road, Wilton Grange (listed Grade II) was designed by Henry Barnes with a combination of vernacular, Jacobean and Queen Anne features, and built in 1903 by master builder Joseph Howe as his own home. Howe also built the town's Grand Hotel (architect James Garry) and Empire Theatre but never managed to enjoy Wilton Grange as he died just as he moved in. It was later owned by Sidney Hogg, a shipowner, followed by John Thompson, who began as a coal merchant in Hartlepool in 1895 and was mayor 1919-20. Further north on Wooler Road, the Cameron Hospital was donated to the town in 1902 in memory of Lion Brewery owner Colonel J W Cameron.

At the same time as rows of tightly-packed terraces began to grow to the east, development within the area also became higher density – but only very slightly. A

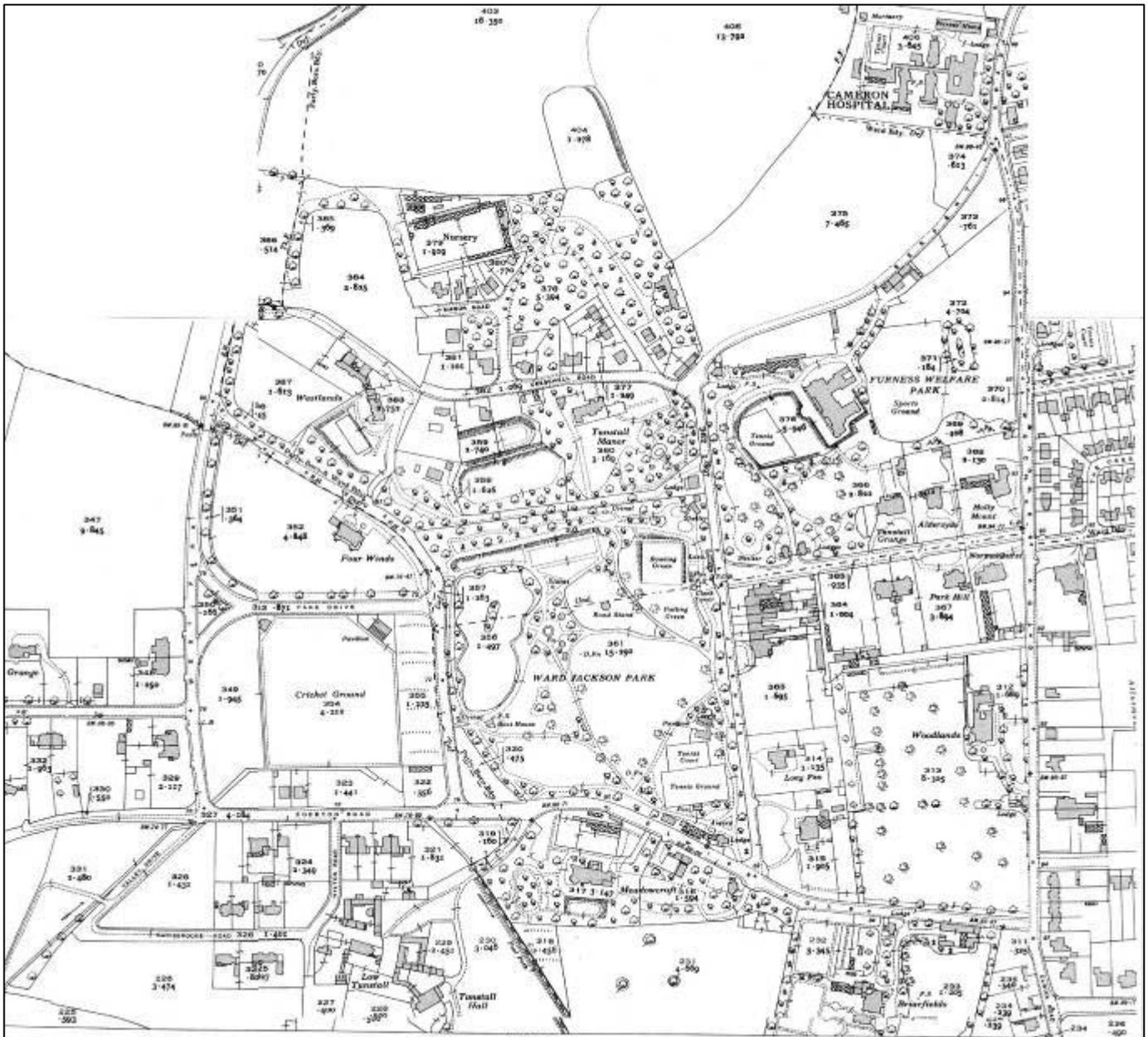
large chunk of Tunstall Manor's land to the west was sold by Sir W C Gray to his brother-in-law to build another sizeable detached house, Bradgate (later Westlands) with a lodge on Park Avenue. Stables, a coach house and coachman's cottage were added on Tunstall Manor's east edge plus a large gatehouse on Park Avenue. Elsewhere pairs of semis began to fill plots which might once have only taken a single house. Other streets had smaller detached houses in much smaller gardens. The grand terrace (listed Grade II) on Park Ave continued south in the vein of the original – Wrenwood, Parkside, Beechwood and, eventually, Highnam.

This pattern of adding to pre-existing streets and filling in large pockets of land continued westwards with the laying out of a gentle arrangement of tree-lined streets around the new cricket ground – West Park, Park Drive, Egerton Road and, leading from them, Coniscliffe Road, Valley Drive and Hylton Road (nudging closer to Tunstall Hall, Low Tunstall and its farm collection). The south-west corner of the Park was squared off as part of the pattern and a corner of land added. To the east, The Grove, developed by Wilton Grange's Joseph Howe, and Queensberry Avenue repeated this modest intensification of the development pattern.

The town suffered greatly during the war, being bombarded in 1914, 16 and 18, targeted along with Teesside for their collective engineering, munitions, ship-building and chemical manufacturing resources, and because Victoria Dock had become a small naval base. 340 buildings were destroyed and over 100 people



Fourth Edition OS Map 1939 (6")



Fourth Edition OS Map 1939 (25")

were killed. Sir William Cresswell Gray gave Normanhurst over for a Voluntary Aid convalescent home for war-wounded, and West Hartlepool gave financial donations to the war effort amounting to more per head than anywhere in the UK.

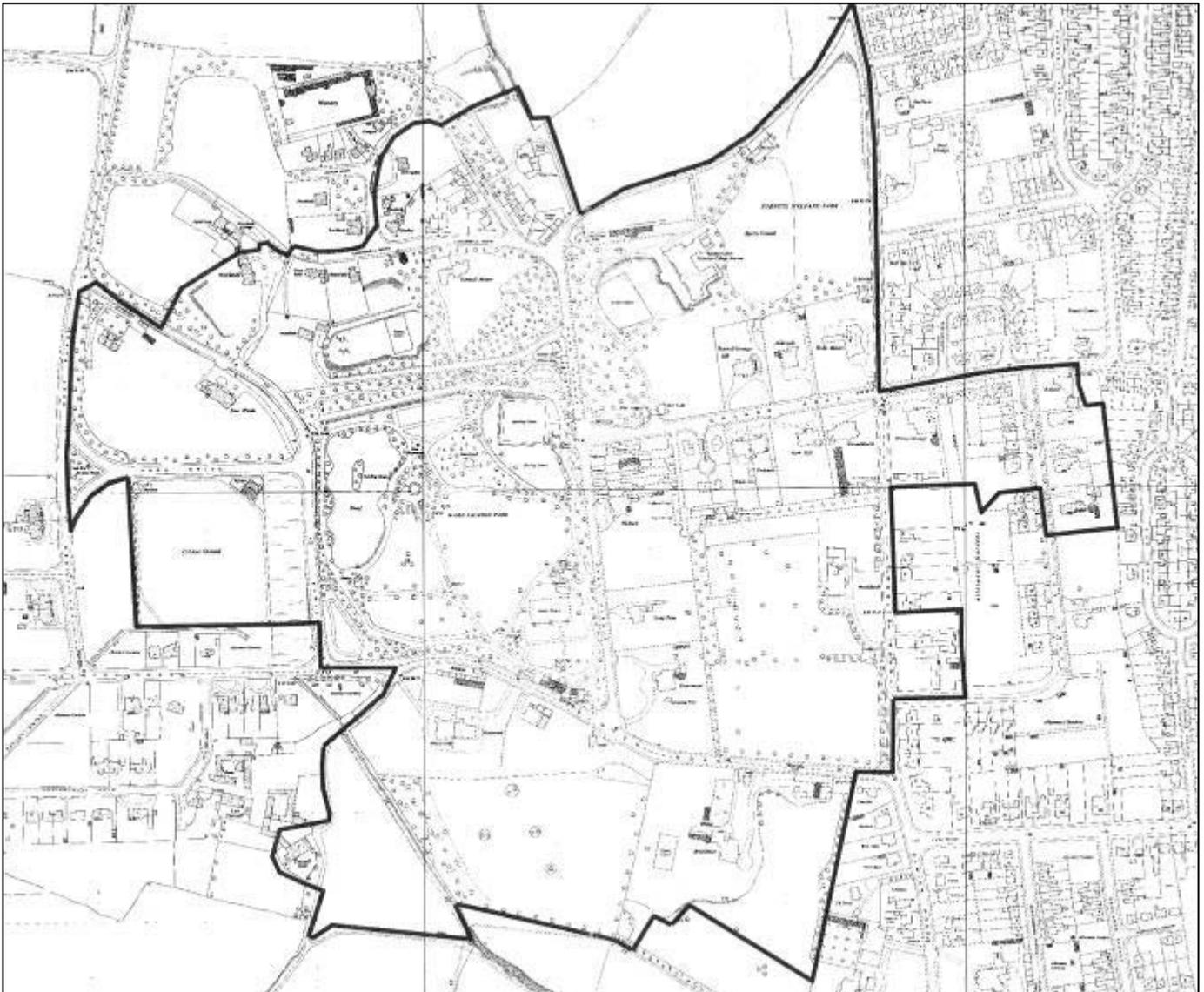
### 3.1.6 **Fourth Edition OS Map, 1939**

The Great Depression which took hold in the 1920s had a significant effect on the settlement. Iron and steel production, which had been concentrated on the war effort, struggled to regain its overseas markets. Engineering and shipbuilding were naturally also affected, and shipbuilding went into a sharp decline. There was some cause for optimism with the North of England Match Company beginning production in 1933 and manufacturers such as Cerebos and The Expanded Metal Company starting to diversify into more profitable lines. Trams were introduced in 1896 and ran along Grange Road as far as the Park, the junction of The Parade

and Park Avenue widened out to create a terminus. They were removed from the town in 1927 following the introduction of motor- and trolley-buses.

Within the area, the economic effects of the time were most strikingly felt by the wholesale disposal of its two largest developed units, Tunstall Court and Tunstall Manor, shown on the Fourth Edition OS Map. So began a progressive remodelling of the area which would continue in phases through the twentieth century, notably changing the character of parts of the place and the nature of development there.

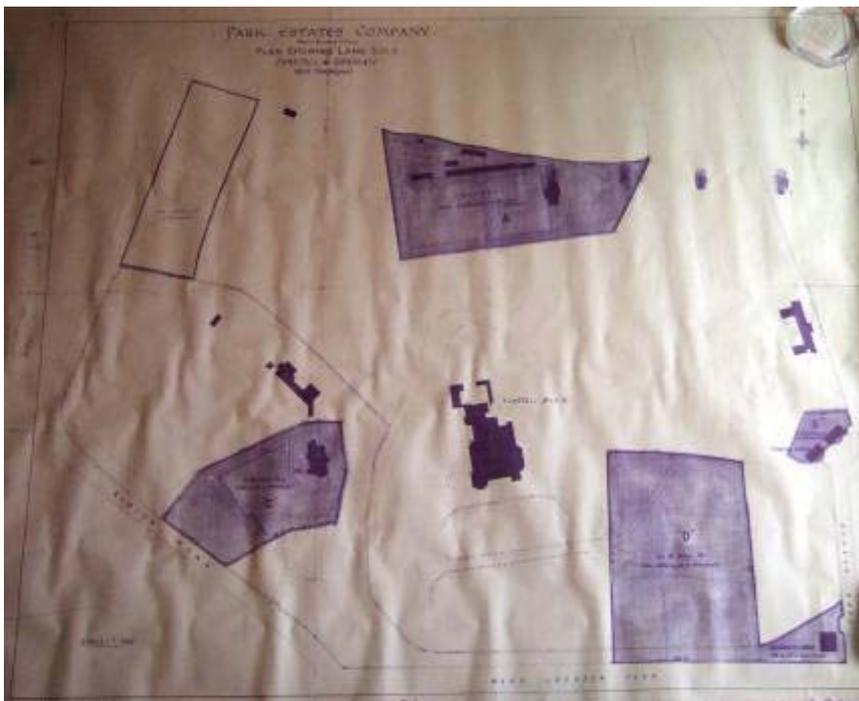
In 1922, the Furness family gave Tunstall Court to ship engine manufacturers Richardson Westgarth Co which had been formed from three other companies including Sir C Furness Westgarth & Co. It was to be used solely for educational and recreational purposes, and the grounds became Furness Welfare Park including a sports ground. The entirety was later sold to Hartlepool Council with the approval of the Furness family. A greater impact was felt after the death c.1924 of Sir William Cresswell Gray. The Park Estates Co (Atkinson & Burdon) bought the estate and began its break up and redevelopment.



OS Map 1954



Above & right: Tunstall Manor, the 1897 'sister' house to Tunstall Court was demolished in 1926. Below: Plan of Tunstall Manor estate at the time its subdivision began, c.1926. The house was still shown in place (centre) but four plots are shown parcelled off – the lodge, Bradgate (Westlands), the walled garden, and a large part on the grounds (with Bradgate Lodge) where a 'new' Tunstall Manor would soon be built. Photos courtesy of Mr Bernard Atkinson; plan courtesy Mr Peter Hogg.



Tunstall Manor was demolished 1926 and Bradgate (later Westlands) almost halved in footprint around the same time. Demolition or partial demolition of such large, young houses – the Manor was barely 30 years old – was unusual and perhaps demonstrated the straits the area was in at the time. (It would not be for several decades that country house demolition became commonplace due in part to

the impact of death duties and often, as here, leaving lodges and stables to fend for themselves.) Cresswell Road was driven through from Park Avenue towards Westlands, dividing the vast grounds in two and, ironically, representing more or less the road concept shown on the 1877 grand plan. Cresswell Drive and Manor Road wound up the slopes in the northern half, whilst the southern half received the first large houses in separate plots amongst much of the original tree cover, including a rebuilt, re-sited Tunstall Manor. The former lodge and estate cottages were also divided off into separate residences.

Elsewhere, earlier themes continued with several sizeable houses in large plots such as at Four Winds and along Park Avenue (preventing any further extension of

the grand terrace overlooking the Park), while smaller detached and semi-detached houses in smaller gardens were added in the south west and in the east around Wooler Road and The Grove. The Grove became known as ‘ship-owners’ alley’ with residents including Maurice Gibb, MD of Central Marine Engine Works, and Alderman H L Hogg who lost all three of his ships in the Second World War.

The amount of development in these locations, however, would remain low for several decades with many plots still empty, due to the effects and after-effects of two world wars. Meanwhile, just outside the area to the east there were higher levels of more average residential infill development in polite streets like The Grove, The Crescent and The Oval. Allotments were tucked in to serve them. The heyday of Hartlepool’s heavy industrial wealth funding large, villa-style residences seemed to be over.

### 3.1.7 **1954 Map**

The Hartlepoons had been subject to much aerial bombardment during the Second World War, and more than 7,500 buildings were destroyed or damaged. Fatalities were limited to 70. Afterwards, the Hartlepoons became part of the first area in the country to sanction a comprehensive planning scheme – the Max Lock plan – for the reconstruction and conservation of the town. In 1946, the Hartlepoons’ Trading Estate was under construction and houses, including many pre-fabricated dwellings, were fast appearing. None of this seems to have had an impact on the Park area, with little change compared with the 1939 map.

Some themes had continued with further development along Coniscliffe Road and Cresswell Drive, and the Meadowcroft plot being divided in two, separating the house in the west from its subservient buildings in the east. Grange Close, a cul-de-sac of four houses on a The Parade plot which might once have taken just one house, continued the theme of slightly increasing the area’s density. Just outside the area, some of Northbrook’s grounds on Elwick Road had been hived off to build more smaller houses in gardens. Tunstall Court’s public role continued, becoming part of the town’s Technical College, whilst Tunstall Manor’s walled garden had become a plant nursery. A rose garden was started in the Park in 1952.

### 3.1.8 **1964 Map**

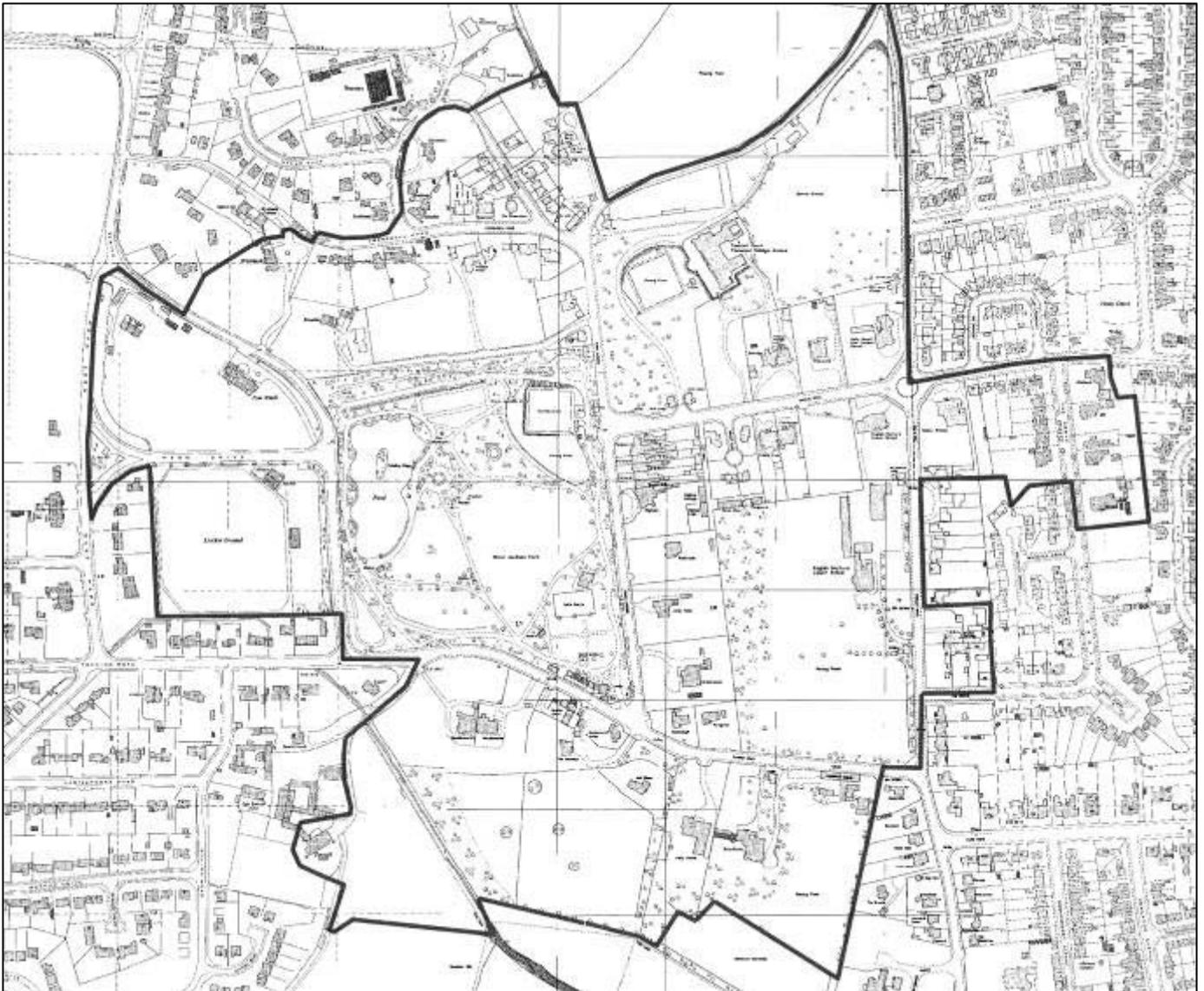
Despite new industrial developments, on the trading estate in particular, Hartlepool’s unemployment was reaching double the regional average at the beginning of the 1960s. In 1962, around 2,000 jobs were lost with the closure of the last remaining shipyard, William Gray’s (which found itself unable to build the larger ships now required), and the Central Marine Engine Works.

Despite this there had been some new development since the 1954 map, as well as other changes such as demolition of Park Hill on The Parade. New development continued previous themes of filling in gaps on existing streets, and slicing off land from large plots to insert new houses. This can be seen on Cresswell Road and Drive, on Park Avenue (eg. Redbrook, Glendalough and Parkgates), in the northwest corner around Westlands, along Wooler Road, and

most comprehensively around Egerton Road, West Park and around Coniscliffe Road and Valley Drive. In the south, Meadowcroft and Briarfields continued to succumb to the same, with former grounds and associated land to the south being divided into (still quite large) plots for new houses: The Moorings at Meadowcroft, Holly House at Briarfields, and Well Close between the two.

Intensification of existing buildings was also evident. Meadowcroft was split in two, the eastern part of the building renamed Meadowside, and several buildings now had extensions, including Meadowcroft Lodge, Dunelm Court / West Lodge at Meadowcroft, Hollymount, Oakridge / Tunstall Grange, and Manor Garth / High Trees at Tunstall Manor.

Like Tunstall Court, Woodlands, which continued to survive as the area's third largest house-in-grounds, had also lost its residential use to become a Roman Catholic school with various extensions and outbuildings, and its land as playing fields. Neighbouring Normanhurst was part of the same set up, it having lost some outbuildings. Briarfields' large outbuilding group was now the town's ambulance



OS Map 1964

station. Pavilions had been added and altered at the cricket ground and the Park. The bronze statue atop the Park's South African War Memorial was stolen in 1965.

What maps cannot show is the likely detailed change in some parts of the area as a result of the low levels of repair and maintenance and changes to architectural features which were common during this period.

### 3.1.9 **Late Twentieth Century**

During the 1970s, 80s and 90s, the pressure for new development and changes of use continued and intensified. Conservation areas designation took place in 1979, with extension in 1994 and 2004.

Further houses were added around Egerton Road, West Park, Cresswell Road, Cresswell Drive and The Grove, and three more additions were made around Meadowcroft – two between The Moorings and Well Close, and the third, Shu Lin, in open land to the south. Land at Four Winds was subdivided to take two modern developments, one in short terraces, the other detached houses. Normanhurst's changes of use continued by becoming the White House pub. Briarfields became used for many years as a care home, and then as council offices.

This period also saw the area's first comprehensive redevelopments since the 1877 grand plan, quite different from the slower incremental building on pre-existing streets which had characterised the area until that point. Three large groups of culs-de-sac were inserted in what remained of the area's three largest former grounds – Woodlands Grove in the last pocket of what had been Tunstall Manor's land (as well as Cresswell Court in the former walled garden, also outside the conservation area), St Bega's Glade in the former grounds of Tunstall Court, and Relton Way replacing the former house and grounds at Woodlands. (Playing fields north of Tunstall Court outside the conservation area also went to housing.)

Similarly, the extensive farm groups at Tunstall Hall and Low Tunstall finally succumbed to pressure from the west and a new cul-de-sac, The Vale, eliminated all but two farmhouses (both listed Grade II), one in the conservation area, one out.

The changing fortunes of this set of once grand houses in land had taken a radical new turn, and this is likely to continue with, today, consent in place for further infill at Tunstall Court and similar pressures at Briarfields, both which are now vacant buildings at risk.

In 1997, the Council was successful in a Heritage Lottery fund bid to restore and enhance Ward Jackson Park, a major capital programme which ran until 2000.

### 3.1.10 **Summary and Conclusions**

The development history of the area has seen significant peaks and troughs defined by the economic fortunes of wider Hartlepool. First envisaged as a grand-plan country suburb of flamboyant villas, it immediately became defined by a handful of large, elite houses in vast grounds, a choice location for local industrial and political leaders of the mid to late nineteenth century. A more or less rectilinear road pattern was established, later anchored by and extended beyond Ward

Jackson Park and the cricket ground, and incremental, often opportunistic housing began to fill the streets during the late nineteenth and early twentieth centuries. Notable changes in direction came with the economic effects of two world wars, leading to the break up of the largest estates (echoing, by design or coincidence, part of the 1877 grand plan), the gradual subdivision of others, and changes away from residential to public and institutional uses. There was significant intensification of development by the end of the twentieth century, with a return to residential use for almost all sites, an inevitable consequence of demand in what remains a very desirable suburb.

#### **Issues – Historical Significance**

5. *Researching, interpreting and celebrating the area's history helps increase local understanding of the area, and encourages enthusiasm and care for the historic environment.*
6. *Preserving historical names of streets, buildings and spaces is part of preserving the character of the place. Changing locally distinctive names should be discouraged. New names should reflect the local history of the area.*

### 3.2 **Archaeology**

The archaeological significance of most of the conservation area is not high (see SMR entries in 9.2). There was little if any known settlement of the area within most of the boundary until the mid nineteenth century. Nearby, however, ancient settlements include Low Throston to the north, where earthwork remains of a deserted village survive (NZ43SE4), and Catcote to the south, where there are the excavated remains of an Iron



*Land east of Tunstall Hall Farm and south of Meadowcroft / Meadowside has archaeological interest*

Age or Romano-British occupation site dating from c100BC to the end of the Roman period (NZ43SE6). Remains were discovered in 1963-4 during construction of English Martyrs Comprehensive School at Catcote, but there was no evidence that Catcote survived as a village into the Anglo-Saxon period – only a single cottage of the same name is marked on the First Edition OS Map.

Inside the conservation area, the most archaeologically interesting land is Meadowcroft / Meadowside, immediately north and east of the deserted mediaeval village of Morleston. The site was assessed in 2006 as part of a development proposal, the report describing how the site may have been in the little manor of Morleston which lay somewhere in the north of Stranton parish (exact location

unclear) until it was absorbed into the manor of Tunstall (*Historical Assessment of Meadowcroft, Elwick Road, Hartlepool, NZ49083228*, The Brigantia Archaeological Practice, June 2006). Aerial photographs indicate three areas of surviving earthworks east of Tunstall Hall Farm including raised platforms, a routeway, a pond, and ridge and furrow earthworks. Further archaeological investigation of this part of the area and its setting could reveal more about such early settlements and could contribute to an understanding of the history of the vicinity.

Tunstall Hall is recorded as the site of traces of Civil War entrenchments, visible c1820 on a high plot of ground near Tunstall Hall, possibly Summerhill. It is reported that, from here, the Scottish Army on the Parliamentarian side probably moved towards the west side of the Slake to batter the town during the siege of Hartlepool in January 1644 (NZ43SE13).

Tunstall Hall Farm is also archaeologically interesting. This enlarged hearth-passage house has at its core a mid fifteenth to early sixteenth century house. Its earliest roof trusses were dated using dendro-chronology to 1484 (*Tree-Ring Analysis of Timbers from Tunstall Hall Farm*,



Tunstall Hall Farm

*Elwick Rd, Hartlepool*, Uni of Nottingham, Centre for Archaeology, Report 61/2002).

A new SMR entry has been made during compilation of this appraisal for the Second World War air raid shelter on the east side of Ward Jackson Park (NZ43SE37), immediately north of the public toilets. This above-ground air raid shelter, in brick with a concrete slab roof, is of a type with a traversed entrance protected by a blast wall. The south end has a knock-out plate as a means of escape should the main entrance be damaged. It was probably a municipal shelter provided for park staff and users who got caught away from home during a raid.

#### **Issues – Archaeological Significance**

7. *Further archaeological investigation of Meadowcroft / Meadowside and land to the south of them could reveal more about the early settlement of Morleston, and could help understand the history of the local area.*
8. *Further research and interpretation of Tunstall Hall Farm would help with understanding of the site and of regional roof construction types.*
9. *Research and interpretation of the Second World War air raid shelter in the Park would increase understanding of the area and the era.*

## 4 *Spatial Analysis*

### 4.1 *Development Pattern*

The development pattern of the area is a combination of rural origins, grand-planning and incremental change.

The original structure was the larger, northern half of the Tunstall Hall Estate, closest to the growing centre of West Hartlepool. In 1853, it comprised large fields edged with hedges, an enclosed lane running broadly west-east (later Elwick Road), and the burn also flowing eastwards towards the sea. These would become the basic buildings blocks of the area as it developed. See Map 4.

#### 4.1.1 *Road Pattern*

Considering the size of the conservation area, there are relatively few roads. The road layout, shown in Map 5, is based on:

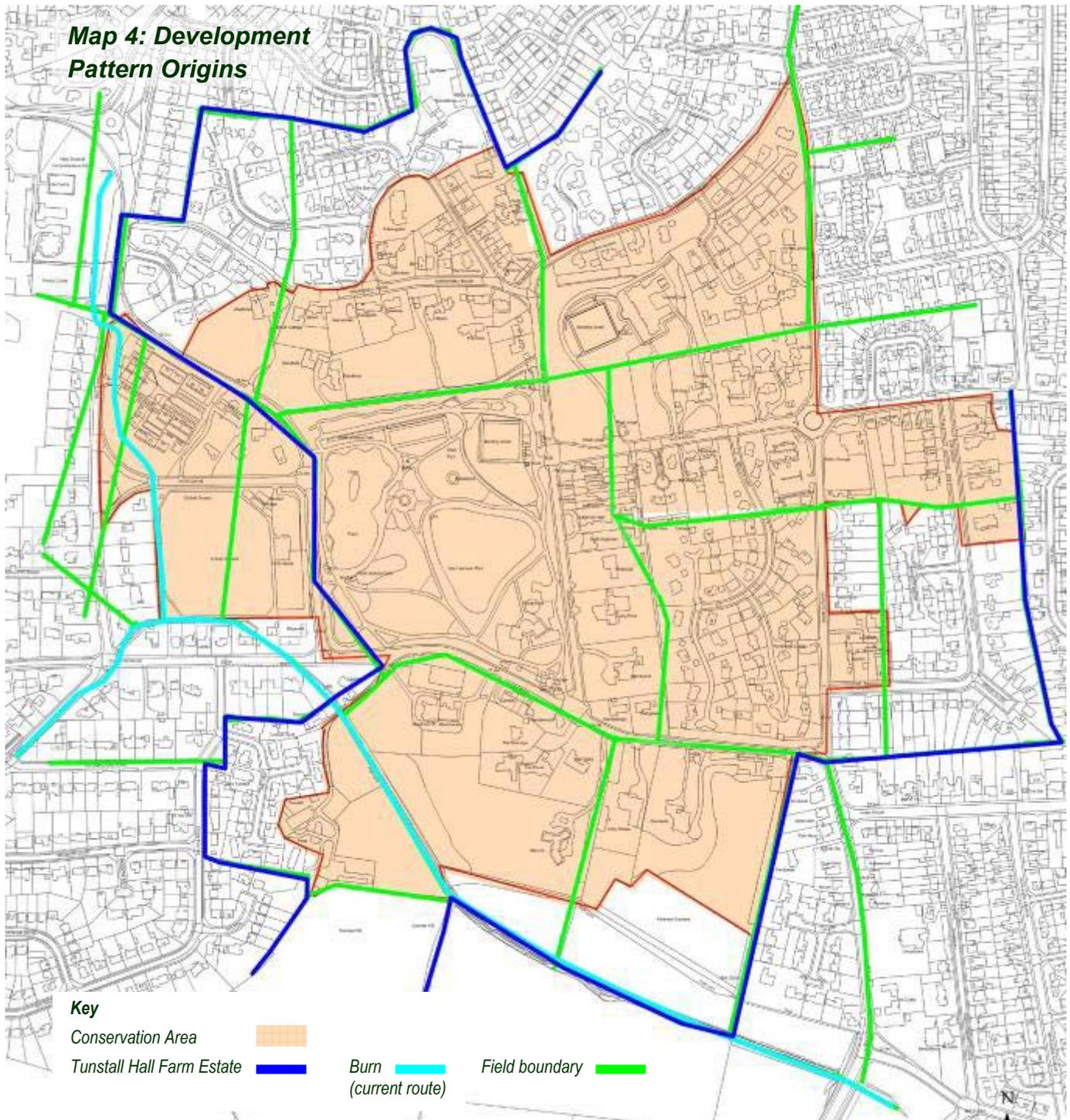
- an early winding rural lane,
- a rounded-rectilinear layout attached to it,
- later curving culs-de-sac.

Feeding off this are a series of estate drives leading inside the various plots of land which make up the area, discussed at 4.1.2 below.

The only route across this part of the estate in the mid nineteenth century was the enclosed lane that would become Elwick Road. After the estate was sold, two new roads were planned, attached to Elwick Road in the north-west and the south-east to form a circuit. The proposed north-south route was laid out in full as Wooler Road but the other, intended to run east-west across the top of the estate, was only laid out in part as Serpentine Road (because of the size of the plots which grew around it – see below). Planning for the Park during the early 1880s led to The Parade being laid out to meet it (continuing Grange Road's east-west ascent from the town centre) and Park Avenue to run alongside it. The resultant orderly road pattern was continued on the west side of Elwick Road around the cricket ground in the late nineteenth and early twentieth centuries.

The effect is of a broadly rectilinear road layout attached to an earlier winding rural lane. This does not, however, create an uncomfortable juxtaposition because the rectilinear roads are often rounded off to avoid sharp corners, for example by using

**Map 4: Development  
Pattern Origins**



wide junction plays and even, at West Park, a very generous, sweeping split junction emphasising the grand, low density nature of the area's layout. (This is partly why the widened junction of The Parade and Park Avenue – the remains of a tram terminus – does not look out of place.) Serpentine Road's broad sweep was perhaps designed to echo Elwick Road's form whilst also responding to local topography.

The result is a rectilinear pattern to the first planned roads, but one which is gently rounded rather than on a sharp grid.

Elwick Road was rounded-off in places but was not straightened, and its early rural origins are still obvious in its gently snaking path through the area. The First Edition OS Map shows it splitting in two routes at Tunstall Hall, both of which still survive. The northern route is now Elwick Road and, south from there, Wooler Road, whilst the southern route survives as the path along the dene, south of Meadowcroft and Briarfields.

The third, quite different type of road layout in the area was added in the twentieth century. The nineteenth century planned roads were through-roads, designed to join up with each other but, as development intensified, access inside the various estates was provided by the layout of choice for the period – culs-de-sac. There are three within the area – Cresswell Road/Drive, Relton Way and St Bega's Glade – and several more on the periphery. Cresswell Road, laid out in the 1920s, was perhaps planned as a through-road as it followed the general line of the east-west route on the 1877 plan of intent; however it never reached Elwick Road in the north-west corner as the Bradgate (later Westlands) estate survived intact. Off it, Cresswell Drive follows the line of a ride in the former Tunstall Manor grounds, looping up and down the slopes.

Relton Way and St Bega's Glade are quite different, introducing a late twentieth century suburban motif not previously found here, and altering the balance of the area's road layout. These wavy, branching roads, fingering their way into the former grounds of Woodlands and Tunstall Court, do not reflect the neat simplicity of the rounded-rectilinear streets to which they are attached, nor do they provide the distant views and aspects that such a road layout can provide. Neither are they a successful modern interpretation of the estate drive (see below). They have a mock ruralness about them which is quite apart from the more robust sweeps of Elwick Road which follow topography; the culs-de-sac's curves are unnecessary by comparison. A more rectilinear approach may have better reflected the prevailing development pattern at the time. This was the approach taken at Grange Close (although very much smaller) in the mid twentieth century where a simple straight cul-de-sac creates a neat, unaffected perpendicularity, echoing that of The Parade, Park Avenue and Wooler Road.

#### **Issues – Road Pattern**

*10. The addition of modern culs-de-sac to the original pattern of rural lane and rounded-rectilinear roads has altered the balance of the area and introduced a standard suburban pattern not previously found here. It is important to ensure any new roads reflect the area's historic development pattern more accurately to avoid further dilution of basic structural character.*

#### **4.1.2 Original Development Plots**

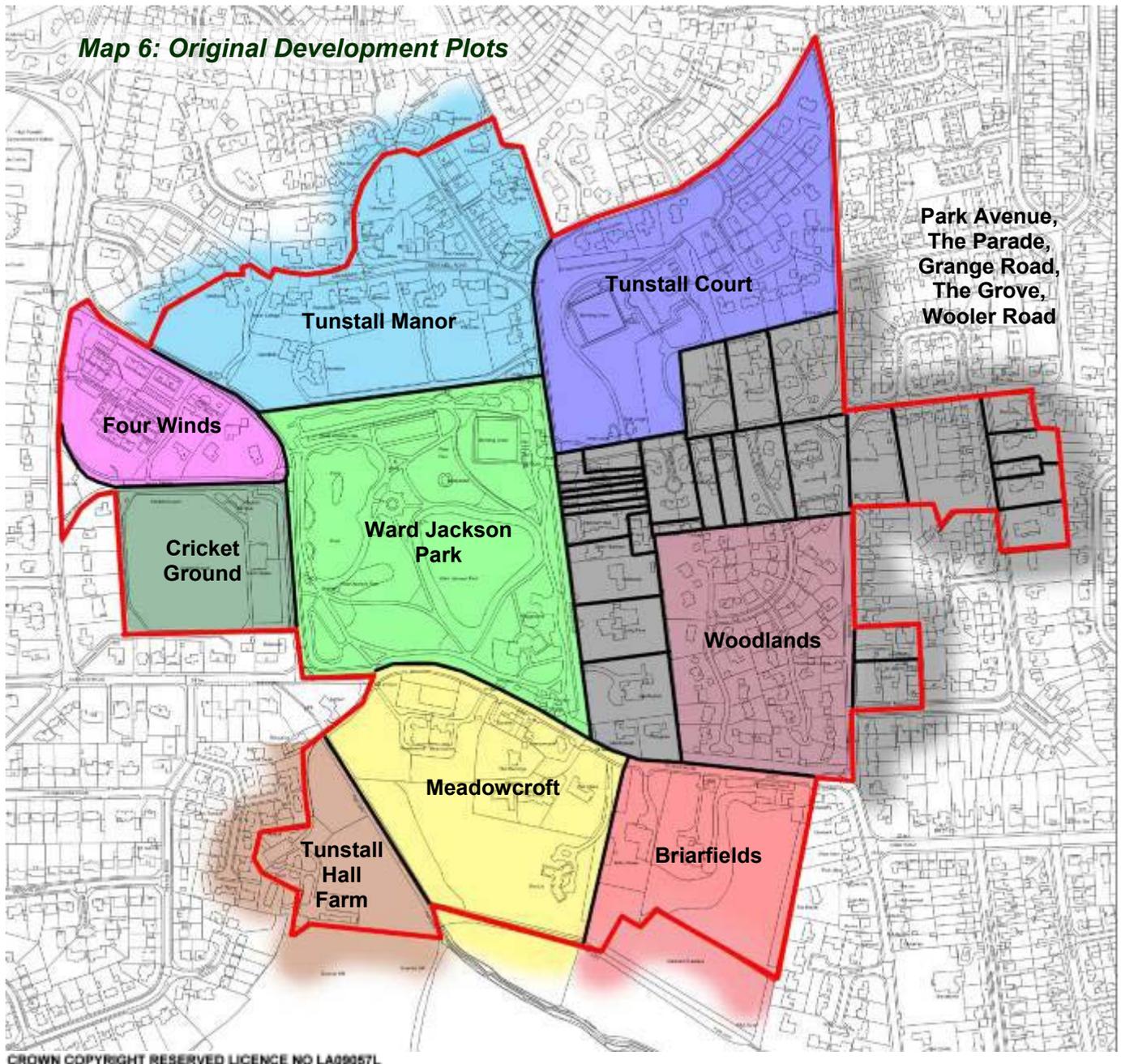
The basic historic development plots of the conservation area are shown in Map 6. All of the area's development is based on these plots:

- six large **estates** each in extensive grounds, of varying ages and now in varying states of survival – Tunstall Manor, Tunstall Court, Woodlands, Briarfields, Meadowcroft and Four Winds,
- rows of **street-based plots**, the (relatively) smaller houses in smaller gardens on Park Avenue, The Parade, Grange Road, The Grove and Wooler Road,
- the remains of Tunstall Hall Farm,
- Ward Jackson Park and the cricket ground.

Most of these plots are based on the original field boundaries at the time the Tunstall Hall Farm estate was sold, especially the Tunstall Manor, Tunstall Court, Meadowcroft and Briarfields **estates**. Woodlands, the rows of **street-based plots**,

**Map 5: Roads and Drives**





and Four Winds are based more on the rectilinear road layout introduced post-sale. Because of changes to some **estates** before conservation area designation, the boundary does not include the full original extent of Tunstall Manor, Briarfields, Meadowcroft and Tunstall Hall Farm (hence their blurred edges in Maps 6 and 7).

Of the **estates**, Tunstall Court and Tunstall Manor are at the top; Meadowcroft, Briarfields and Woodlands wrap around the bottom. The rows of **street-based plots** are in the east, feeding off the much tighter development pattern closer to the town centre outside the conservation area. Four Winds is in the west, the last to be developed. Ward Jackson Park and the cricket ground sit squarely in the middle.

The scale of this basic development pattern is quite unlike anything else in the borough. These vast holdings, carved from a much larger agricultural estate, are the biggest collection of large Victorian villa estates in Hartlepool, and their sheer

size still has an effect on the character of the place, even with later subdivision (see below). Originally exploiting the best features of the rural land on which they were built, such as topography and aspect, this elite collection was designed with one eye on the adjoining countryside and the other on the town which provided their owners' wealth – robust urban houses in a country estate style setting. Even the Park, whilst clearly intended as a town park, began as more romantic, sweeping spaces than tight beds and borders.

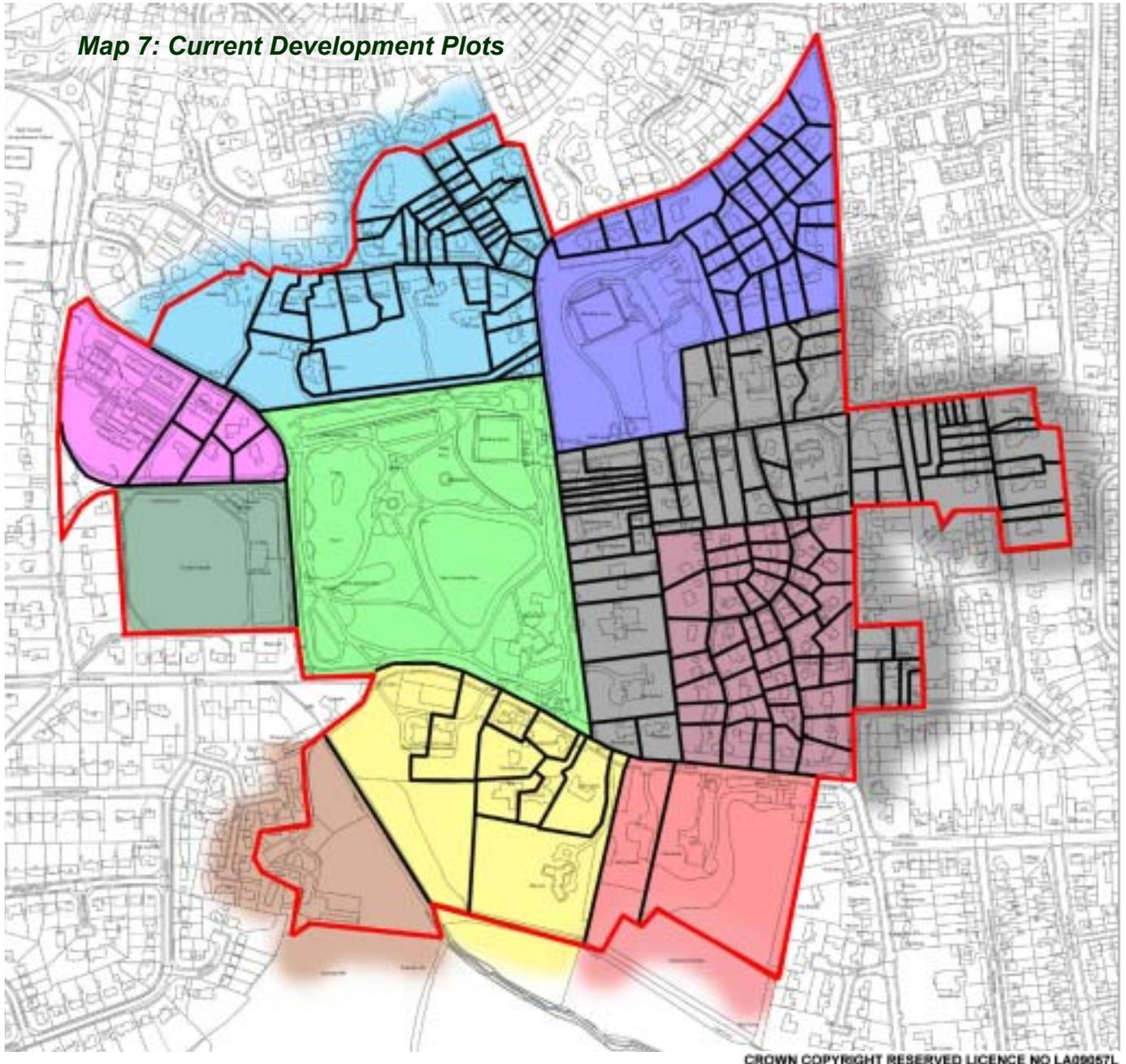
The First Edition OS Map suggests what an arresting impact this collection of estates en masse must have originally had. Descending from High Tunstall or heading west out of the town centre through open fields and scattered new terraces, the traveller would have been confronted with a comprehensively redeveloped picturesque and landscaped oasis, with smart streets, architectural splendour and burgeoning planting.

Such Arcadian ideals were often found in exclusive suburban developments of the late Victorian and Edwardian periods, and into the early twentieth century. Villa gardens were developed on the outskirts of industrial towns when competition for housing space grew – the desire of wealthy industrialists to make extravagant statements on the stature of their landholdings was compromised by the size of plots available. So they began to build miniature replicas of large country estates to provide seclusion on the outskirts of industrial towns (eg. Darlington, Newcastle upon Tyne, Gateshead, Bradford, Sheffield, etc.). Their design was discussed by horticultural writers such as Edward Kemp (*How to Lay Out a Small Garden*, 1856), Edward Hobday (*Villa Gardening*, 1887) and Henry Milner (*The Art & Practice of Landscape Gardening*, 1890) which was based on the work of his father, Edward Milner. When grouped together, these designed gardens generated spacious, secluded, romantic and quiet neighbourhoods on a grand, idealistic scale. They also celebrated nature – albeit a man-made nature – creating public and private grounds of considerable size and complexity, exploiting natural features to create romantic, hidden retreats from the industrial grime that would pay for them.

Map 7 shows that the considerable degree of change since the early twentieth century has not destroyed this development pattern, with nearly all of the original plots still discernable on the ground, even if what is inside them may have changed. The Arcadian principles of the area's origins are also still the backbone of the area.

#### ***Issues – Original Development Plots***

- 11. It is important to protect the distinction between the area's original development plots which are largely still present on the ground. Development should respect the historic boundaries and characteristics of each plot.*
- 12. The original Arcadian ideals which brought about such grand, large-scale development are still evident on the ground in many of the plots. It is important to recognise these ideals when considering change in the area.*

**Map 7: Current Development Plots**

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#### 4.2 **Layout, Grain and Density**

Originally, the housing in the area had two distinct types of layout:

- the (at first) five large **estates** had large, single houses positioned away from public view in extensive landscaped grounds, with a lodge and outhouses, all fed by an estate drive or two;
- the rows of **street-based plots** had large detached, semi-detached or terraced houses more prominently sited in domestic gardens, perhaps with a short in-and-out drive for an added level of status.

As development has intensified, incremental changes have increased density and altered layouts in different ways in different parts of the conservation area. Layout in the Park and cricket ground are discussed at 5.5, *Contribution of Spaces*, below.

#### 4.2.1 **Briarfields and Meadowcroft**

These two original **estates** still define the character of the conservation area's green, low-density layout. Briarfields, the least altered in the conservation area, still has the main component parts of the area's original estates:

- a large south-facing house,
- a tall boundary wall to the street,
- a winding estate drive from a gateway off the main road,
- a lodge, with its own secondary gateway,
- a large collection of outbuildings (also with a later gateway),
- formal gardens around the house,
- tree cover providing seclusion, and
- extensive open grounds to the east and south.

This simple relationship between the main elements remains clear on the ground and is an important unaltered reminder of the scale on which the area is based. The layout ensured functional parts, such as kitchen gardens and outbuildings, are divided from the house and ornamental gardens. Three structural alterations have taken place, here none has spoilt this historic layout. To the east, about a quarter of the site's width has been sliced off for a separate plot, Holly House (taking the kitchen gardens with it), and two allotments have been added, a now-cleared set outside the conservation area (on land likely part of the same historic estate), and a new set inside the boundary in the south-east corner. A 2006 development brief indicates the lodge and the main house can be separately re-used, with room for a single new house between them, all accessed from the original drive and gate.

Meadowcroft is similar, though a bit more intensive. Originally, it had a large house (listed Grade II) to the west, a lodge and main gateway to the east (opposite Park Avenue to be as conspicuous as possible), and outbuildings with a secondary gateway between the two, all linked by drives. It too had formal gardens, woods and fields to the south. Now, the lodge and outbuildings are each independent of the house, which itself is split in two, each side with its own part of the gardens and land. Within the previously open field, six new houses have been incrementally sited in gardens. The result is a slightly more convoluted layout and higher density, though one still with enough historic structure to be discernable.



*The layout of the historic estates of Meadowcroft, left, and Briarfields generally survive intact. Meadowcroft has 'miniature' versions of the typical historic estate layout, as at Holy House. Nearly all buildings are in the north half of the original estates.*

The countryside edge south of both estates is one of the conservation area's definitive features. This boundary between town and country is much more than



*The view north across the dene towards Meadowcroft, with estate trees all but masking the development. Views out are still possible through filtered branches.*

just the end of one and the start of the other – there is an active, designed relationship between the two which is key.

The Arcadian origins of the neighbourhood were grounded in a strong visual, landscape and ‘wellbeing’ link between the houses and the countryside they were built in, those with the capacity to do so escaping the dirt of the town to live a privileged life in their simulated country estates. Meadowcroft and

Briarfields fed off the dene and Summerhill, firstly by being laid out with long, controlled views to ‘borrow’ the scene beyond by placing the house to the north of the plot, and secondly by landscaping with a country estate feel (large open fields with tree clumps and belts) to blur the boundary between estate and setting. Even longer views from the more elevated Tunstall Manor and Westlands were also important before tree growth at the Park became too mature (see from page 90).

This survives at Briarfields and Meadowcroft and was repeated by their earliest added houses – Holly House, Moorings, Well Close and Roost. But later Shu Lin and No.309 have begun to interrupt it, leap-frogging them to take the relationship to the south for themselves. This erodes the original spatial pattern which defines this edge, robs the earliest houses of their setting and fills in open land which is key to the estates’ historic character. So, to protect historic character, new development in either historic estate must repeat its spatial relationships, ie. by being large single buildings in their own plots, sited in the northern half of the estates to leave land to the south open, and to provide each building with a clear southerly aspect. The house suggested at Briarfields by the 2006 development brief would achieve this.

The new houses here do have many of the historic components – a single large house, an outbuilding (ie. garages) and a private (or shared private) drive. The pattern is the same but the grain is tighter, in effect ‘miniaturising’ and repeating the historic layout. For most, there is enough space to retain something of a ‘large house in an estate setting’ which defined the area’s earliest development. But a notable drawback has been added gateways through the estates’ original boundary walls, reducing the coherence of their presence on Elwick Road (pages 91 and 94).

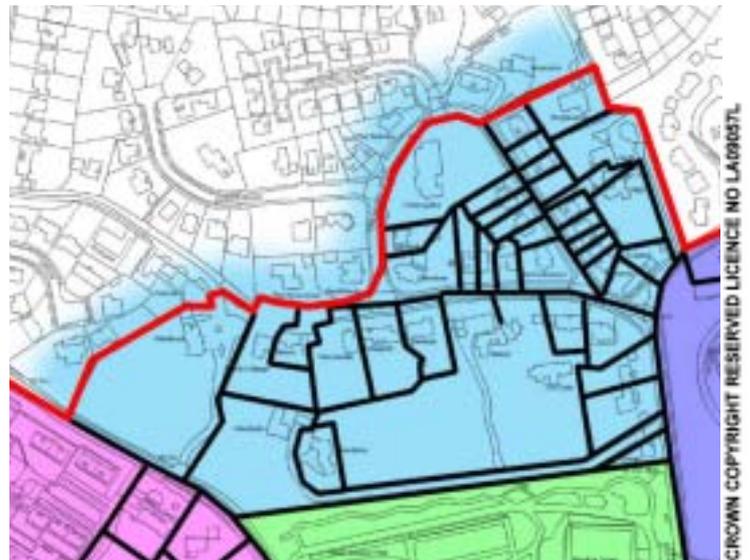
Meadowcroft’s spatial characteristics have been twice tested on appeal, in 1998 (T/APP/H0724/A/98/298990/P7) and 2006 (APP/H0724/A/06/2029518). Both inspectors concluded that the spatial and visual relationship between Meadowcroft / Meadowside and open land to the south was important enough to the listing and the conservation area to prevent the proposed developments from getting consent.

### **Issues – Layout, Grain & Density: Briarfields and Meadowcroft**

13. *At the Briarfields estate, it is important to protect the surviving layout relationship between the main components – house, lodge, out-buildings, drive, gateways, formal gardens, and open land and aspect to the south. The 2006 development brief achieves this. It would not prevent some appropriate new development on Briarfields' east field.*
14. *At the Meadowcroft estate, the existing balance between plot subdivision and open land should be preserved. Further sub-division would harm its historical layout character. No further buildings should be sited as far south as Shu Lin.*
15. *In both historic estates, any new development should protect surviving historic layouts, and should reflect the existing layout character by being large single buildings in their own plots. New buildings should be sited in the northern half of the estates, leaving land to the south open and providing each building with a clear southerly aspect.*
16. *In considering new accesses, the need for new openings through the estates' boundary walls should be examined carefully, aiming to use existing gateways where possible to prevent further breaches.*

#### 4.2.2 **Tunstall Manor**

The former Tunstall Manor **estate** is much altered from its original layout. After the house was demolished in the 1920s, the grounds were essentially divided in two by Cresswell Road, those to the south retaining something of their historic layout, those to the north becoming standard residential streets. Some of the traditional components of the Tunstall Manor estate survive, as does Westlands (previously Bradgate), which had been inserted early as a 'miniature' version of the original layout (like later Holly House at Briarfields).



*The former Tunstall Manor estate has had a very different spatial character since the mid twentieth century, essentially split in two with the southern part retaining something of its original layout despite incremental plot development.*

Tunstall Manor is fragmented, losing much of its coherence as one of the original historic estates. In particular, accesses are convoluted due to subdivision, and the separation of original lodges and outbuildings (as at Meadowcroft). The Manor's lodge (Tunstall Lodge / Norlands) and stables, coachman's cottage and coach house (High Trees / High Trees Cottage / Manor Garth) no longer have an estate to which they belong, and are accessed off Serpentine Road. Westlands' lodge over on Park Ave is separated off, and its gateway now serves Woodside and Woodside Cottage. Westlands itself is reached through what was a secondary gateway off

Elwick Road. (Its outbuildings are also separate, and outside the conservation area to the north west.) Most of these do, however, still have estate drives.

New plots south of Cresswell Road are accessed in a string along Cresswell Road and the top end of Park Avenue. There was little attempt to respond to the historic layout in plot subdivisions, but there is quite a consistent grain and density to the plot sizes. There is no unifying boundary (like the wall at Elwick Road) leaving a strongly incremental layout without, for example, the coherence of Park Avenue which was also developed incrementally.

Tunstall Manor did not have the natural countryside edge of Briarfields and Meadowcroft but, as they were elevated, the countryside could be seen in the distance over the top of the Park. Like Briarfields and Meadowcroft, Tunstall Manor and Westlands were laid out with long ‘borrowed’ views of the scene beyond, which is still evident but has been masked more prominently by mature tree cover. Nevertheless, the wide, deep, undeveloped tree-filled strip of grounds at the foot of the Tunstall Manor estate corresponds strongly with the Park’s northern wooded boundary. Grounds further north were broken up, but each plot is still laid out to face south, taking advantage of the seclusion.

On Cresswell Drive, smaller suburban plots were inserted with slightly more regularity – several have pairs of semis – but many were developed incrementally throughout the twentieth century and so the pattern has little coherent grain. Density here is the tightest in the conservation area apart from the terrace on Park Avenue. The layout is street-driven with larger irregularly-shaped plots sliced into the loop created by the street pattern. Small houses have no need for any of the traditional historic estate components such as lodges or drives, and garages are integral to the house.

Overall, the layout of the Tunstall Manor estate is barely recognisable in places but the southern part does retain a substantial area of its former grounds, even if they have been altered and subdivided. Other than the loop shape of the street, Cresswell Drive has no relation to its original spatial character.

#### **Issues – Layout, Grain & Density: Tunstall Manor**

- 17. Surviving historic layout, drives and accesses south of Cresswell Road are important fragments to be protected. The area could reveal details of the original Tunstall Manor estate and its later redevelopment.*
- 18. The wide, deep undeveloped grounds north of the Park are important spatial remains from the original estate which correspond strongly with the Park’s northern boundary.*
- 19. The density and the broadly regular grain of plots lining the south side of Cresswell Road should be retained.*
- 20. The layout, grain and density of Cresswell Drive bare little relation to its original configuration, or much else in the conservation area.*

#### 4.2.3 **Tunstall Court**

Much like the house itself, the layout of the Tunstall Court **estate** is caught in time. Elements of the historic layout are lost to more random layouts like that at Woodlands, but enough remains to illustrate the original relationship like that at Briarfields.

St Bega's Glade and The Kitchen Garden have the same hybrid characteristics as Relton Way at Woodlands (see below), overlaying grounds with a web of plots, a honeycomb grain and a very different density. There is no designed relationship between new and old, and the estate is essentially divided in two. However, also as at Woodlands, the historic boundaries are largely intact with only one entrance into St Bega's Glade, in its original position.

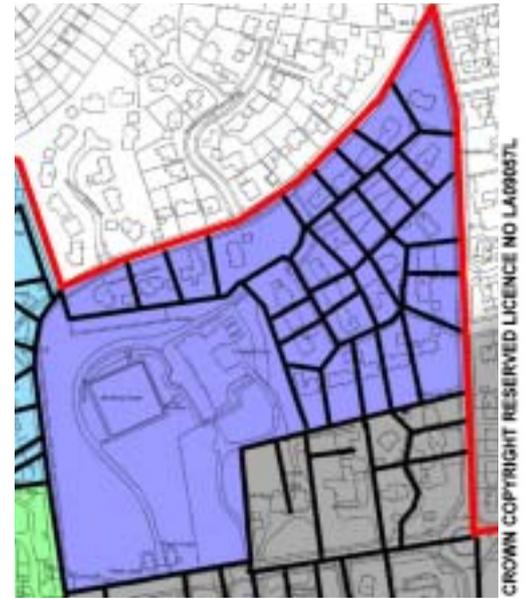
Despite this structural alteration, the principal layout relationship between house, lodges (listed Grade II), gateway, drive, gardens and wider grounds (to the front) survives intact. This is an important reminder of the layout and scale on which the conservation area is based. This house may have also been orientated to take advantage of views of the Park because its lower site would have prevented long southerly views over the top of nearby streets.

A 2003 development brief suggests that new development is possible within the surviving grounds. It suggests possible arrangements based on four plots:

- a recreated lodge in the north west corner facing Serpentine Road,
- a block representing stables or cottages north of the central garden area,
- a single dwelling in the south east corner, west of Oakridge / Tunstall Grange,
- a pair of lodges on the west side off Park Avenue with a new main entrance.

Each of these would have a different effect on the special interest of Tunstall Court's surviving historic spatial pattern:

- The first is reinstating something that has been lost on its original site and so is a sound conservation approach.
- The second is similar, though would not be in exactly the same location as the original, that having been taken by The Kitchen Garden to the north.
- The third would be a logical continuation of the development pattern on The Parade and would interfere with a part of the grounds already altered. But it would be best if it allowed the whole site to retain the appearance of single ownership rather than being fully partitioned off as at St Bega's Glade.
- The form of the last one is the least understanding of historic spatial character because none of the historic estates in the area have more than one *main* lodge / pair of lodges, or more than one *main* gateway and drive. Duplicating such features elsewhere on the estate would be illogical, confusing the simple



*The Tunstall Court estate is intact enough to illustrate its historic layout despite added modern hybrid layouts.*

historic relationship between the original features and the house. So new development here would need to have an ancillary character rather than one which attempted to replicate a main entrance drive, lodges and gateway.

The best solution would be to secure a future for the house which needed no new development at all – the development brief states that this is the preferred solution. However, in reality, all four opportunities are likely to be needed to make a scheme viable. So to ensure the best protection of the grounds, the impact of each of the four should be carefully considered, ensuring the least harm to the historic layout. For example, the fourth plot would offer better protection if it had the ancillary character of a gardener's cottage and outbuildings rather than a pair of lodges.

Although using the existing main gateway off The Parade for all new development would offer the best protection to the historic spatial layout, this is unlikely in reality due to its proximity to the two separately owned lodges. A new drive and gateway is therefore likely. But it should have a secondary character to ensure the primacy of the main drive and lodges survives intact, at least in appearance if not in reality. The development of the Meadowcroft estate illustrates the complex and harmful results of multiple layouts and entrances which overlay original spatial character.

Use of the development brief should be informed by a clear understanding of the special interest of the estate's layout as set out above, ensuring new development preserves spatial character and enhances it where it can.

#### **Issues – Layout, Grain & Density: Tunstall Court**

21. *It is important to preserve the surviving original layout relationship between the main components – house, lodges, gateway, winding drive, central gardens and wider grounds (to the front).*
22. *Any new development at Tunstall Court must be economically linked to the rescue of the house and surviving grounds.*
23. *Discussions using the 2003 development brief should be informed by a clear understanding of the special interest of the estate's layout as set out above, considering the detailed impact of all four development opportunities and preserving the primacy of the existing main gateway.*

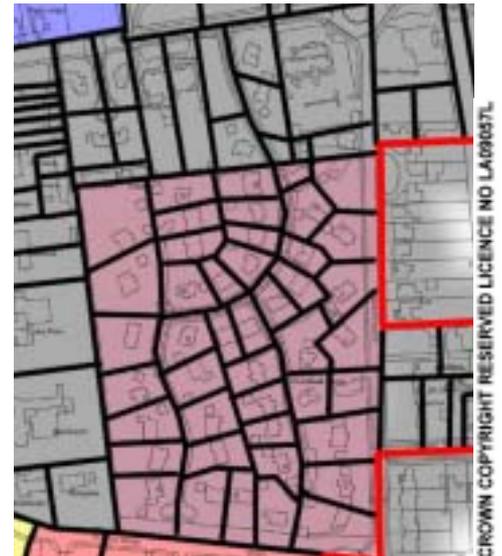
#### 4.2.4 **Woodlands**

At a spatial level, the former Woodlands is the most damaged historic **estate** in the area. Its layout, grain and density bear no relation to the original – or that at the time of designation – which, like most of the others, was a single house (with extensions) plus a lodge, outbuildings, drive and grounds. Forty-seven houses now fill the estate, each in its own garden plot. This is quite unlike the 'miniaturisation' of historic layout see at Briarfields and Meadowcroft, and has instead overlain an artificial layout, creating a random honeycomb grain with little internal hierarchy (eg. historic Woodlands Lodge is just another house amongst 'equals').

In effect, the layout and density have attempted to echo the **street-based plots** around it rather than working with the original historic **estate** layout. This

transformation has not, however, been entirely successful because the plots are webbed off the arbitrary Relton Way cul-de-sac rather than being rectilinear (see 4.1.1 *Road Layout*). The contrast is obvious on Wooler Road where new ad hoc oblique layouts on the west side sit across from more regular street-facing layouts opposite. Density is also higher than much of the street-based plots around.

Reserved tree-lined strips on the south and east sides are an important acknowledgment that it was once one large estate. Also, the detailed layout of each new plot does reflect the street-based plots with most houses positioned to leave larger back gardens than front. At this scale, however, separate garage blocks cannot successfully represent the historic house-to-outbuilding relationship seen elsewhere.



*Layout, grain and density bear no relation to those of the original Woodlands estate, nor successfully mimic the street-driven plots around it.*

#### **Issues – Layout, Grain & Density: Woodlands**

24. *The clear distinction between layouts in the estates and the street-based plots must be retained to prevent hybrid transformations like Relton Way which unsuccessfully mix characteristics of both.*
25. *Protecting historic estate boundaries is important to understanding their original extent and delineating their different characteristics.*

#### 4.2.5 **Four Winds**

Four Winds is the least coherent of the original **estates**. Indeed, maps suggest it did not have a comprehensive layout of grounds like the other five, meaning later development was simply added rather than laid over something already there. Maps suggest the plot's only characteristic was a tree boundary which (like most of the others) survives virtually intact. Four Winds itself has only a modest historic estate layout – a drive and secondary access off the main road, but no lodge or outbuildings and only minimal gardens. In this respect it is more akin to some of the larger **street-based plots** than the historic **estates**.

Four Winds Court is unique in the area, a modern footprint with an almost institutional layout. It is best regarded as an interesting estate in its own right, an insertion of its time rather than its location. In this peripheral plot, hidden by an intact historic boundary, with only one entrance off the street, integral grounds, and – importantly – without having overlain or severed anything historic, it can be enjoyed on its own merits. There is nowhere else in the conservation area where such a large, modern and relatively dense insertion could take place without damaging what it replaced. The impact of Nos.1-7 Park



*Four Winds is similar to the street-driven plots in the east. Four Winds Court is an interesting modern layout on a largely blank canvas. Nos.1-7 Park Drive are at a good density.*

Drive's layout is largely insignificant. Its suitable density could generate few layout options; a rectilinear one like that at Grange Close would have been hard to achieve on a triangular site.

### **Issues – Layout, Grain & Density: Four Winds**

26. *The large, modern and relatively dense layout of Four Winds Court is unlike anything else in the conservation area and should not be repeated where it would overlay historic development pattern.*

#### 4.2.6 **Street-Based Plots: Park Ave, The Parade, Grange Rd, The Grove, Wooler Rd**

The much smaller, more regular **street-based plots** in the east have different spatial characteristics which are more rectilinear than the large estates. They have influenced later infill housing.

Early such development was in a series of five squarish plots on The Parade, soon followed by a sixth on Grange Road (Wilton Grange, listed Grade II) and three on Park Avenue (Redbrook, Brantwood, Highnam).

These villas were laid out roughly in the middle of their plots but leaving larger gardens to the south (whether front, back or side) than the rest of the plot. In some cases, it was these southerly gardens which were later developed with more housing (Redbrook and South Highnam at Highnam; Parkgates and Glendalough at Brantwood; No.48 The Grove at No.57 Wooler Road).

Most plots still had some of the traditional components seen in the **estates** – lodges, outbuildings, drives, kitchen gardens – but on a much smaller scale. All the lodges have now become separated from the host building. The key element absent from the original layout are the tall boundary walls, because these street-facing plots were designed to be more on show than their secluded neighbours.

Incremental development on The Parade illustrates the gradual increase in density in some of these plots. The first two of the four roughly equal-sized plots on the south side of The Parade each received a single detached house in the late nineteenth century – Ravensworth (later Park Hill, now gone) and Normanhurst



*The street-based plots are smaller and more rectilinear, with changes in density across their life. Most are laid out with the house prominent, and originally with large south-facing gardens.*

(now White House public house). The third plot, developed by the Edwardians, had a pair of large semis (Parklands / Middle Fens) whilst, by the 1940s when the fourth plot was developed, room was found for four houses on the same sized plot (Grange Close). This gradual increase in density illustrates the way the Arcadian ideals of the area were adapted to fit the times – all four developments are relatively low density and based on garden layouts, but each is descriptive of the era in which it was laid out. A group of houses was inserted at Hollymount with a similar effect (though with an arbitrary layout). Density increases have also taken place on Park Avenue, here by inserting single houses rather than semis or groups. A planning appeal for an additional house to the rear of Aldersyde was upheld in 2003 (APP/H0724/A/02/1105305), with construction recently being completed.

Layout and density on Grange Road and most of the west side of The Grove (within the conservation area) are similar to those in Cresswell Drive, though with more planned regularity. Long narrow plots have a single house near the front, to a common building line, leaving large abutting back gardens with no back lane. On the east side of The Grove and at Redlands, larger, lower density plots are more akin to those on The Parade, though with the house more prominently sited to the front. No.7's grounds were once much more extensive – No.15 (outside the conservation area) was its gardener's lodge. Density here has recently been increased with construction of a block of three flats in the garden of No.7.

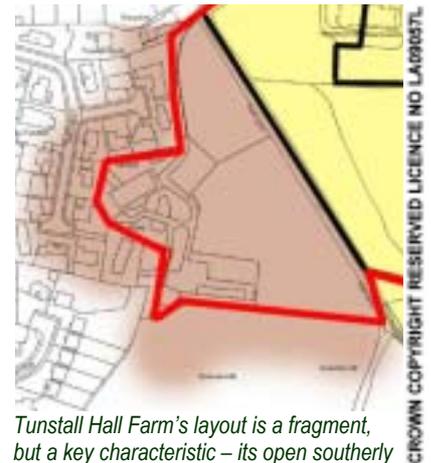
Very unusual in the conservation area, and distinctive as a result, is the layout of the terrace on the corner of The Parade and Park Avenue (listed Grade II). This row of seven properties, developed incrementally but to a common building line, was perhaps begun as a grand plan to line this side of the Park with a stately parade of housing as a smart backdrop, and to give the route to the Park a more public, human face in contrast with the private estates around it. If this was the plan, then it never came about in full, with Highnam the last to be added after the First World War. The houses are sited to the front of their deep plots leaving a front garden of a suitable scale for the buildings' height, and sizeable back gardens. The terraced form requires a back lane – the only one in the conservation area – where every plots has at least one outbuilding, plus two sets of separate cottages at the south end. The layout turns the corner smartly from Pangbourne to Jesmond, illustrating the polite, well-informed planning of this short row.

#### **Issues – Layout, Grain & Density: Street-Based Plots**

27. *Protecting density levels is important to protecting spatial character and historic plot boundaries. Differences in layout in the different streets should inform any future development.*
28. *The various spatial characteristics should be protected and enhanced – the low density semi-secluded Arcadian layouts on The Parade and Park Avenue, the more prominent low and higher density garden layouts on The Grove and Grange Road, and the immediacy of the tightly packed terrace on the corner of Park Avenue and The Parade.*

#### 4.2.7 **Tunstall Hall Farm**

Tunstall Hall Farm was in place before the planning of all the plots described above began. It too is a large single house fed by a private route, this time off what originally was a country lane, but it had no lodge and a very different relationship with the numerous farmyard outbuildings that once surrounded it at the back. Today, its layout is fragmentary and severely clipped to the north and west, but a key characteristic – the original open south-facing relationship – survives virtually intact. This is considerably enhanced by the clear landscape setting outside the conservation area to the south and east. Modest ad hoc development in this landscape setting somewhat intrudes into the original layout pattern.



*Tunstall Hall Farm's layout is a fragment, but a key characteristic – its open southerly landscape setting - is intact*

#### **Issues – Layout, Grain & Density: Tunstall Hall Farm**

*29. It is important to protect the landscape setting to the south and east of Tunstall Hall Farm from further development which would interrupt the virtually intact south-facing layout and aspect.*

#### 4.3 **Views within the Area**

The area's spatial layout creates relatively few public views within the whole area because much is designed to be concealed or at least heavily filtered by walls, fences, hedges and trees. Those views that do exist, however, are descriptive of the maturity and greenness of the environment, and the grandeur of the architecture within it.

Key views are along the **streets**, particularly the rounded-rectilinear ones which create delightful long views tunnelled by trees and boundaries on each side. Elwick Road's curves bring those edges into view along its length, making the area's walls and gateways



*Park Avenue from the junction with Cresswell Road*

stand out. In Cresswell Road and Drive, the topography makes the surviving historic trees soar, their outlines standing statuesquely on the horizon.



*Above and top right: Long views along grey roads are rich with vegetation, boundary treatments and trees. Right: public views inside Tunstall Court (and Briarfields) illustrate the scale and significance of the historic estates. Four pictures below, clockwise from top left: Tunstall Manor's surviving trees soar into views along Cresswell Road and Drive. Glimpses along private drives are typical of those along the main roads. Street-based layouts have clearer scenes, still filtered by vegetation and layout. Only the tops of many of the larger houses, such as Westlands, are visible from public places.*

Views into the **estates** tend to be snatched glimpses down drives, through gateways and over the top of boundaries. In Briarfields and Tunstall Court, however, where public access is unchecked, the deep rich historic character of the grounds are close-at-hand, and the scene is one of



seclusion and tranquillity. Briarfields in particular speaks of the countryside and the long views out with which it was designed are for all to enjoy.

A truly rural view is had from the footpath along the burn, where rolling crop fields, a thick tree backdrop and a clear horizon create a clean, atmospheric countryside scene enhanced by Tunstall Hall Farm's collection on the brow of the hill.



*Below: Ward Jackson Park creates stimulating, ever-changing views. Above: The countryside setting at the burn near Tunstall Hall Farm*



The Park has some of the most stimulating views in the area, an ever-changing green scene with eye-catching features creating inherently attractive pictures of a well-kept Victorian urban park. As would be expected of a busy public park, views are nearly always animated by people.



See page 14 for a discussion of views of the conservation area from outside.

**Issues – Views Within The Area**

*30. Protecting views inside the area is important to protecting its appearance. In particular, the contribution that trees and vegetation make to views should be protected and controlled.*

**4.4 Sub-Areas**

The conservation area does not readily divide itself into sub-areas. As discussed above in 4.1, *Development Pattern*, there are distinct pockets based on the original **estates** but these are not sufficiently large or diverse from each other to truly be called sub-areas. Instead, different character and appearance themes tend to be found throughout the area based on the type of development and its age. The original estate names do, however, provide a useful shorthand for the identity of parts of the conservation area.

The Park and cricket ground obviously stand out as distinctive from the remainder and are generally considered separately in the following discussion.

## 5 *Contribution of Buildings*

### 5.1 *Land Use*

The area is based firmly on residential and public open space uses. See Map 8.

Residential use is nearly all single family dwellings, many of a considerable size. Only one historic house has been converted to flats (Hollymount). Conversions of single family dwellings to flats could begin to harm character and appearance if they result in incremental changes to elevations, leave gardens un-green and communal areas unmanaged, if greater parking demands have knock-on effects such as increased hard-standing or removal of boundary walls, or if there were a decline in residential amenity. The only purpose-built flats in the area are at Four Winds Court and a small block of three recently built in the garden of No.7 The Grove. The area also has three residential care homes.

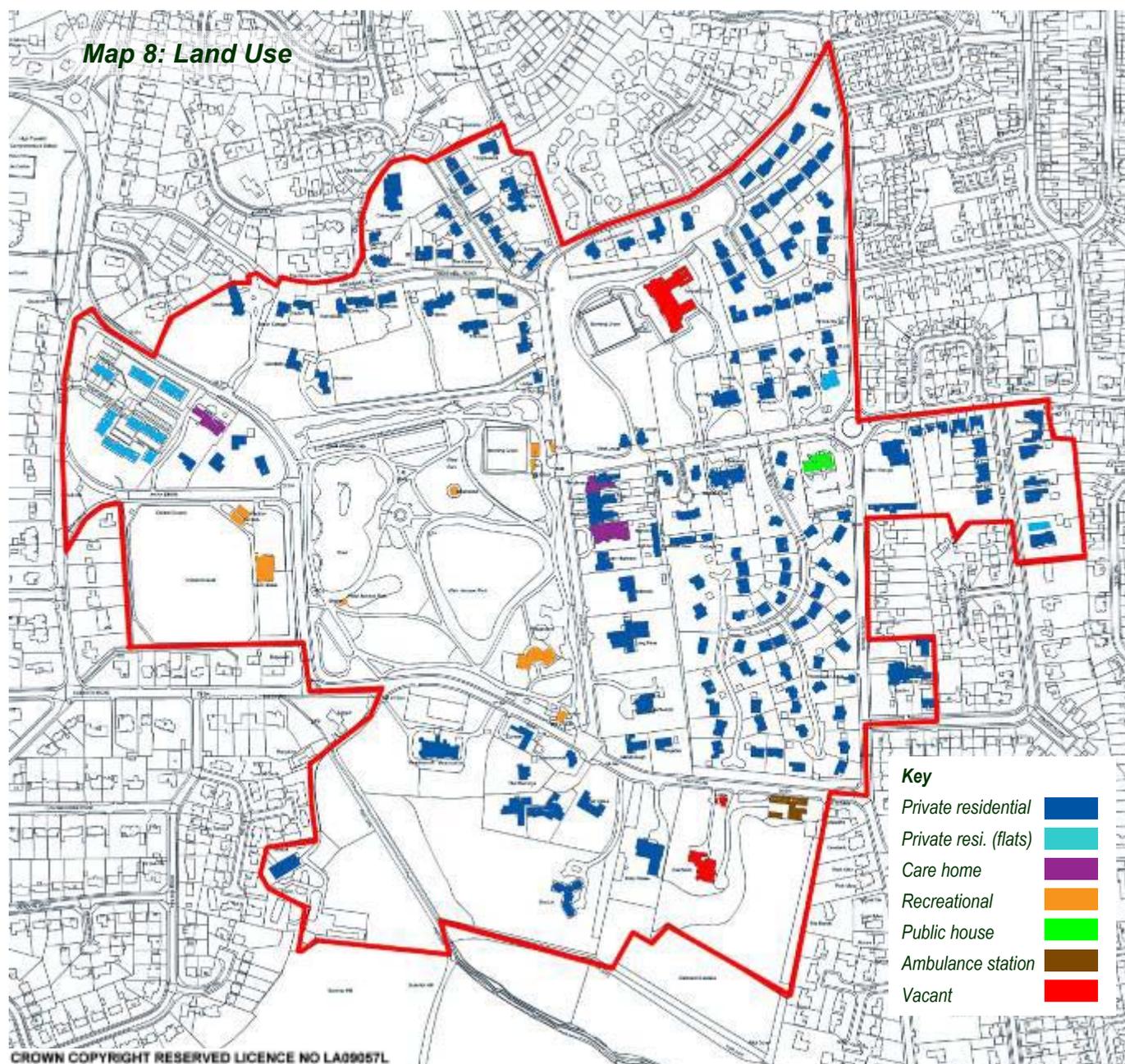
Briarfields and Tunstall Court, two of the largest old houses, have been vacant for several years, putting at risk their major contribution to character. Every effort should be made to bring them back into use.

Public open space uses also define the area, mainly Ward Jackson Park and the cricket ground. These are fundamental to appearance and a key part of the area's character as an attractive, high quality, historic suburban neighbourhood. They are also key to the area's role in the wider town, bringing people here on a regular basis, keeping it relevant to Hartlepool's social wellbeing. The



*Private residential (mostly single family dwellings) and public open spaces are the dominant land uses.*





Park's major refurbishment in 1997-2000 and the addition of the Place In The Park demonstrate how supporting public open space uses can benefit an entire area. Although only a short section of it runs through the area, the public footpath along the burn south of Meadowcroft is also important, a largely unspoilt part of the area's rural origins which reinforces its proximity to the countryside. The triangle of public open space at West Park enhances the generous, low density feel of the area.

These two land uses define the area both now and historically, but there has been a significant period in its history when public and institutional uses took over several of the larger estates, leaving a legacy of change and harm as a result. Woodland's character changed radically during its use as a school, as has that at Normanhurst during its use as a hospital, school and current public house use. Normanhurst has lost almost all of the greenness as a result of its commercial use, leaving it greatly exposed on a prominent corner. The general condition of the Briarfields and

Tunstall Court estates will in part be down to their long term public use, although this too may, in the long term, have saved them from the same fate as Tunstall Manor. Briarfields' outbuilding are currently used as the town's ambulance station.

Radical changes in character as a result of a change in use must be prevented elsewhere in the area.

### **Issues – Land Use**

31. *It is important to keep single family dwellings as the predominant residential use type in the area. The effects of flat conversions and purpose-built flats must be controlled to ensure locally distinctive residential amenity and low density are preserved.*
32. *It is important to preserve public open space uses, ie. the Park, the cricket ground, the public footpath by the burn, and the triangle of amenity open space at West Park. They contribute to character, are evidence of rural origins, and are a part of the wider town's amenity.*
33. *It is important to control the impact of commercial uses on the character and appearance of the area, particularly through parking, signage, loss of greenness and loss of residential amenity.*

## 5.2 **Hierarchy of Buildings**

The conservation area's development is characterised by a distinct hierarchy of buildings. The hierarchy is apparent in the form, height and scale of each building, and in the detailing of its architecture. It is also apparent in layout and positioning, discussed above at 4.2 *Layout, Grain & Density*. It is dependent less on architectural style than overall quality and integrity of design, but some sets of buildings in a hierarchy do share architectural style to show they are part of a set.

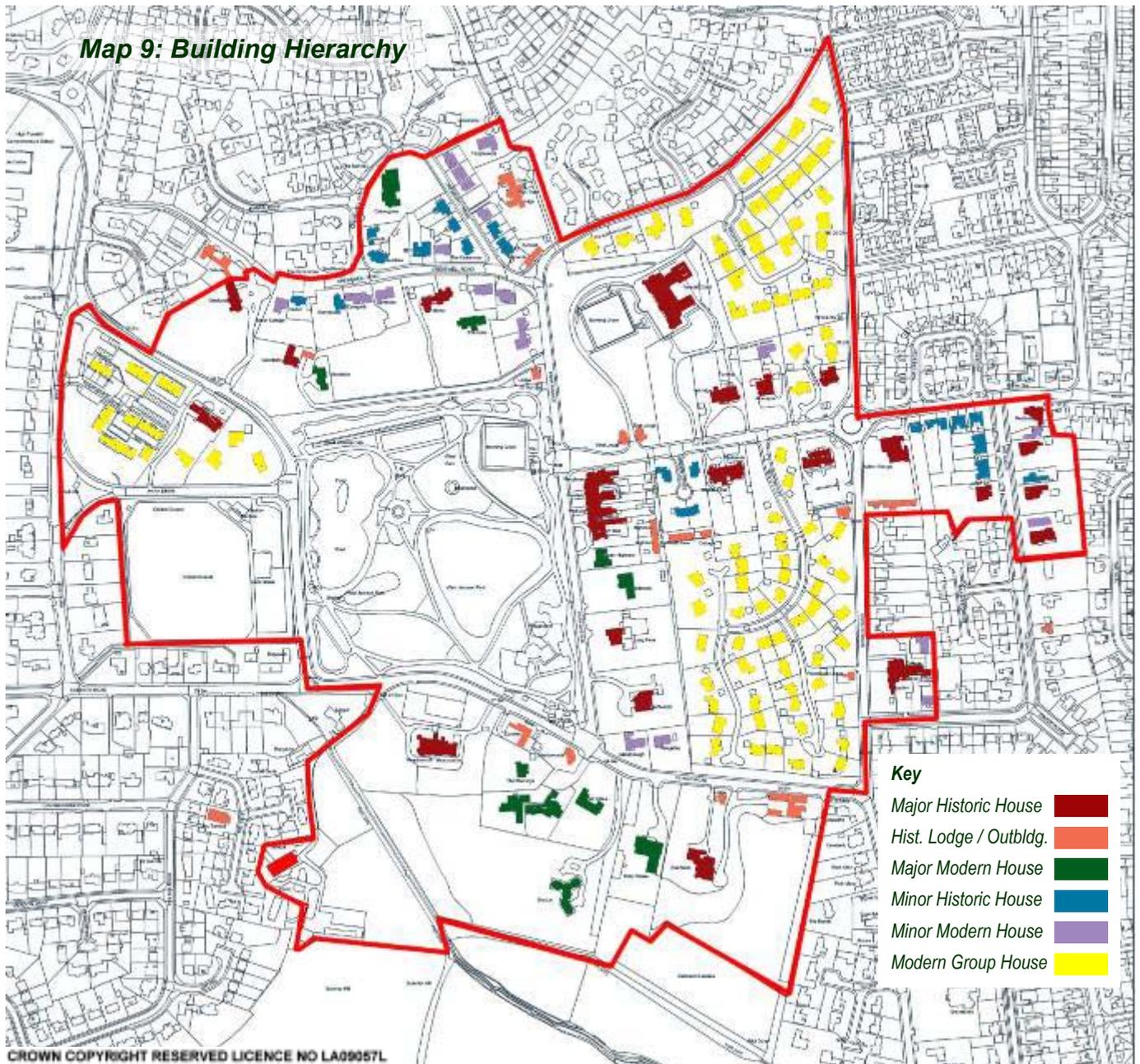
The hierarchy has been watered down in some parts and virtually obliterated in others, mainly with the impact of groups of houses with more regular, repeated characteristics. Good remnants do, however, survive intact in most parts of the conservation area. See Map 9. (**NB:** the use of the terms 'major' and 'minor' is not a reference to overall quality, only to built hierarchy.)

The hierarchy at Tunstall Hall Farm was quite different, with the farmhouse originally surrounded by a web of working farm buildings at Low Tunstall. All but one of these have now gone (dislocated outside the conservation area), leaving the farmhouse by itself.

### 5.2.1 **Major Historic Houses and their Lodges & Outbuildings**

The principal hierarchy in the area is between large houses and their lodges and outbuildings, from the earliest development in the area up to the early twentieth century. This hierarchy is mainly seen in the historic **estates**:

- houses are grand and impressive, positioned in the site away from public view,
- lodges are small and impressive, on show at the road to herald what is within,
- outbuildings are smaller and more functional, sited away from the house.



This association is most clear at Briarfields where the large impressive house still has its small yet impressive lodge, and its set of outbuildings, which in this location are actually quite visible (and so have a clear architectural style as a result). Similarly at Tunstall Court the hierarchy in scale and form between the house and its lodges is unharmed. Future development here could interrupt this hierarchy unless form, height and style are respected (see also 4.2.3, *Layout Grain & Density*). In other parts, changes over time have left some subservient buildings dislocated from their host house, as at Meadowcroft, or stranded without a main house, as at Woodlands Lodge. Later historic houses, built before the Second World War, also responded to this hierarchy by being large and impressive architecturally, such as Four Winds, the ‘new’ Tunstall Manor and Brantwood.



Major Historic House:  
Meadowcroft / Meadowside

This built hierarchy is also found in some of the **street-based** historic houses. Wilton Grange's lodges and outbuildings survive (Nos.33-34 Wooler Road) as does Normanhurst Lodge behind its host house, now the White House public house. In both cases, the physical relationship is broken. A hierarchy exists in each of the terrace houses on Park Avenue, too, with Highnam Cottage, Highnam Lodge, North View and Pangbourne Cottage being subservient to the main houses.



*Historic Lodge / Outbuildings:  
Nos.33-34 Wooler Road*

### 5.2.2 **Major Modern Houses**

The conservation area has a distinct collection of later single houses (ie. those not built as part of a group) built mostly after the Second World War, which continue the earlier theme of being large and impressive but, as they are generally on smaller plots, they do not have lodges. Some do, however, have detached garage blocks as an echo of the area's earlier outbuildings. Examples include Redbrook, South Highnam, The Oaks, Woodside Cottage, Oakengates, Shu Lin and No.309 Elwick Road. These one-off houses fit into the area by reflecting the earlier houses' scale and form, but often with a very different architectural approach. Most are individualistic in design and Arcadian in layout, secluded away within their plot, exploiting its aspect and landscape potential to good effect.



*Major Modern House:  
The Roost, Elwick Road*

### 5.2.3 **Minor Historic Houses**

The early twentieth century saw smaller houses on smaller plots at Grange Road, The Grove and in the newly redeveloped grounds of Tunstall Manor. These were more typical of the period, some echoing the earlier lodges, some in pairs of semis such as Nos.167-173 Grange Road and Nos.1-7 Cresswell Drive. A few were larger detached houses in slightly larger plots such as Rannerdale, The Crossways and No.3 The Grove.



*Minor Historic House:  
Nos.6 The Grove*

### 5.2.4 **Minor Modern Houses**

In the same vein but smaller and less individualistic are the minor modern houses which have found a place in the area in the later decades of the twentieth century. It is perhaps surprising that there are not more of these houses which are often the cause of considerable intrusion in conservation areas of this sort where minor, opportunistic dwellings were tucked in incrementally here and there with little reference to the historic pattern. Some of these are bungalows, many are still two storey houses, but without the distinction or scale of their earlier counterparts. The biggest collection is on Cresswell Road and Drive where they are scattered among historic houses of a similar status. Examples include



*Minor Modern House:  
Nos.14 Cresswell Drive*

Dalegarth, Beech Cottage, No.1 Creswell Road, Glendalough, Parkgates and Nos.1a and 48 The Grove.

### 5.2.5 **Modern Group Houses**

So, the building hierarchy in the area is defined by large individual houses, either with or without a relationship with subservient buildings. But there are large parts of the area where this hierarchy has been lost due to the impact of groups of houses which do not have a hierarchy either within the group, or as a group with their neighbours. There are six such groups:



Modern Group Houses:  
St Bega's Glade

- St Bega's Glade and The Kitchen Garden are groups with little hierarchy within them, and which do not generate a hierarchy with their 'host' house, Tunstall Court.
- Similarly, Relton Way has no hierarchy within it, and has no host house to respond to.
- Nos.1-4 Hollymount have a better relationship with their host house but, as a group, are dominant on the plot.
- Four Winds Court and Nos.1-7 Park Drive have no relationship with Four Winds. However, this large plot had never been laid out with Four Winds itself at the centre of a hierarchy, meaning there was a freer hand with new development. Nonetheless, neither development has a hierarchy within it.

This does not mean that all of these group houses are inherently negative – most have other characteristics which make them at least neutral to the area, if not positive. However, it does mean they did not respond strongly to the prevailing development pattern when they were built. The smaller groups – The Kitchen Garden, Nos.1-7 Park Drive and Nos.1-4 Hollymount – are more successful because of their number. The large groups have little chance of responding successfully to an area which was, at the time they were developed, characterised by one-off individualistic houses or houses in pairs or small groups.

There is also a hierarchy of buildings in the Park, headed up by the Place In The Park, and followed by the lodge, pavilions, WC block and lake shelter.

#### **Issues – Building Hierarchy**

34. *The traditional hierarchy of the major historic houses and their lodges and outbuildings should be protected.*
35. *The wider hierarchy between major and minor houses should be protected, ensuring that minor houses are not mixed amongst major ones.*
36. *Group houses with no hierarchy should be avoided, ensuring that any development feeds off an existing hierarchy or introduces an appropriate new hierarchy in its form, height, scale and architectural detailing.*

### 5.3 **Architectural Qualities**

#### 5.3.1 **Form, Height and Scale**

The incremental development of the area has left a series of unique, sophisticated houses with interesting and coherent designs. The dominant built form is the two or three storey house with a pitched roof, but this belies the great variation in form, height and scale found across the area.



The earliest house in the area, Tunstall Hall Farm, is the most plain. The long narrow two-storey building has simple, slightly smaller offshots, and its pitched roofs have gable ends or hips.

In contrast, the shape of the first Victorian buildings in the



*Most of the Major Historic Houses have very varied forms on a grand scale with interesting rooflines, all showing great skill. Clockwise from top right: Jesmond / Pangbourne, Four Winds, Briarfields.*

area was much more elaborate, and this continued into the twentieth century. Most **Major Historic Houses** are highly modelled with bays, wings, setbacks, porches and offshots, and have varied rooflines with towers, turrets, valleys, gables and hips. Main elevations appear particularly complex to make the house look larger and more labyrinthine than it is; large semis at Middle Fens



/ Parklands are designed to look like one house. Corners are usually well articulated and forms tend to cascade down to the sides and rears. This considerable variety creates visually stimulating buildings of great vigour and skill.

Most of the **Major Modern Houses** follow this trend well, eg. The Oaks, No.309 Elwick Road and Shu Lin have exciting, distinctive forms. Some are more simple, informed by plainer cottage revival (eg. South Highnam) or broadly neo-Georgian forms (eg. Holly House).

*Many of the Major Modern Houses continue this theme with expertly shaped distinctive forms and rooflines. Above: The Oaks; below: No.309 Elwick Rd.*



The scale of these major houses, both historic and modern, varies considerably but most are grand with enlarged proportions designed to impress. This is particularly striking at the terrace on Park Avenue. Some of the early twentieth century ones – eg. ‘new’ Tunstall Manor, Woodside – were designed to look more like large cottages and so have a smaller, more snug scale, yet still highly articulated forms.

The **Lodges** of these major houses tend to have the same variety in form, repeating the energy of the house they serve but with a smaller scale and height. The variety and picturesque qualities of the many lodges in the conservation area is one of its great delights, as they are so prominent. Some **Outbuildings** also show elaboration in their form (eg. High Trees / High Trees Cottage / Manor Garth), but many are smaller and more simple (eg. to the rear of Park Avenue).



*Lodges, smaller but no less elaborate and very visible, add real delight to the area. Clockwise from top left: Bradgate Lodge, Woodlands Lodge, Meadowcroft Lodge, Tunstall Lodge / Norlands, Tunstall Courts' East and West Lodges, Ward Jackson Park Lodge, Normanhurst Lodge.*

The **Minor Historic Houses** also reveal some flair in their basic design, particularly those that echo the design of the earlier lodges. They use wings, offshots and, in particular, gables to enliven their appearance. This is, however, on a smaller scale



Minor Historic Houses also have interesting forms but to a smaller height and scale, and with slightly more repetition. Clockwise from top right: Nos.4-12 (even) The Grove, Glenshee on Cresswell Drive, No.1 Grange Close, and No.185 Grange Road



than the major houses and there is slightly more repetition and uniformity, particularly in the semis.

The **Minor Modern Houses** are also much smaller scale (eg.

compare Redlands and No.1a The Grove). A few still have quite individualistic forms (eg. Nos.16, 18 Cresswell Drive), but most are ordinary rectangular boxes (eg. Dalegarth, No.48 The Grove) or long, low bungalows (eg. Parkgates, Tanglewood). Such plainer, less animated forms are very out of place and should be avoided in the future.



Most of the **Modern Group Houses** have forms somewhere

between these two extremes – they are neither plain boxes nor complex and elaborate. Houses in Relton Way and St Bega’s Glade have bays, gables and porches, and there is some variety in the house types used (more so at Relton Way). Two smaller groups are, however, more considered – The Kitchen Garden has well articulated forms and Nos.1-7 Park Drive have a cottagey scale similar to Woodside and ‘new’ Tunstall Manor. As with its layout and history, Four Winds Court has a quite different form to the rest of the area, being large, long blocks of flats. The most visible parts are

Most Minor Modern Houses are plainer, smaller scale and less distinctive. Top: Parkgates; bottom: Treetops and Dalegarth. A few are more characteristic of the area. Below: No.16 Cresswell Drive.





*Some Modern Group Houses have better form than others. Clockwise from top left: Kitchen Garden, Four Winds Court, Relton Way.*

enlivened with balconies and dormers but they are basically simple rectangular boxes with pitched roofs.



A notable characteristic of the area is that nearly all of the buildings survive in three dimensions, ie. alterations and extensions have not diluted these distinctive forms and heights. Their 'compound' appearance means extensions have often been achieved without distorting the original building's proportions or integrity, notably at Briarfields, No.7 The Grove, Long Fens and Tunstall Lodge / Norlands. The large care home extension to Highnam is also well shaped. However, Oakengates and Woodlands Lodge are two examples of buildings where incremental extensions have considerably bulked up the host building, harming its original form.

*Oakengates' original form has been considerably bulked up by several extensions.*



Overall, the variety and vigour in the form of the area's buildings is one of its key characteristics. Scale is also varied, usually in response to the building hierarchy or to architectural style. Most modern buildings have less distinctive forms.

### **Issues – Form, Height and Scale**

36. *Any new Major Modern Houses should be suitably vigorous in their form, creating distinctive and sophisticated forms on a grand scale.*
37. *New buildings adopting the character of a lodge or outbuildings should be suitably shaped, responding to that of the main house if relevant.*
38. *Any new Minor Modern Houses should avoid the plainness of many of their counterparts, instead including shaped forms and rooflines.*
39. *Extensions to any building should respond to the form of the original host building and should be subservient to it.*

### 5.3.2 **Periods and Styles**

The conservation area has a wide range of architectural styles from four periods:

- **Victorian**

Dating from the mid nineteenth century to the turn of the twentieth, Victorian architecture is very varied with many sub-categories, but much is based on showy, confident themes designed to demonstrate the wealth and power of the building



*High Trees / High Trees Cottages / Manor Garth off Serpentine Road*

owner with splendid, high-class architecture. Rich, traditional materials are used – brick, stone, timber and iron – with good quality, solid construction and plenty of flair. The three strongest Victorian revival styles were Gothic (defined by verticality, asymmetry, pointed arches, gables and carving), Italianate (with low roofs, bracketed eaves and some stucco) and Queen Anne (red brick with Dutch gables, white joinery, doorcases and terracotta). Other revival styles with Tudor or Romanesque were also mixed in eclectically. The Arts & Crafts style also began in the late nineteenth century, going on to the first decades of the twentieth, an architecture characterised by simple, plain and honest themes with high standards and traditional materials and methods.

- **Edwardian**

Smart and attractive, Edwardian architecture is a less-flamboyant continuation of Victorian grandeur in the early decades of the twentieth century. It is concerned with presenting an impressive face to the public with thoughtful, well-designed buildings usually in red brick, and with plenty of fine detailing in brick, stone,



*Parklands / Middle Fens on The Parade*

terracotta, tile, timber and glass. Edwardians revived and mixed architectural styles including those from the Victorian era plus Tudor, Jacobean and Classical themes. Art Nouveau also developed as an influence.

- **Early to Mid Twentieth Century**

The post-First World War housing boom saw suburban houses spread throughout many towns. Architecture of the 1920s and 1930s developed along three main styles – the ‘Tudorbethan’ or rustic cottage style, a Georgian revival (especially for townhouses), and the Moderne or International style (stark,



*Four Winds on Elwick Road*

plain, flat-roofed boxes with large windows). The Arts & Crafts style developed further with high quality, individualistic architecture based on traditional, unassuming vernacular ideas which created informal, picturesque and rustic buildings with a great attention to detail, high quality materials and traditional skills. Art Deco, although not found here, also grew during this period, with abstract shapes and smooth, sleek lines.

- *Mid to Late Twentieth Century*

The second half of the twentieth century saw a wide range of stylistic approaches develop and merge. The 1950s, 60s and 70s often saw versions of the International style (stark, concrete and steel, flat boxes with little decoration and large windows).



Above: Shu Lin off Elwick Road; right: No.2 The Kitchen Garden.

During the 1980s, Post-Modernism sought to reconnect Modern architecture to people and place, with greater reference to traditional styles and features, this reference sometimes being so superficial as to create only insensitive pastiche. Towards the end of the century, mass commercial housing tended to adopt architectural styles in only a cursory way, with generic suburban housing often demonstrating little depth or flair in its design.



The area has a range of styles and influences from all four periods. Houses from the Victorian, Edwardian and early to mid twentieth century periods are often some of the most desirable in urban areas, with comfortable, well-built, well-presented dwellings in leafy surroundings. The area was first developed at a time when interesting and eclectic styles were being developed nationally and, as the **Major Houses** and their **Lodges** are driven by status and exhibition, they adopt styles in an authentic, well-informed and high quality way. This theme continued with some of the **Major Modern Houses**, but most of the **Minor Modern Houses** and **Group Houses** are less style driven. Their use of architectural style is not as well-informed weakening the quality, authenticity and distinctiveness of the area's built stock.

Extended from a plain, late medieval hearth house, Tunstall Hall Farm is quite different, revealing its more vernacular origins particularly in the offshot. Window openings were modernised in the late eighteenth or nineteenth century.

#### **Issues – Architectural Style**

40. Any new Major Modern Houses should adopt identifiable architectural styles in accurate and well-informed ways, achieving high quality.
41. Any new Minor Modern Houses should involve high quality, well-informed architectural design which responds to its setting.
42. Extensions should respond to the style and quality of the host building.

### 5.3.3 Walls

Most of the area's buildings are in brick which is key to the character of the conservation area and is the basis of the warm, well-matured visual appearance of its buildings. Bricks vary depending on where they are used. Those in boundary walls, outbuildings and in some less visible or smart elevations might be

common bricks, with a rougher texture and more mottled appearance.

Those on show and which are part of an architectural design tend to be more smooth and crisp, known as facing or rubbing bricks. Much of the brickwork has attractively stained and weathered with warm, uneven tones across elevations.

Broadly, there are three brick colours in the area:

- brighter, redder bricks used for presentation in Victorian, Edwardian and some early to mid twentieth century buildings,
- duller red-brown bricks used for less smart locations in these buildings,
- darker brown bricks, used Arts & Crafts inspired buildings from the early to mid twentieth century.

Within this, there is much variety illustrating the area's phased development. **Major and Minor Historic Houses** following the Arts & Crafts tradition have very distinctive brickwork, darker and often smaller in size than normal. They also use different ways of laying bricks for decorative effect, such as pargetting and tumbling. Brickwork in **Minor Modern Houses** tends to be more eclectic and



*High quality brickwork is key to historic and modern buildings. Clockwise from top: Briarfields, Meadowcroft / side, Four Winds Cottages, The Grove, Tunstall Court East Lodge, No.1 Grange Close, Hollymount.*

darker. Some are out of place (eg. No.10 Cresswell Drive's orange) whilst Shu Lin's buff is part of its style and in a location where it does not clash with the estate's original brickwork. Some are much plainer, creating flatter, less characterful elevations (eg. No.1a The Grove).

There is some uniformity within the individual **estates**, eg. Meadowcroft and Tunstall Court use the same palettes of large crisp red bricks across all original buildings and walls in each estate. Tunstall Manor's two service buildings – High Trees / High Trees Cottage / Manor Garth and

Tunstall Lodge / Norlands – are the only ones in the area to be in English bond (alternate header/stretcher rows). Otherwise, most brickwork is stretcher bond or garden wall bond (3 rows of stretches to 1 of headers) in boundary walls. Brick in St Bega's Glade and Relton Way provides uniformity across these two groups.

Emphasis and detailing of architectural features is usually given with ashlar sandstone, eg. notably at Tunstall Court and its lodges. Briarfields uses smoother bricks for emphasis, creating subtle animation. 'Specials', ie. individually-shaped bricks, are also commonly used. Pointing, the way mortar (traditionally lime-based) is finished off, is generally flush or slightly recessed. The crisp lines of much of the smart brickwork is meant to make pointing less noticeable.



*Brick specials at Tunstall Ct*

Render is the next most common treatment for walls. Smooth stucco is key to the style and appearance of the main elevations of the terrace on Park Avenue, as is



*Brickwork in Historic Outbuildings (top right), Minor Historic Houses (top left and bottom left) and Modern Group Houses (bottom right).*



*Render is used accurately at Pangbourne and Redbrook on Park Avenue, Briarfields outbuildings, Tunstall Hall Farm, and No.12 The Grove*

its uniform off-white colour which forms a coherent backdrop to the Park. It is also used as a main finish on South Highnam and Redbrook, where it is illustrative of their style.

The other use for render is as a design motif in many of the **Minor**

**Historic Houses and Minor Modern**

**Houses.** Half-timbered rendered panels are definitive of The Grove’s Queen Anne style, and are also seen at Meadowcroft Lodge, Parklands / Middle Fens and in Cresswell Drive. It is also typical of cottage revival styles to have a roughcast render first floor above red brick (eg. Crossways, Cresswell Road, Briarfields’ outbuildings). Tunstall Hall Farm’s render also adds to its cottagey appearance. Wilton Grange uses

richly moulded stucco panels on gables and bay windows. It is unclear whether the White House and Nos.55-57 Wooler Road were originally rendered but it suits there style; the mix of colours harms architectural composition. Render should be in muted off-white tones; picking out details in other colours is rarely historically accurate. Render added as a later overcoat should be avoided as it masks the original finish and flattens the building’s appearance (eg. Normanhurst Lodge). Tile hanging is used on bay windows in many of the Minor Historic Houses (eg. No.185 Grange Road) and arbitrary in some of the Minor Modern Houses (eg. Dalegarth).

Natural sandstone is used a lot for architectural detailing but rarely as a walling material. Tunstall Hall Farm’s rubble offshot is a big part of its authentic vernacular appeal.

Weathered natural sandstone is an idiosyncratic choice for The Moorings. The machined or artificial stone at Glendalough and Parkgates is obtrusive and too visible in views down Elwick Road. No.18 Cresswell Drive’s mix of stone and render is not typical of the area.



*Above: Added render at Normanhurst Lodge looks out of place. Right: rendered upper floors at Cresswell Drive; No.55-57 Wooler Road; Wilton Grange’s eclectic and lively use of render and stucco work.*

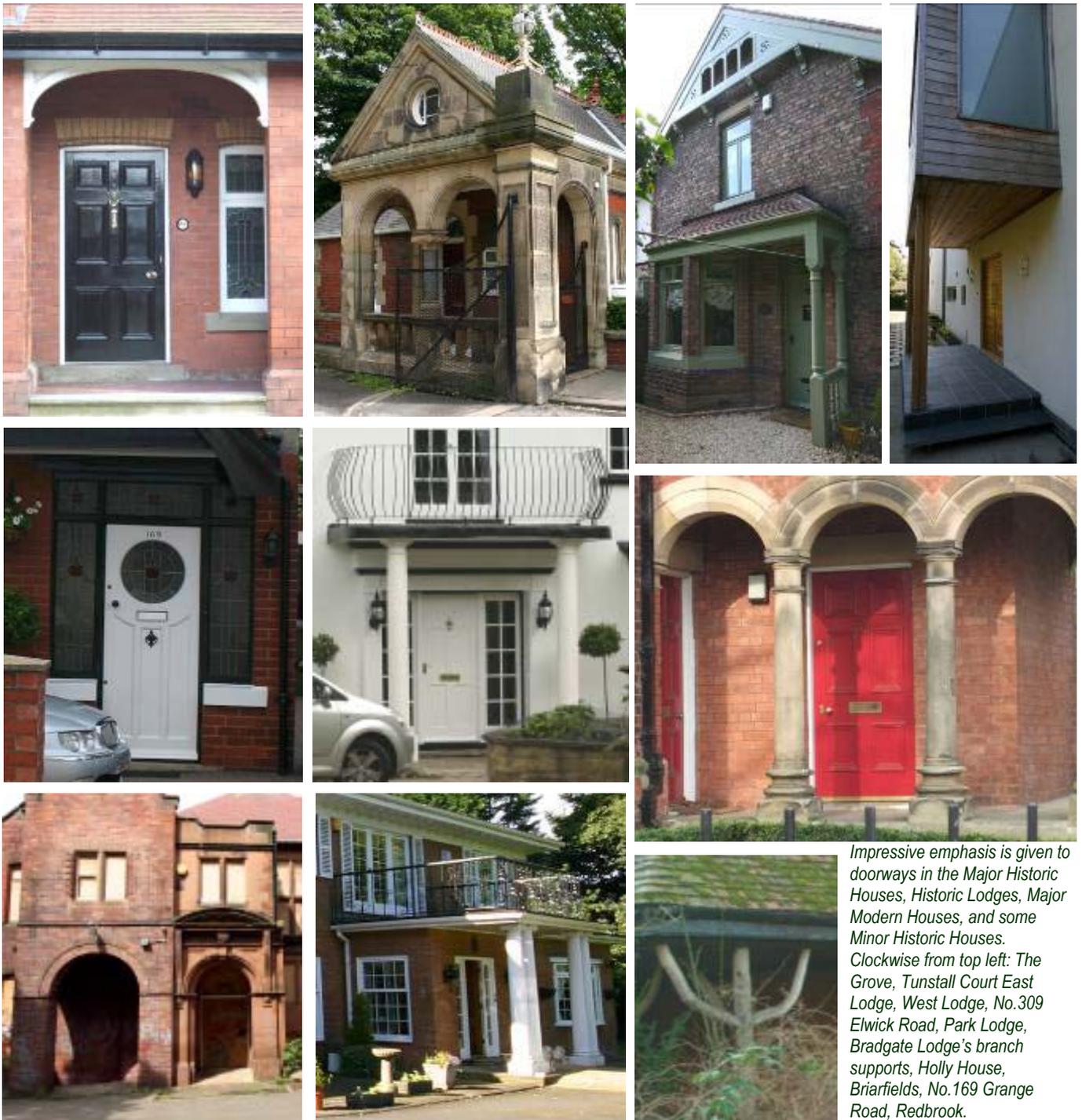


*Rare use of stone at The Moorings, Tunstall Hall Farm and, bottom, Glendalough where it looks notably out of place.*



5.3.4 **Doorways**

Attention to detail with doors and surrounds illustrates the high quality architecture of nearly all the houses, in particular the **Major Historic** and **Major Modern Houses** and the **Historic Lodges**. They are used to make impressive statements of status and prosperity. Most doorways are emphasised with porches, hoods or porticos. Large porticos and porches are a recurrent feature, either in the body of the house or added as a feature. Examples include Briarfields, Holly House, Park Lodge, Redbrook, South Highnam, No.1 The Kitchen Garden, Tunstall Court's vast loggia, Tunstall Court's lodges, and many on The Grove and Grange Road. Most of these are expertly detailed brick, timber or masonry features. More modest brick



*Impressive emphasis is given to doorways in the Major Historic Houses, Historic Lodges, Major Modern Houses, and some Minor Historic Houses. Clockwise from top left: The Grove, Tunstall Court East Lodge, West Lodge, No.309 Elwick Road, Park Lodge, Bradgate Lodge's branch supports, Holly House, Briarfields, No.169 Grange Road, Redbrook.*

or turned timber porches are seen at both of Meadowcroft's lodges and at Bradgate Lodge, which uses stylised branches typical of its Arts & Crafts style. The balconette above the porch to No.55 Wooler Road, to match that of its neighbour, is missing. Porches at the White House pub are a commercial addition. Timber porches are a common feature of Relton Way. Delightful rounded timber pergolas are incorporated into Tunstall Court's lodges.



Above: Timber porches in Relton Way. Right: Timber pergola at Tunstall Court East Lodge



Where there is no porch, door surrounds are often emphasised instead, notably on The Parade and Grange Road. Parklands / Middle Fens have huge rounded sandstone hoods with flowing Art Nouveau influences. Wilton Grange's is richly moulded. Grange Close's flat hoods are tiny by comparison. Smart, richly moulded decorative round-headed door surrounds typify the listed terrace on Park Avenue.



Decorative hoods are seen where there is no porch, eg. Parklands, Aldersyde, Wilton Grange, and Park Avenue.

Many original timber doors survive and are integral to the historic presence of doorways. Traditional door furniture also survives. Most doorways incorporate an overlight (a traditional feature rather than having glass in the door), some with side lights. Glazing bar patterns and coloured glass are common. Most doorways also have steps up to the door. Many of the Victorian and Edwardian houses will extend the use of high quality natural materials from the front step onto the lobby, perhaps with coloured clay floor tiles, or timber panelling or glazed wall tiles to dado height.

There are several sets of early timber garage doors in the Cresswell

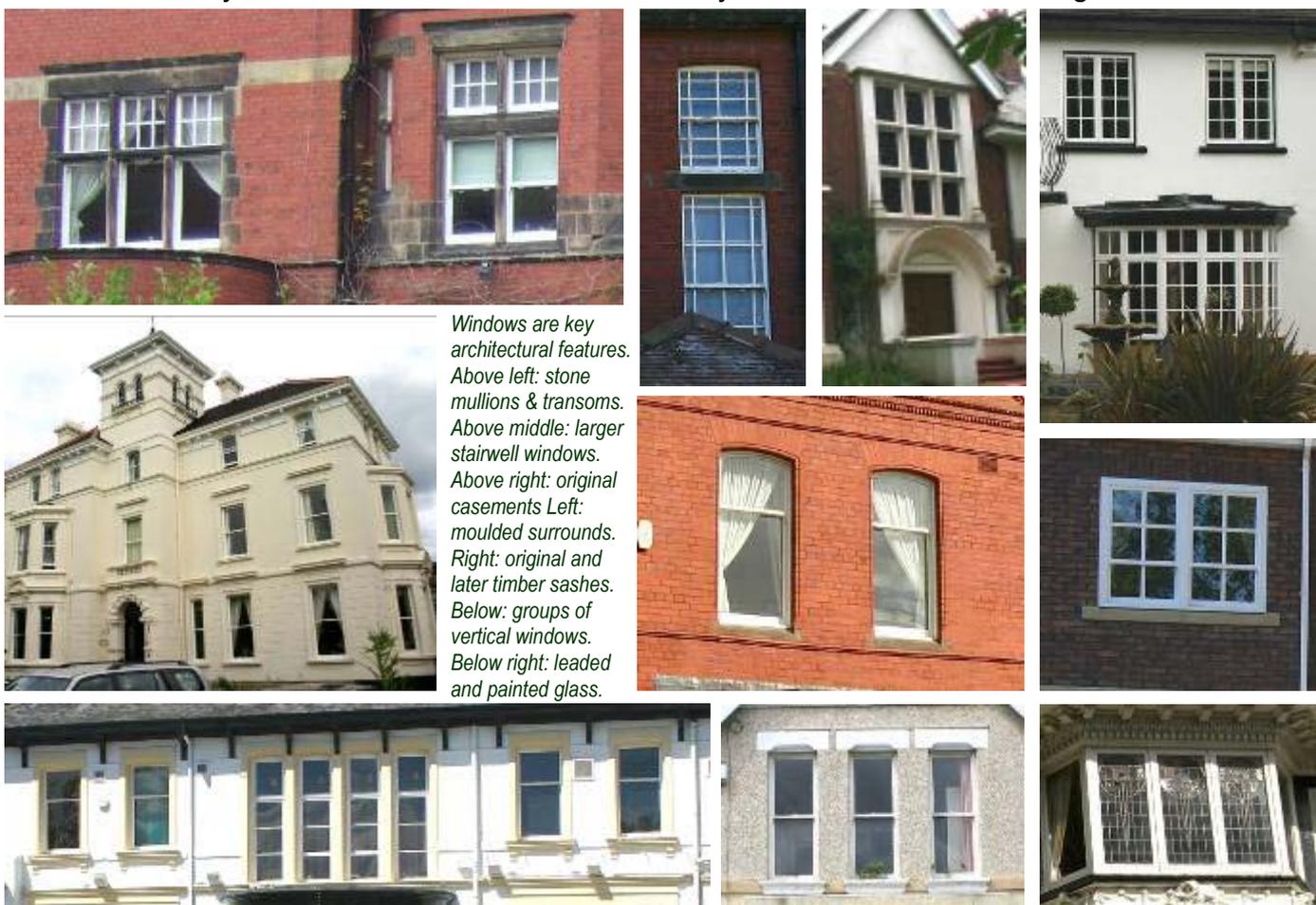


Garage doors at St Bega's Drive provide unity. Historic garage doors survive at The Parade and Cresswell Drive.

Drive area and large timber doors are also seen in outhouses in Park Avenue's back lane. St Bega's Glade successfully uses a common timber design and colour for its garage doors, adding considerably to its group appeal.

### 5.3.5 **Windows**

Like doorways, windows are key features in **Lodges**, **Major Historic Houses**, most **Major Modern Houses** and many **Minor Historic Houses**, emphasised to enliven the architecture. There is considerable variety in the shape and size of window opening but most historic and many modern ones are vertical; where they are more square or horizontal, the windows themselves are divided by mullions to create verticality. Transoms to subdivide horizontally are also common, leaving smaller



*Windows are key architectural features. Above left: stone mullions & transoms. Above middle: larger stairwell windows. Above right: original casements Left: moulded surrounds. Right: original and later timber sashes. Below: groups of vertical windows. Below right: leaded and painted glass.*

top lights and larger lower (eg. Tunstall Court), a balance also seen in the windows themselves (eg. Hollymount). Some mullions and transoms are stone or brick to add greater visual weight, but most are timber. Sills and lintels are brick or stone and are often shaped to add character (eg. most on The Parade). Keyed surrounds are common in rendered upper floors (eg. Meadowcroft Lodge). Unity in windows in the terrace on Park Avenue is important; the openings have Classical proportions, ie. smaller top floor openings than those at ground or first. Throughout the area, stairwell windows and those in principal rooms are often larger and more decorative.

A high number of original or early replacement timber windows survive in place. Historic timber windows are crucial to the area's detailed character and appearance

as much of the area’s detailed architecture relies on expertly designed and crafted joinery features, either as part of the adoption of an accurate architectural style, or simply as a display of the quality and attention to detail which characterises the upmarket architectural history of the area. Most are set back from the face of the building in a reveal, which adds life to the character of elevations. The two most common types are traditional double-hung vertical sliding timber sashes with horns, and in later buildings, timber casements with fixed or opening top lights. Such windows are usually off-white or white (but a black timber sub-frame and white opening window is also traditional, eg. Tunstall Lodge / Norlands, No.57 Wooler Road). Joinery is often delicately moulded to add richness. Glazing bars are regularly used to enliven the architecture or as part of a style. They are seen decoratively in upper sashes or top lights and in cottage revival styles which rely on subdivided windows for their appearance (eg. Redbrook). Leaded, painted and textured glass are used to great effect across the area (eg. The Grove, Wilton Grange).

Far right: sliding sashes.  
Right: casements.  
Below: metal windows in timber sub frame



The third most common is in the Arts & Crafts inspired houses such as Tunstall Manor, Woodside and the west side of The Grove, where heavy timber window frames have a more rustic, chunky, rough-hewn appearance stained black or dark brown. Traditionally, windows in these frames would be metal, leaded directly into the wood, and with metal opening casements. In other buildings, brown window frames are inaccurate in terms of architectural and historic integrity.

Strong bay windows are common features: The Parade, The Grove, Park Avenue, West Lodge and Meadowcroft Lodge



Bay and oriel windows are recurrent features, enlivening elevations and highlighting windows. They are square, canted or bowed and detailing on them is strongly emphasised. Meadowcroft Lodge's sandstone oriel is richly carved, as are bays in the terrace on Park Avenue. Briarfields south elevation is almost entirely bay windows. Bays on east side of The Grove tend to be complete white moulded joinery features with white roughcast panels, all visually contrasting with the red brick. This is not being copied by the new block of flats at No.7 which has brick bays. Bays are typical of the Minor Historic and Minor modern Houses in Cresswell Drive including two storey bays in the pairs of semis.

A few of the **Major Modern Houses** have less vertical and regular windows – metal and strip windows at Shu Lin and No.309 Elwick Road are a key part of their styles and appearance. Window openings in many of the **Minor Historic Houses** are smaller, more horizontal and not part of a coherent style. Many are not set in a sufficiently deep reveal to give elevations character and life.

Most of the **Modern Group Houses** use PVCu (discussed below), sliding sashes at St Bega's Glade and a combination of 'fake' sashes (top hung casements) and side-hung casements in Relton Way.

Loss of original or traditional windows and their replacement with either modern timber casements or with PVCu casements is a key problem for the area. Although it is not widespread, the impact which changes have can be fundamental as the detailed architectural styles in the area rely on authentic and accurate use of joinery. The effect which fenestration has on a building's character and appearance should not be underestimated. Even slight changes to details (such as glazing bar profile or frame width) can dramatically alter the character and appearance of a building. This can be true if one in a set of windows is changed or if a change is repeated across a whole façade. The visual effect of modern materials and



*Replacement windows, particularly those in PVCu, do not have the same authentic architectural, visual, historic or aesthetic qualities as traditional timber windows, and can seriously harm character and appearance. Below left: top hung casements are clumsy and fake, having the same jarring effect.*



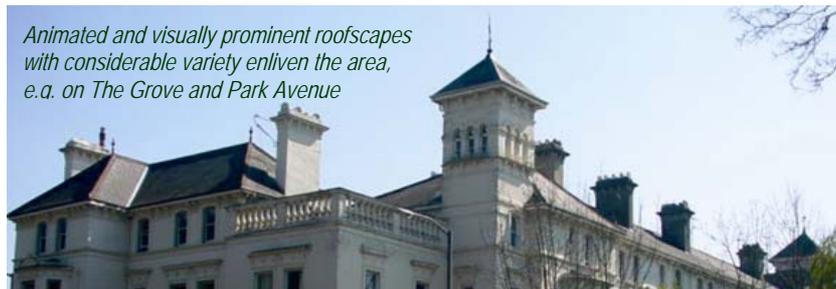
inaccurate designs jars against a well-aged building in natural traditional materials. The success of PVCu windows which attempt to copy the design and proportions of traditional windows depends in part on the width and profile of the frames. It is generally the case that PVCu frames are thicker and more angular than timber ones, and can not accurately incorporate details such as mouldings, horns, beading and stained glass. PVCu 'glazing bars' are often false strips superimposed onto glazing which have a flat, flimsy appearance. Neither does PVCu have the visual texture or 'warmth' of timber, or take on the patina of time like it. The loss of original or early historic fabric from the conservation area debases its special interest and weakens its authenticity as an historic neighbourhood. The result will almost always harm character and appearance through unacceptably changed visual qualities. The same is true of 'fake' sash windows, ie. top-hung casements intended to look like traditional timber sliding sashes. These do not reflect true sashes accurately as different parts of the window are visually emphasised, conflicting with the characteristic depth and change of plane expected in true sash windows. The resemblance is usually so superficial as to harm character and appearance in a traditional building. These and other modern window styles, including those with horizontal proportions, often have clumsy, chunky proportions and are placed flush with the face of the building rather than being set back into an appropriate reveal, thus losing depth and shadow to the building's architecture. Such intrusive alterations to traditional windows in the area should be avoided, in both unlisted and listed buildings. Historic windows in vacant and decaying buildings should be repaired and re-used using conservation-led principles of minimum intervention, only replacing those timbers which need to be replaced rather than replacement of the entire window as a matter of course.

#### 5.3.6 **Roofs, Chimneys and Rainwater Goods**

Most roofs in the conservation are unaltered and are important historic features. Roofs are the only features visible on many of the buildings hidden by vegetation and plot boundaries, and so are very important to the appearance of the area.



*Animated and visually prominent roofscapes with considerable variety enliven the area, e.g. on The Grove and Park Avenue*



Traditional dual pitch roofs are used throughout but with considerable variety in their shape, pitch and orientation, and by being enlivened with gables, hips, valleys, towers and turrets. **Major Historic Houses, Major Modern Houses and Lodges** make particular play of roofs which are key to their architectural style, with grand statements such as Hollymount, Tunstall Lodge / Norlands, Pangbourne, Highnam,

*Four Winds' tall blue glazed tile roof with crow-stepped verges is very distinctive.*



*Hips and half-hips to rear of Park Ave*



*Lively asymmetry and swept (or kicked) eaves at No.12 The Grove*



Meadowcroft/side, Redlands and Westlands. Four Winds' very tall roof is very distinctive. The rear of the terrace on Park Avenue has lots of half hips, as do its outbuildings at Highnam Cottage and Highnam Lodge. Tunstall Lodge has an elaborate three-range roof shape, and this and several of the other Arts & Crafts inspired houses have swept or 'kicked' eaves (eg. No.12 The Grove, Woodside), a motif repeated at Grange Close and Holly House. The very low pitch of Shu Lin's cascading roof form is key to its style and illustrates how it has continued the area's theme of high quality, bespoke architectural components.

Two traditional roof coverings predominate. Most of the **Major Historic** and **Minor Historic Houses** and the **Lodges** are in red clay plain tiles typical of the period. They are thicker and smaller than slates, and weather and stain more richly to create



visually textured, vibrant roofscapes. They are also used to great effect on the exciting pyramidal and conical roofs of the Place In The Park. Welsh slate is used on many of the other historic buildings, notably the terrace on Park Avenue, the White House public house and No.55-57 Wooler Road. Original Welsh slate is rough-looking with slightly uneven edges and subtle variations in shade and tone –



often with purple hints – which add to the rich texture of the roofs. Four Winds' blue glazed pantiles, richly variegated in colour, are very distinctive of the period of the architecture, and key to the building's appearance. Pantiles are a traditional choice for Tunstall Hall Farm's rear offshot. Concrete tiles and man-made slates are found across the conservation area, mainly in the **Minor Modern Houses** and in some replacement works to other houses too. They are a weak substitute for hand-made clay tiles or natural slate, being different in shape, size, texture, pattern and colour. They tend to deaden the roofscape where they are used, notably in the Cresswell Drive area and at Parkgates where they are too visible in views down Elwick Road.



*Man-made slates and concrete roof tiles are flat and lifeless by comparison.*

*Red clay plain tiles create vibrancy. Natural Welsh slate creates rich depth. Some are shaped for extra appeal.*

Ridges tend to be terracotta on both slate and tile roofs. A few are crested or punched (eg. Westlands, Meadowcroft/side, No.3 The Grove, Redlands, Tunstall Court Lodges, Woodlands Lodge), a feature used successfully in new housing at Hollymount. Many are enlivened with clay or metal finials, even on outbuildings (eg. Highnam Cottage / Lodge). Most valleys are traditionally lead lined. Copper weatherings, now with a rich green verdigris, are typical of Nos.1-4 Grange Close's period of housing.

*Red clay ridges are most common, sometimes punched, and often finished with clay or metal finials*

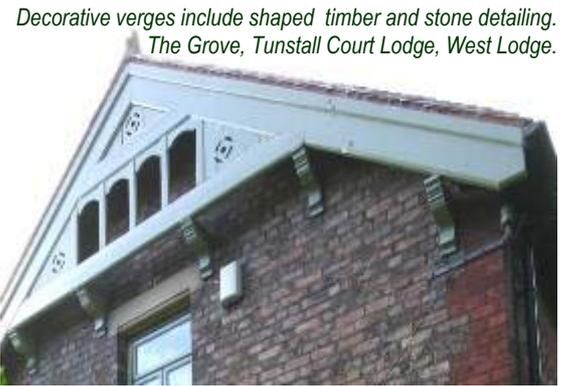


Overhanging eaves are important to the appearance of most roofs, animating them and improving their visual proportions. Most have brackets (eg. Tunstall Court, Holly House and, less prominently, St Bega's Glade) and some have moulded brick cornices (eg. Hollymount, the extension to Highnam and High Trees / High Trees Cottage / Manor Garth). Tunstall Court Lodges have richly moulded stone cornices, and Wilton Grange's are elaborate timber and plasterwork. Most **Minor Historic** and **Minor Modern Houses** have plain overhanging eaves.

Verges are mostly finished with timber bargeboards which are often shaped, some quite elaborately (eg. Meadowcroft Lodge, West Lodge). Most in the **Minor Historic** and **Minor Modern Houses** are plain

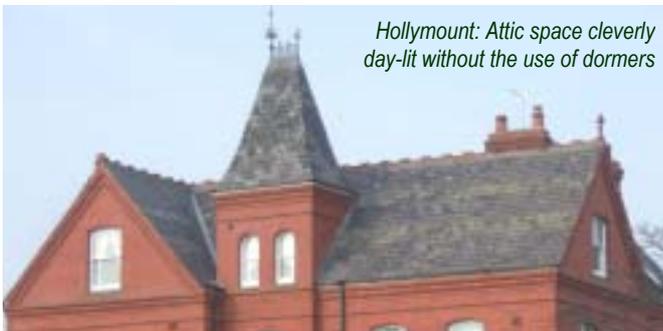
*Overhanging eaves, some very decorative, are key to many buildings' architecture and proportions. From the top: Briarfields, Shu Lin, The Grove, Tunstall Court, Wilton Grange.*

timber, although often combined with half timbering in the gables for added effect – this defines the roovescape of The Grove. A few verges have stone watertabling (eg. Meadowcroft/side), while Hollymount has shaped brick verges, copied at its new housing. Four Wind's distinctive crow-stepped verges are crucial to its informed



*Decorative verges include shaped timber and stone detailing. The Grove, Tunstall Court Lodge, West Lodge.*

style and very prominent in views along Elwick Road. In contrast, Four Winds Court's plain eaves are not typical of the area. Tunstall Hall Farm's cropped eaves and plain verges describe its age and plain style. Parapets are used to decorative effect in one or two places, eg. Pangbourne.



*Hollymount: Attic space cleverly day-lit without the use of dormers*



*Above middle & right: Dormers on The Parade and Grange CIs (with copper weatherings). Below: recent dormers on Park Ave, Four Winds Ct & Relton Wy.*

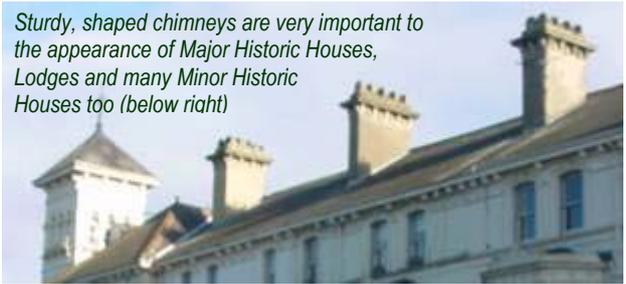


Due to the size of most roofs, usable attic space is common.. It is usually lit by gable windows rather than dormers windows, which are quite rare. Many original roofs were cleverly designed to make use of attic rooms without dormers although there are some early examples (eg. Oakridge, Westlands) notably to the rear (eg. Park Avenue). They have been used on some later roofs – compare Hollymount's careful arrangement of attic windows with the less skilful dormers in the new houses at Nos.1-4. Dormers are used in other **Minor Modern Houses** and **Group Houses** eg. No.1-7 Park Drive, Four Winds Court and Relton Way.

Similarly, rooflights are not a traditional feature of the area's architecture although some are seen, often small metal features or 'glass slates'. Large modern rooflights have been added to some historic houses but they tend to detract from historic roofscapes through their size, profile and positioning. They are original features in some of the later houses. Meadowcroft/side has a large original octagonal roof lantern to a lobby.



*Examples of historic rooflights*



*Sturdy, shaped chimneys are very important to the appearance of Major Historic Houses, Lodges and many Minor Historic Houses too (below right)*



*Clockwise from top left: Wooler Rd, Park Ave, Westlands, Cresswell Dr (x2), Kitchen Gdn, Woodlands, Briarfields, White Hse PH, Meadowside, Tunstall Ct.*



Chimneys are prominent features in the conservation area and help define the lively historic appearance of its roofscape. Most are sturdy in appearance with large proportions. The detail varies considerably but most are in brick with moulded tops in brick or stone, and some have shoulders for strength. Many are decorative, eg. Westlands, Woodside (its bulbous Arts & Crafts chimneys glimpsed through woodland north of the Park signal the quality of the house hidden in the trees) and Bradgate Lodge. A large buttressed chimney breast reveals Tunstall Hall Farm's great age. Chimney pots of various shapes and sizes survive across the area. Chimneys are not so prominent on most **Minor Modern Houses** and **Group Houses** making their roofscape rather lifeless by comparison (eg. Four Winds Court), although some do use chimneys successfully (eg. No.3 Kitchen Garden). Shu Lin's 'clean' roofscape is part of its architectural design. The White House pub's metal flues are intrusive.



*Above: A large chimney breast reveals Tunstall Hall Farm's great age.*



*Modern rooflines without chimneys seem more lifeless by comparison: Relton Way, Four Winds Court*





Gutters and downcomers are not necessarily a key part of the architectural design but can be visually prominent. Most would have traditionally been cast-iron painted

*Cast-iron rainwater goods are attractively painted to match the bold colour scheme at Redlands.*

black or to match the house's colour scheme (eg. Redlands). Some gutters are concealed in moulded eaves or behind parapets. More recent development often uses white plastic for these features which is more flimsy in appearance and tends to detract from the traditional architecture of the area, particularly where visually prominent.



*Other high level features enliven the roovescape including finials (eg. Briarfields, Park Avenue), weather vanes (eg. Tunstall Lodge / Norlands), flagpoles (eg. Meadowcroft / Meadowside), and ridge cupolas and vents (eg. Briarfields outbuildings / ambulance station, and Tunstall Court).*

Other rooftop features are seen in the area such as weather vanes at Briarfields and Park Avenue, a flagpole at Meadowcroft/side, and timber cupola atop Briarfields' outbuildings (the ambulance station) and offshots at Tunstall Court. The various towers and turrets often have decorative metal spikes or crests. Such features enliven the scene and are evidence of the attention to detail and quality of the historic architecture.

#### **Issues – Materials and Features**

43. *The main materials of most buildings are red brick with some render and sandstone detailing, plus Welsh slate or red clay plain tile roofs.*
44. *Particular attention is paid to the design of doorways as robust architectural features, and to windows which have strong verticality.*
45. *Many original sash and casement windows survive in place; character and appearance have been harmed in places by poor replacements.*
46. *Most roofs – the only feature visible of some houses – are vigorously shaped and animated with gables, hips, towers, eaves and chimneys.*

## 6 *Contribution of Spaces*

### 6.1 *Introduction*

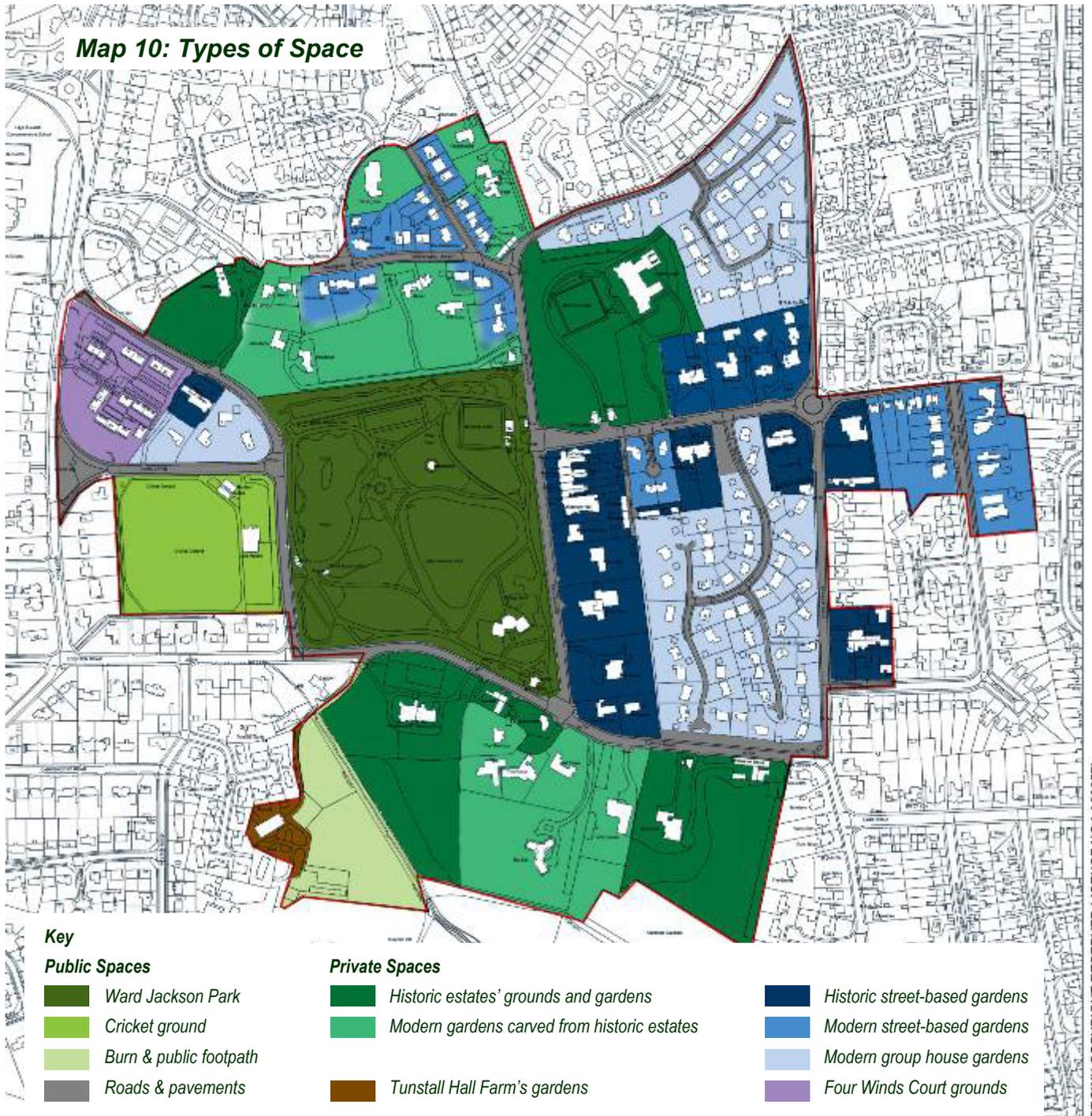
Open spaces in many and varied forms are very distinctive of the area's character and appearance. Most are private but the public ones are large. The spaces are:

- Ward Jackson Park
- cricket ground
- the burn and public footpath
- Tunstall Hall Farm's gardens
- historic grounds and gardens in
  - the **estates** (Briarfields, Tunstall Court, Meadowcroft / side and Westlands)
  - the **street-based plots**
- modern gardens carved from the historic **estates**
- modern gardens in the street-based plots and group houses
- roads and pavements

Boundary treatments are discussed under each of these. Domestic gardens cover the largest acreage in the conservation area and define its low density layout. They help define its thick, green character and are fundamental to its leafy, mature appeal as a residential neighbourhood. Many are very private, hidden behind brick boundary walls, later timber fences or dense trees and foliage, but they are just as important to the area's low density, high amenity character and special interest as the public open spaces. Most gardens are well established and well kept and, for many, a large, sheltered garden is an indispensable part of life here. Care should be taken not to weaken their intrinsic interest by infill development, tree loss or erosion of green maturity. This maturity is very apparent in places where ornamental trees, hedges and foliage are prominent above high fences and brick walls.



**Map 10: Types of Space**



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## 6.2 **Ward Jackson Park**

### 6.2.1 **Spatial Analysis**

The layout of the 7.4ha Park (Grade II) creates a very pleasant environment full of interesting compositions, striking punctuation points and elegant design techniques. A dense boundary of trees and shrubs transports the visitor from the town to a scene of nature and tranquillity. The Park's halo of trees is visible above the roofs around, a welcome respite from the urban streets outside the conservation area. Glimpses over the boundaries bring abundant trees nearby into the scene, blurring the edges to disguise the Park's extent and make it feel larger. A sparse west boundary reveals views of the Park on descent into the area from the north west.

Inside, the Park is divided into a series of spaces which illustrate the principles of late Victorian park design, based on contrasting formal and informal areas:

- sweeping lawns,
- smart terrace, bedding area and bandstand,
- lake and fountain,
- neat bowling green and putting green,
- shaded woodland walks,
- screened peripheral paths.

The children's play area has been added as another character area. All the spaces are populated by mature woodland and ornamental **trees**, a good collection representative of Victorian town parks. A 2008 condition survey plotted every tree to aid management (see 9.1.2 below). The Park is bound by reinstated railings and there are four entrances, two emphasised by a lodge and a clocktower.

All the **character areas** interact with each other, and are punctuated by features such as the bandstand, fountain, Place In The Park, and many modern timber and metal sculptures, all positioned to create attractive compositions. From any entrance, the visitor can choose from direct **paths** along tree lined avenues, or meandering perimeter routes through trees and shrubs which filter views and add an element of surprise as the different character areas unfold. Many paths radiate from a circular route around the fountain.



*Ward Jackson Park has several character areas based on their historic landscape characteristics, including lawns, the terrace, the lake, wooded walks, perimeter paths and the children's play area.*



The main spaces are large, irregular and gently dished **lawns** divided by belts and clumps of trees, and dissected by curving paths. Traditional for the time, the **terrace** is laid out for promenading while taking in views over the lawns, the large bedding area below and the lake, directed by trees and shrubs either side. It runs along the north side of the Park with central steps down to a path towards the lake. Terraces often had urns and statuary like comparators at South Marine Park in South Shields, Leazes Park in Newcastle upon Tyne and Saltwell Park in Gateshead. Terraces in these last two also have a woodland backdrop which, here, screens the boundary with adjoining gardens and contains a **woodland walk** with modern sculptures. Stone edging to the paths is used here, popular at the time (eg. at Ropner Park in Stockton on Tees)

The 0.65ha kidney shaped **lake** was designed as a foil to views from the north-west across to the bandstand, from the terrace, and from the lawns. Its island emphasises the clever artifice of the landscape design – it is strategically placed to ensure the lake cannot be seen in its entirety, adding mystery to its size. Trees near the lake are chosen for their overhanging or weeping habit which create reflections and shadows on the water.

The **bowling green** and putting green are flatter, smarter spaces edged with clipped hedges and more open to Park Avenue. The robust, colourful **children’s play area** is screened by tree cover and the Place In The Park in the south east corner.



*Structures include the listed lodge and clocktower, reinstated railings and new entrance gate piers, several pieces of modern sculpture in timber and metal, and plain litter bins.*



### 6.2.2 *History and Evolution of Features*

This Victorian public park was opened in 1883 in memory of Ralf Ward Jackson, industrialist and benefactor to West Hartlepool. As was typical of the time, the



Top: Old photos from the terrace showing, left, the lake and original bandstand and, right, the bedding area, Boer war memorial with statue intact, and new bandstand. Above: Place In The Park is the newest facility, and a sculpture wall recalls the Park's opening speech

contract was let through a competition. A design by Lister Kershaw, renowned landscape gardener from Yorkshire, and architect T W Helliwell was chosen by the Town Improvement Commissioners from 28 competitors. But the proposal was found to be either too costly or impractical, and the second-place design, by Matthew Scott, the town clerk's son, was soon chosen instead. Scott's design is a competent, skilful interpretation of public park design at the time. It included:

*“a lakelet covering  $\frac{3}{4}$  acre, plots for cricket, football, lawn tennis, mass meetings, bowling, archery &c, a band stand and a terrace 120 yds long” (Northern Evening Mail, 11 July 1883)*

There were many examples in the region including Albert Park in Middlesbrough (opened 1868), Mowbray Park in Sunderland (1857), Saltwell Park in Gateshead (1873) and Leazes Park in Newcastle upon Tyne (1873). These and others would have been regularly reviewed in the gardening press. The majority of trees in the original layout were provided by Scottish nurseries and others were donated by Sir Robert Ropner. The Park's design incorporated a host of original features typical of Victorian public parks at the time, including:

- boundary railings and gates, made by Mr Middleton from Kendal (removed in 1941 for the war effort and replaced with chestnut paling, this replaced by new railings and gates in 1997),

- a park keeper's lodge of 1883 (listed Grade II), by park keeper Henry Suggitt with glasshouses (gone) and outbuildings,
- a lake (design by R Oliver) fed by a pre-existing stream and designed to be used by model yacht club, which it still is,
- a boat house and shelter (still providing storage for the model boaters)
- a terrace for formal promenading and as a place to take in views of the park,
- a bandstand (removed in 1901 to Burn Valley Gardens),
- a drinking fountain (gone),
- a pair of summerhouses overlooking the original bandstand (gone),
- a cricket pitch, football pitch, tennis courts, bowling green and archery green – sports facilities were important features at the time, giving men and women the opportunity to exercise and socialise (the bowling green survives).

The Park became well loved and many other features were added throughout the twentieth century.

- a brick refreshment pavilion in 1891 (demolished in 1969 and replaced in 1970 by a café by Cecil M Yuill Ltd, itself since demolished),
- a quoits alley in 1895 (gone),
- a new bandstand in a new location in 1901 (listed Grade II),
- an ornamental fountain in 1902 (listed Grade II) on the first bandstand's site,
- a South African War Memorial in 1905 (listed Grade II, statue stolen in 1965),
- a new bowling green and pavilion in the north east corner of the Park in 1913,
- a sundial on the terrace in 1919, presented by R W Vick,
- a clocktower in 1921 (listed Grade II) presented by Alderman J Brown,
- a putting green south of the bowling green in 1922,
- a tennis courts in 1924 (removed when the rose garden was created in 1952) and its own pavilion (seriously damaged by fire in 1996 and since removed),
- a park bell on a decorative frame and plinth in 1924 (bell gone),
- an aviary at the lodge in 1937 (moved to the tennis courts in 1952, now gone),
- a shelter in 1935 in the top corner, marking King George V's jubilee (gone),
- a rose garden in 1952, extended in 1979 (now gone),
- a second, larger bowling pavilion in 1968 (destroyed by fire),
- a children's playground in 1980, donated by local Rotary Club (replaced),
- Place In The Park, a new café and meeting room pavilion opened in 2000 on the site of the rose garden.
- a third bowling pavilion in 2000,
- many modern sculptures in 1999-2000, in wood, metal and on a wall inscribed with an extract from a speech at the Park's opening: *"a place of recreation, of amusement and of life and health, where young and old might join together, where all might enjoy themselves and benefit in getting the pure air."*

Despite such detailed changes and losses, the Park's structure and most important features survive intact. The Park was beautifully restored in the late 1990s being one of the first public parks in the country to benefit from a Heritage Lottery Fund award. £1.4m was made up to £1.9m by the Council and Capital Challenge.

The most prominent structures are the lodge (see 5.3 above), the fountain, the bandstand and the clocktower. The circular **bandstand**, by J A Law, iron founders of Glasgow, replaced the earlier one at a new, pivotal point in views across the park and in juxtaposition with the fountain. It was donated to celebrate Queen Victoria's Jubilee. A standard feature in most Victorian parks, bandstands played an important role as an aesthetic focus and as a point for social gatherings. It has a brick and stone base, cast iron Corinthian columns and a sweeping, decorative ogee-shaped metal roof which is a real delight. Most of the original zinc roof was lost in a 1979 storm; that today is turn-coated stainless steel. Original timber roller shutters were also restored in the HLF scheme.

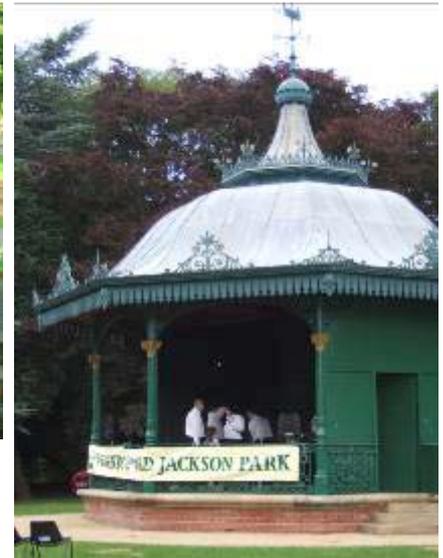
The ornate cast iron **fountain** was designed by Walter MacFarlane, iron founders from Glasgow. It is a tall, highly decorative design with

basins at different heights and figures of boys on dolphins, lion masks, pelicans and a female figure at the top. It had goldfish and plants when it was first opened.

The six metre high **clocktower** was donated by Alderman John Brown. It is in red brick and stone, typical of the area, with a shaped lead roof. Two clock faces and two circular louver faces have moulded wreath surrounds. It lines up with The Parade and is a handsome point of arrival and orientation in the conservation area.

### 6.2.3 **Contribution to the Conservation Area**

Ward Jackson Park makes a definitive contribution to the area. It is an important example of a town park built towards the end of the Victorian public park movement and has strong Arcadian origins linking it firmly with the design of the housing and grounds which surround it. The layout and many of its features are intact to a degree which reflects the original intentions of the designer including the lodge, lake, paths, terrace, lawns and trees, plus later additions such as the bandstand, fountain and bedding displays. Its integrity has been greatly reinforced by conservation and restoration via HLF support. National significance is recognised by inclusion in the Parks & Gardens Register at Grade II.



*Clockwise from top right: Listed bandstand, listed fountain, park bell frame with bell missing, listed Boer war memorial with statue missing.*

Ecological significance is high for several reasons, enhanced by links with large gardens around. The variety of trees and multi-layered shrub planting bring a wide variety of invertebrate species, especially the woodland area to the north and the lake (including damselflies). Trees, shrubs and bird boxes support garden and woodland birds including great tits, goldcrest and great spotted woodpecker. A trio of ring-necked parakeets were spotted in 2006 and 2007, suggesting they had nested

which would be the first time for these exotic birds in the north of England. The lake is large and rare by borough standards, despite its concrete structure. It supports mallard, tufted duck, moorhen and coot, plus more unusual species from time to time including a pink-footed goose in 2003/4 and a ringed teal in



2006. The lake is stocked with several fish species. Grey squirrels are common. Pipistrelle bats have been seen, as well as a few Daubenton's bats which collect insects off the water's surface with their big feet.

The Park has inherent artistry and beauty. The fountain is a superb example of a very particular type of urban craftsmanship at the turn of the twentieth century. Annual planting displays are an enduring attraction and ongoing maintenance of historic landscaping is to a high standard. Trees



have a major impact on the rest of the conservation area and beyond. Several features also have social significance. The bandstand was a focal point for religious and secular music and brass remains popular in the area – Hartlepool still hosts an annual championship competition. The clocktower and war memorial link to the town's social history and emphasise the Park's civic status. The Victorian ideal of providing facilities for exercise continues today; it is an invaluable resource for the local community providing a tranquil and attractive refuge from the town. The Park's Management Plan estimated 100,000 to 120,000 people visit each year.

#### **Issues – Spaces: Ward Jackson Park**

*47. The continued management of the restored Ward Jackson Park will be important to maintaining its crucial contribution to character and appearance. The adopted Park Management Strategy should guide this. The strategy is due for review now, to cover the next 5 years.*

### 6.3 **Cricket Ground**



The cricket ground was laid out in 1912 west of Ward Jackson Park as a neat square in the rounded-rectilinear road pattern. At the same time, the burn was re-routed and partly culverted to the south and west, perhaps as a way of draining this low lying plot. The filled-in original line of the burn is sometimes visible in aerial photos as a thick dark band in the grass. The layout left wide plots around the west, south and east sides of the ground, contributing to the low density spatial pattern of the area. The west and



*The large green Cricket Ground is largely hidden from view, as is the 1960s clubhouse and car-park.*

south strips filled with housing during the 1950s and 60s (outside the conservation area) and the east strip received the clubhouse and gravelly tarmac car-park in the 1960s, the remaining grass now with a couple of practice wickets.

Enclosed by housing or high wooden fences, the cricket ground's vast expanse of turf is

a hidden space and, for a area so defined by its greenness, it is disappointing that it is not more visible. The fences to Elwick Road and Park Drive are simple and traditional but can be quite overbearing on the street scene with only narrow verges of grass separating them from the road. The blue gate with distinctive white HCC letters is really too functional to marry with the timber fence. On Elwick Road in particular, a secure wire fence would allow a more pleasant visual link to flow between the landscape of the Park and the pitch.

The pine trees here are very attractive and an important part of arrival in the area from



*The Elwick Road boundary has a strong set of pine streets at the north end.*

the north. Although depleted to the south, they are typical of the tree edge to other plots in the area. Smaller, more sporadic trees also line the burn and along Park Drive, where they combine with those at Four Winds to create a strong backdrop to

the pitch from within. The whole ground is covered by a TPO. Clipped hedges edge the spaces inside. The large pavilion's appearance, extended from the original Edwardian building, would be considerably improved by unblocking its windows. The less attractive 1960s clubhouse is largely out of sight.

Overall, although it could be a more public part of the conservation area experience, the pleasant cricket ground is very important spatially and a key part of the area's suburban recreational offer. It will also contribute to the area's ecological significance.

### **Issues – Spaces: Cricket Ground**

*48. The combination of tall boundary fences on Elwick Road and Park Drive, the functional gate and the pavilion's blocked windows means the cricket ground is not as positive or visible as it could be.*

## 6.4 **The Burn and Public Footpath**

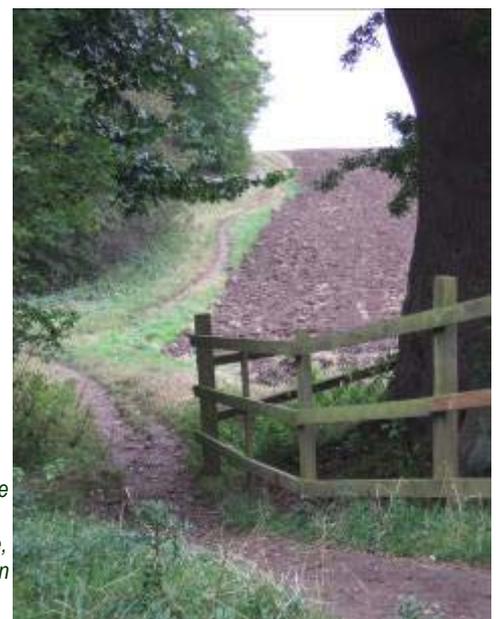


As discussed from page 40 above, the southern countryside edge to the conservation area is one of its definitive features, a designed two-way relationship between town and country with Arcadian origins. Together, the public footpath, the burn and the corner of open land south of Tunstall Manor Farm are a delightful rural corner. The steep winding path off Elwick Road, heavy with tree cover, has an estate drive feel that belies its early rural lane origins. At the footbridge, a striking

long view opens south-eastwards along the burn with Meadowcroft's thick tree cover to the left, rolling fields up to Summerhill and Tunstall Manor Farm to the right, and a clear tree-backed horizon ahead. The footbridge itself is modern and functional but an adjoining local sandstone boundary wall with triangular copes is a focal feature with a strong rural feel (countering the prominent impact of tall timber fences opposite).

The footpath, edged by a suitable post-and-rail field fence, heads along the burn at the interface between the countryside and the urban villa gardens, defined here by fences shrouded in vegetation and heavy tree cover which filter views in and out.

*The footpath by the burn, edged by a post-and-rail fence, leads towards open countryside.*



The route allows walkers to move quickly from an urban scene to open countryside, the transition being immediate and well kept. Further along at another functional footbridge, the path splits south and east (the latter being the conservation area boundary), whilst the burn continues south-eastwards.



*A rolling field's backdrop is Tunstall Hall Farm, other houses and mature trees.*

The experience of this rural landscape is uplifting with the stream, garden woodland to the north, open views of well maintained pasture to the south and Tunstall Hall Farm in the distance. Plenty of mature trees are key to its character, both in and beyond the estate gardens, and this whole corner will have strong ecological value.

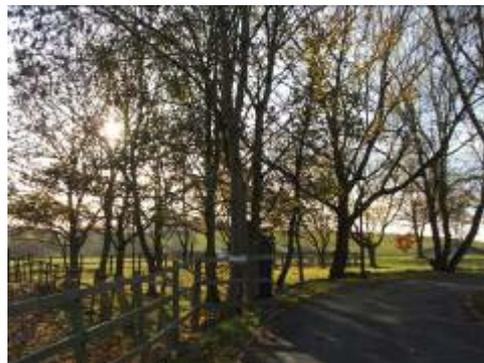
**Issues – Spaces: The Burn and Public Footpath**

*49. The burn, dene and Summerhill are important with strong historic spatial and landscape links to the estates to the north.*

**6.5 Tunstall Hall Farm's Gardens**



Gardens to the front of Tunstall Hall Farm have a strong rural character key to the listed building's setting. A pond, bridge, lawns and small parterre add charm, enhanced greatly by the open aspect, trees filtering the view, and open timber field fences. A small garden to the west is also attractive but wall-to-wall tarmac in the east yard flattens out historic character. Foliage lifts the scene throughout. Historic lampposts line the drive from the burn where the gateway is not as well designed as the neat rubble stone wall. Overall, these private, well kept gardens have distinctive character



*The charming character of Tunstall Hall Farm's front gardens links firmly with the countryside setting beyond.*

linked to the countryside and the early history of the conservation area.

**Issues – Spaces: Tunstall Hall Farm's Gardens**

*50. Tunstall Hall Farm benefits greatly from a coherent characterful setting with open countryside aspect, field boundaries and real rural character*

## 6.6 **Historic Estates' Grounds and Gardens**

The historic estates had enclosed grounds and gardens. Those at Briarfields, Tunstall Court, Meadowcroft / Meadowside and Westlands are the most intact, to varying degrees, with clearly decipherable original layouts and features. The first two are intact spatially though are in a very poor condition (like the buildings), whilst the last two have gardens intact at a detailed level even if their wider grounds are altered. Like the houses to which they form a setting, the grounds were designed to display the wealth, status and taste of their owners. Tunstall Court's would have been some of the most significant in the area.

All these grounds were designed to actively connect the house with the countryside or open views beyond, to provide a picturesque displays to the greatest effect, and yet also to function as a private sanctuary. All share basic characteristics which survive to varying degrees:

- boundaries defined by tall brick walls, thick vegetation and trees, or both,
- decorative main vehicle and pedestrian gateways, plus plainer secondary gateways,
- terracing, comprising a series of large shallow platforms, the top one containing the house and some hardstanding, and the lower ones forming large open bowls with a variety of often symmetrical garden designs,
- fields with clumps and belts of trees (not included at Westlands),
- balustrades and steps between the levels,
- lawns, bedding displays, shrubberies and woodland,
- walled gardens, orchards and other kitchen garden features.

The houses themselves have belvederes, loggias or balconies from which to view the grounds. These features were also found at Tunstall Manor's grounds before they were divided up and partly built over from the 1920s onwards.



*Tunstall Court's grounds are intact spatially but in poor condition. Meadowcroft's are intact in detail. Tunstall Manor's have been subdivided and partly built over, but the old photo illustrates many of the features found in all these grounds.*

6.6.1 **Briarfields Grounds**

The design at Briarfields capitalised on the southerly aspect but still had privacy with tall un-panelled brick walls concealing it from the street. Only the lodge is glimpsed through two gateways off Elwick Road, and its large stables and outhouses later formed part of the Elwick Road boundary. The east tree-lined boundary is to what was Northbrook (cleared, and outside the conservation area).

The straight drive to the house has mixed woodland to the west overlooked by the house's east entrance. Beyond, a field which sweeps in a large swathe of open space round to the south has an open southerly aspect. The garden immediately outside the south front had a lawn and mixed woodland to the west, originally leaving a large gap allowing views south over the field. This is now blocked by tree growth but the abundant trees still provide strong structure to the historic layout.

Although the grounds' structure survives intact, the gardens are overgrown with scrub grass and it is not possible to interpret how much of the detailed layout survives. Lawns, shrubberies and bedding displays would have been part of the mix. Maps show that, behind the house, there was probably an orchard (with what was probably a central apple house), a

*From top: Briarfields' grounds are shielded by tall brick walls and trees. The formal gardens are overgrown but the wild field remains undeveloped with a strong tree boundary. The view south is blocked by unmanaged tree growth.*



square lawn likely for bowls or croquet, glasshouses, a south-facing wall probably for growing fruit, and a large kitchen garden. Holly House was built over the croquet lawn, fruit wall and orchard. A 2006 development brief suggests a single new house could be built over the kitchen garden.

Although in very poor condition, the grounds' grand structure is the most intact in the conservation area. Their wild, often muddy scrubland character could be improved without harming ecological interest, which would considerably enhance their appeal as a publicly used space.

**Issues – Spaces: Large Intact Estate Grounds**

*51. The structure of Briarfields' grounds should be protected. The house's open southerly aspect should be reinstated by re-opening the gap in the tree belt. The east field's open southerly aspect intact (with public access) should be protected. Existing boundaries should be protected.*

**6.6.2 Tunstall Court Grounds**

The exact original boundary enclosing Tunstall Court's grounds from the street is unclear, but it did involve dense perimeter planting. Today, Park Avenue has no boundary, likely a legacy of the site's long-term public use and demolition of the gardener's lodge at Serpentine Road. Low brick and stone walls line The Parade boundary, some altered, but with an original brick and stone pier. Original panelled brick walls survive around St Bega's Glade and original walls behind Oakridge / Tunstall Grange contain a plaque commemorating the Furness family's pets. A new wall to the north is also panelled, and between the old and new parts of the estate runs a fence and vegetation.



*Lots of Tunstall Court's features survive: original long drive, sunken garden, top terrace level, belvedere, balustrade and steps*



The main gateway off The Parade is the only one in the conservation area to have the grandeur of a pair of lodges (with integral gate piers), greatly enhancing its status and hinting at the broadly symmetrical house within. A deep, thick backdrop of maturing mixed woodland adds greatly to the arrival experience. Within, the drive snakes on its original long line, with a screen of mixed woodland to the south giving an element of surprise to the approach as the villa bursts into view. The gardens would have been characterised by shrubberies, bedding displays and wooded walks.

The terraced levels and large bowl effect are intact. The elevated house (with integral loggia) overlooks a hard-surfaced terrace and semi-circular belvedere with an elaborate balustrade and modern railings. This in turn overlooks a large sunken garden once with lawns and formal paths, later tennis courts, and most recently a bowling green. Several strategic steps down from the terrace and from the drive are either in brick and stone with distinctive scrolled mouldings, or are in concrete which may be an early use of the material. (Concrete technology



*Wooded walks and specimen trees are in poor condition. The Parade and Wooler Road's boundary walls are mostly intact. Old estate fencing is in poor condition. Rounded stone edging defines borders and paths.*



was of great interest in the area in the mid to late nineteenth century, eg. Middlesbrough’s Bolckow and Vaughan experimented with both industrial and ornamental concrete. Concrete paviors are piled next to one set of steps.)

The overall scene has a real sense of being a ‘power house’ behind the industrial success of Hartlepool. The arrangement to the front has not been damaged by losses to the rear (kitchen gardens, glasshouses, outbuildings, lodge, secondary drive, and rear field originally with a large central tree clump, now St Bega’s Glade housing). A second, plainer drive off The Parade was in place by 1964, likely to service the site’s later public use. None of the conifers on the Second Edition OS Map survive and, although the gardens are overgrown with invasive scrub, the heavy tree cover and wild woodland character are of great benefit on The Parade and Park Avenue, and in views from the Park.

**Issues – Spaces: Large Intact Estate Grounds**

*52. The structure and layout of Tunstall Courts’ grounds to the front are largely intact and should be protected. Deep woodland character on the boundary and inside is key to the experience. Unity should be returned to the boundary; that on Park Avenue needs further research. The central area should be restored and linked to the house and drive.*

**6.6.3 Meadowcroft / Meadowside’s Grounds**



The enclosure provided by Meadowcroft’s long northern boundary is one of the most distinctive features of the conservation area. The tall panelled section at the west end is very prominent on Elwick Road whilst that further east (historically down as far as Holly House) is lower in part and topped

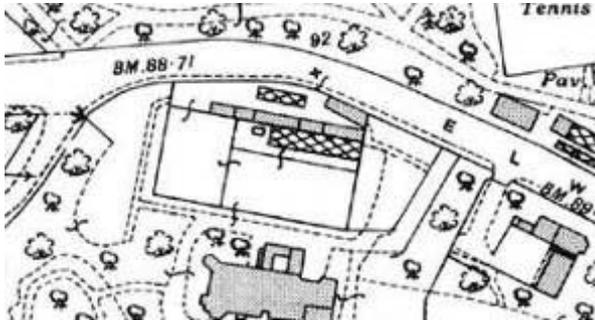


*Meadowcroft’s boundary wall is very distinctive, despite several new openings. The main gateway is very impressive.*

by deep foliage, hedges and trees (railings have been removed). The elaborate main gateway is the most decorative in the conservation area, but it is illustrative of Meadowcroft’s history that six further gateways have been made in the boundary wall, eroding its coherence and unity.



The long curved drive back to the house which looked over open land has gone but garden areas and a yard at the Lodge and outbuildings (West Lodge) are intact. Meadowcroft's entire boundary is well stocked with a number of mature trees including, beech, sycamore, oak and horse-chestnut.



Meadowcroft's walled garden shown on the 1939 Fourth Edition OS Map. The glasshouses, shown hatched, are gone but the walls and parts of the outbuildings remain, including shaped chimneys.



Behind and physically connected to the Elwick Road boundary wall is a walled garden which survives intact. This is the only one left in the conservation area and is as important to Meadowcroft's special historic interest as the lodges and outbuildings.

(That at Briarfields is just scrub grass with no walls, and those at Tunstall Court and Tunstall Manor have been redeveloped, although some of the walls to the latter survive outside the conservation area.) Glasshouses have gone but outbuilding remains survive including stove chimneys built into the wall. Aerial photos show it is currently laid out with an attractive parterre with planting against the walls.



Meadowcroft / Meadowside look out over intact and well-kept gardens on original terraces and with strong historic character.

The south front of the house itself overlooks surviving original gardens which, although divided in two (by only a simple low fence), have a strong historic character with many features. Two terrace levels survive intact: the top one has the house, hard surfacing and abundant perimeter planting; the lower level reached by brick and stone steps (also divided in two) has a rectangular lawn with ornamental trees and borders with shrubs, perennials and bedding. Many ornamental trees form the original southern boundary to the formal gardens and there is deep tree cover to either side, the woodland belt screening the garden to the south west originally containing an oval-shaped sunken garden with shrubbery.

Beyond these formal gardens, as at neighbouring Briarfields, is an open field punctuated by clumps of trees, now divided in two with the largest part being Shu Lin's. (It may also have once had a shoot where Well Close and Shu Lin are now). Views from the house are still possible into the field, but the woodland belt to the

west was extended along the burn in the mid twentieth century, reducing longer views south to filtered glimpses, both in and out.



The overall impression is one of grand Arcadian living with a rich, green scene and filtered countryside views. Perimeter planting and tall boundary walls dominate the streetscape, signifying the extent and importance of the residence. The house's outline is dramatically framed against the skyline and there is a wonderful contrast between the urban street to the north and open countryside to the south. Ornamental planting still provides a secluded haven as intended, despite division and separation from outbuildings and lodges. The walled garden is very important and, overall, these coherent grounds represent to a great degree what was laid out.

### **Issues – Spaces: Large Intact Estate Grounds**

*53. Meadowcroft / Meadowside's grounds are very coherent, including boundary walls and gateways, terraces, formal gardens, walled garden, woodland perimeter, and southerly open field and countryside views. This is despite some loss and division.*

#### **6.6.4 Westlands Grounds**

From maps and aerial photos, Westlands seems to have most of its basic garden structure intact. Like Meadowcroft, it is structurally separated from its access drive and lodge at Park Avenue and its outhouses to the west (outside the conservation area). Its most prominent feature is the heavy shroud of tall trees on all three sides, dominating Elwick Road on arrival into the area (not protected by a TPO). The drive arrives at a turning circle with two central features, one likely a fountain. Inside, lawns dominate three terrace levels – the top one has the house, a large squarish central level has a neat design of four square beds and a central tree, and a lower level is heavily cloaked in trees at Elwick Road, once with a wooded walk. Upper levels would have had long countryside views like those at Tunstall Manor before housing to the south was developed and trees became too high. One of the statues that lined Tunstall Manor's drives is reported to be sited in the grounds.



*Westlands' intact grounds are shielded by a heavy tree boundary.*

As at Meadowcroft, a sense of grand Arcadian living is key with a rich, green setting and dense perimeter planting. The outline of the house is dramatically framed against the skyline from the west. Lawns and wooded walks provide a secluded haven as was intended, despite parts of the estate being severed. These grounds are still coherent and intact at a structural and possibly a detailed level.

### **Issues – Spaces: Large Intact Estate Grounds**

*54. Westlands' grounds are intact at a spatial level and, likely, with some detail. They benefit considerably from thick tree boundary on all sides.*

#### **6.7 Modern Gardens Carved From Historic Estates**

Three of the historic estates have large modern gardens carved out of the original grounds – Briarfields, Meadowcroft and most of Tunstall Manor. These are important to understanding the area's development history and, through their size and seclusion, contribute to its rich, green, low density character. Tunstall Manor also has many smaller modern gardens, discussed at 6.8 below.

These gardens tend to be hidden from view as they are contained within the historic estates' spatial structure, concealed by heavy boundary walls, hedges and trees. Entrances vary. Woodside and Woodside Cottage have Westlands' (originally Bradgate's) adapted historic gateway off Park Avenue, whilst Tunstall Manor is accessed off Cresswell Drive though a dominant timber fence. Cresswell Road's dead end serves Beech Cottage and Beech Court through a gateway. High Trees / High Trees Cottages / Manor Garth use both the original carriage arch off Cresswell Drive and a new un-gated entrance off Serpentine Road. Various gateways have been added off



*Attractive, well-kept gardens with many historic trees are carved from historic estates.*

Elwick Road, most suitable in their grand form and simple detailing, but their number and lack of unity tends to be intrusive along the street. Boundaries between the gardens are mostly rich and green, adding to privacy.



*Above and below: Gardens carved from Tunstall Manor's grounds have many mature trees, especially south of Cresswell Road. Above centre: one of the Manor's statues now at Greenacre. Above left: long drives create seclusion and privacy.*



gardens have terraces, patios or small water features. Several features are of note, eg. 'new' Tunstall Manor has a parterre typical of the house's Arts & Crafts period. Shu Lin's grounds are based almost entirely on rounded evergreens and conifers. Well Close has deep borders with paths through them. No.309 Elwick Road's small garden is more modern to match the house.

Abundant mature trees are key to the character of those in the former Tunstall Manor grounds, including Oakengates and Tanglewood as well as those south of Cresswell Road. Many belts, clumps and specimens, notably conifers, may survive

in position from the historic layout. Much of this area is protected by a TPO. Tree cover is particularly dense and impressive along the Park's north boundary. Here, there may also be landform (eg. terraces, banks) or fragments (eg. steps, walls) from previous historic layouts (eg. aerial photos show a long set of steps in Rannerdale's garden). This may also be true of gardens laid out in the original Meadowcroft estate. Some gardens have historic items which may have come from the original estates (eg. sundials, lampposts). (Two statues which once lined Tunstall Manor's drives are in Greenacre's garden, outside the conservation area.)



*Aerial photo of the intensity of mature trees between Cresswell Rd and the Park. Historic layouts, features and items may survive here.*

These large, interesting gardens are very private and of obvious pride to their owners. En masse, they are important to the area's low density and rich green character, as well as likely being a repository of historical data which, with better understanding, could reveal much about the large early estate grounds in which they have been laid out.

#### **Issues – Spaces: Modern Gardens Carved From Historic Estates**

*55. En masse, the biggest groups of these large gardens are key to the area's low density and rich green character.*

*56. The historic boundaries, trees, landscaping and features which survive in these gardens should be better understood and protected.*

### 6.8 **Historic Street-Based Gardens**

Due to their size, boundaries and layout, gardens in the **street-based plots** are much more visible than the those carved from the historic estates, but some of the villa gardens do retain a secluded character.



*Wall (rebuilt) and hedge at Hollymount, The Parade.*



*Semi-screened boundaries define the gardens on these street-based plots on The Parade and Park Avenue. Boundary walls provide unity.*

also some evidence of a disinclination to maintain a few large gardens (perhaps through lack of funds, time, or physical ability) and this has led in some cases little else but large lawns to relieve the scene. The White House public house (originally

These town villas would traditionally have been bound by low brick and stone walls topped with railings. Although railings and gates rarely survive, walls and gatepiers still provide a strong sense of unity along The Parade, the terrace in Park Avenue, and at Nos.55-57 Wooler Road. Gardens would traditionally have been slightly screened from the road by trees and shrubberies, and would have had lawns to front and rear. Much of this survives and there is a strong historic garden feel along both sides of The Parade and parts of Park Avenue. As the trees have matured, planting below them has probably been dictated for the last hundred years or so by the deep shade they create, which would have ensured the survival of original shrubberies and so, to a great degree, the character of the gardens' originally planting. The scale of the large trees and shrubs of varying heights complements the generous proportions of the houses to create a rich, attractive Arcadian scene. Only some of these are protected by TPOs. Most are well kept with smaller trees and border of shrubs and perennials along the edge, rather than the clumps characteristic of the larger Victorian villas.

Some gardens, both front and back, have seen an increase in hard standing and/or the loss of sections of boundary wall. This has reduced their green appearance and disrupted the otherwise leafy scene, significantly in places (eg. Highnam), but these are relatively rare. Others have been subdivided along with the house and its outbuildings (eg. Nos.55-57 Wooler Road, Wilton Grange). There is



*Clockwise from top left: Some of the villa gardens are very secluded and attractive; gardens in Park Avenue's terrace are prominent; many gate piers bear the house's name; decorative gate on The Parade.*

Normanhurst) has almost entirely lost its large gardens to parking. Having changed uses many times in its life, the house's setting is badly eroded, and its modern amenity planting gives it only a measure of a green appearance on The Parade where two or three large historic trees survive.

**Issues – Spaces: Historic Street-Based Gardens**

- 57. *The basic design of these gardens should be protected from hard-standing and erosion of boundary walls, railings and gates.*
- 58. *Planting and trees should be managed to protect the filtered views in and out of the gardens, and their contribution to the street scene.*

**6.9 Modern Street-Based Gardens and Modern Group House Gardens**

The remaining domestic gardens in street-based plots are without the historic structure or size of their neighbours, and are more typically suburban in character.

They are in the modern **street-based plots**, and in the **Modern Group Houses**.

Their smaller size and lower boundaries mean they are generally designed to be on display (even with glimpses of back gardens), in contrast to the secluded early decades of the conservation area.

Gardens in the modern **street-based plots**, ie. manly those in Cresswell Drive, Grange Road and Grange Close, are on a much smaller scale with open front



*Grange Close's neat front gardens are on full display.*



gardens and slightly larger back gardens. Low brick and stone boundaries on The Grove, Grange Road and Grange Close are unifying features which are not found on Cresswell Drive, which was developed more incrementally. Gardens tend to be planted with smaller trees and a range of shrubs which, historically, became more readily available during the twentieth century through

*Many smaller street-based gardens have strong unity from boundary walls. Other boundaries are more eclectic. Many of these gardens are on full display, whilst others have become hidden behind hedges.*

commercial nurseries. This means there is considerable variety of colour, foliage, shape and texture giving all year round interest in these small but lively gardens. Many are laid out on Garden City principles, ie. to be seen en masse from the street, but some have since reverted from showcases to find privacy behind hedges and shrubs. Where there are very large surviving trees from Tunstall Manor's grounds (notably conifers) they tend to dwarf the gardens, but the trees benefit from the hilly location which shows off their statuesque qualities against the sky to great effect, reinforcing that they are important features of a lost historic estate even if they are without an historic context. Some are protected by TPOs but many are not.

Gardens at the **Modern Group Houses** are quite different though, en masse, make a very green contribution to the area. Front gardens tend to be bound either by



*Relton Way's gardens have simple repeated features like lawns and beech hedging.*

beech or evergreen hedges, or by nothing at all. A few low brick walls are found in Relton Way, and suitable estate fencing is used on some at St Bega's Glade.

There may well be covenants which guide boundary treatments. Like the historic gardens, lawns dominate with

modest structural and perennial planting in places. They are young and with a considerable degree of unity within each group, but as they mature they may diversify in planting, boundaries and upkeep, which could harm the attractive unity they currently have. Back gardens are usually hidden from view although layouts do tend to reveal glimpses to the side. As in Cresswell Drive, both Relton Way and St Bega's Glade incorporate several large historic trees from their former estates, particularly around the edges. Unlike Cresswell Drive,



*St Bega's Glade has few formal garden boundaries but evergreen hedges are seen. Right: Mature trees at Relton Way.*



*The tree boundary to Four Winds Court is very important. The burn gives the site distinctiveness, as do the neat dividing walls, hedges and trees.*

however, they tend to look more at home in a greener, more coherent landscape design. No.27 St Bega's Glade has been given a very large garden, a welcome open pocket near the entrance which provides views of Tunstall Court.

Four Winds Court did not have a pre-existing historic layout to contend with. As at the cricket ground opposite, its boundary fences are simple and traditional but can be quite



overbearing on the street scene – where hedges are used on West Park, the appearance is much softer. Its large but simple entrance gateway is neatly detailed and appropriate for the place's status. Its institutional layout includes large communal gardens which are well planted with trees and

shrubs. Parking and garages are built into the design with brick edges and modest walls and gateways to divide up the space. Tall boundary trees are very prominent and give it a secluded private feel, continued inside by tall clipped beech and evergreen hedges. Part of the burn re-routed at the time the cricket ground was laid out runs through and beneath the gardens here, adding distinctive character where it is open. Overall, this is a pleasant, private space which has little detailed historic reference but is attractive in its own right.

### **Issues – Spaces: Modern Street-Based Gdns and Group House Gdns**

59. *Despite not having the historic structure of their older or larger neighbours, the modern street-based gardens still have coherent suburban boundaries (especially on The Grove) and have more colourful layouts on full display. They should not become concealed behind taller boundaries which dislocate them from the street scene.*
60. *The simple unity of gardens to the modern group houses is attractive, especially where lawns, hedges and estate fencing are used.*
61. *Remnant historic trees are important survivals from the earlier estates.*
62. *Four Winds Court's grounds are attractive but with little historic reference apart from strong tree boundaries and the culverted burn. The tall timber fences tend to overpower the street scene.*

## 6.10 Roads & Pavements



*Elwick Road, the main route through the area, has an appropriately simple appearance, as do others like Park Drive, left.*

The area's relatively few roads contribute strongly to its character and appearance. They are mostly suburban in character. Road

surfaces are black tarmac apart from The Parade which includes red aggregate. Relton Way's roads needlessly change from black to red along their length. Granite kerbs survive in many places, thinner modern concrete are used in others. There is a welcome low count of markings such as chevrons or hatched areas at the wide junctions which define the rounded-rectilinear street layout. Most pavement are flags, probably originally stone but now mostly concrete. The use of flags is important to the suburban character and more appropriate than tarmac which tends to spoil the scene where it is used (notably Elwick Road on the west side of the Park, where red is crudely patched in black, and in the more recent

developments on Serpentine Road and Relton Way). Tarmac is, however, appropriate on the northern stretch of Elwick Road down to the Park where its rural origins are more clear. Recent re-flagging of Elwick Road south of the Park is successful.

Setts are often used at drive splays, a traditional detail which has been lost in places (eg. Westlands) and rarely repeated at the minor modern houses. Blue scoria blocks, a by-product of the iron industry, are a locally distinctive material used frequently for gulleys and crossings. They are also used in Park Mews, one of the most complete areas of original surface material in the conservation area. Scoria blocks should also be protected and reinstated where lost.

Grass verges are important to the appearance of some streets, particularly The Grove where they define its gentle, low-density Edwardian feel. Here they combine with street trees which are just as important to the scene. Park Drive has verges, some without kerbs which create a much more relaxed semi-rural feel (meaning the new concrete-edged drive splays are quite out of character). The large triangle at West Park is a distinctive space with many tall trees, a simple, grand gesture in the public realm. Lack of kerbs on one side gives it an attractive rural feel, like Park Drive. It is very unfortunate that the electricity substation compound is sited here



*Though not abundant, historic surfaces are on several drive splays and in the Park Avenue's back lane. Verges are key on The Grove and Creswell Drive. There are one or two bits of historic street furniture.*



*The West Park triangle and strip of trees at the former Woodlands; south boundary are very important to the public realm of the area.*

and its removal should be pursued. If investigations show it is not possible, its appearance should be improved. The north end of Serpentine Road has been converted to an attractive, green path but barriers at the ends are intrusive.

Trees are key to the appearance of all streets. Thick tree boundaries in gardens spill over to create rich, green, shrouded routes through the area. This is spoilt where tree cover thins, leaving a more austere appearance, eg. Serpentine Road where there is little to frame the view. Protecting the contribution private trees make to public spaces is therefore important. Trees on Woodlands' south edge and at the entrance to Relton Way were protected for their street presence.

There is little historic street furniture in the area so that which survives is important. Historic moulded iron lampposts survive in the Cresswell Road / Drive but they are currently being replaced. A wall-mounted ER post box is a smart feature on The Parade; that in a make-shift brick box on Park Avenue would better replaced with a traditional pillar box. An attractive bench at Wooler Road was donated by the Rotary Club. A finger post at Grange Road is a little incongruously sited. Historic street nameplates are few and far between, a faded painted THE GROVE on the corner of Wooler Road has been supplanted by a modern free-standing sign.

The most intrusive feature is the large roundabout at Wooler Road and Grange Road, a giant engineering feature dropped into a gentle street layout in the 1960s, slicing off bits of plots on each corner. Its size seems unnecessary but, even if it were, its



visual appearance is needlessly dominant with huge, stark black and white edging (too visible in views up all four roads) and a modern look with gravel and timber-clad planters. Grass or low shrubs would be much less dominant. Reverting to a simple light-controlled crossroads would be less visually intrusive still.

Overall, roads and paths are simple, visually recessive features with good historic character. Some historic fabric survives and there is potential for reinstatement.

#### **Issues – Spaces: Roads and Pavements**

63. Roads should have a simple, visually recessive appearance with minimal markings and complexity. Pavements should be flagged. Kerbs should be wide. Drive splays should be natural setts. The appearance should be shades of grey although red aggregate should be re-introduced where possible. Traditional historic materials such as flags, kerbs, setts and scoria blocks should be protected.
64. Private trees make a strong contribution to these public spaces.
65. Verges, street trees and the West Park triangle are key features.
66. The West Park splay electricity substation, and the Wooler Road / Grange Park roundabout are intrusive features.

## 7 Atmosphere

The conservation area's character is also gained from the atmosphere its buildings and spaces help create. They generate particular types of social activity which create a stimulating mood and rhythm to the place – the pattern of everyday life, of walking the dog at Briarfields, doing a spot of gardening, meeting for lunch at the pub, watching a cricket match, feeding the ducks, or having fun on the park swings. The area's public face shows a high degree of confident local 'ownership' through the well-tended gardens. This kind of subtle civic pride is precious, and a real advantage to be nurtured. As a result, the conservation area has the unmistakable, comfortable feel of a quiet, prosperous, suburban neighbourhood.



Due to the amount of greenery, the place is also heavily influenced by the seasons. A cold, winter's morning posting a letter on The Parade can feel very different from a warm summer's afternoon strolling along the park's terrace in dappled shade. Bird song is almost constant, and other intermittent sounds are also typical of the area – the clack of bowls, the hum of the lawnmower, or gentle applause at the

cricket ground. The park is a good barometer for the area, with activity increasing at the weekends and holidays, and occasionally coming fully to life, such as with the Summer Party In The Park. In this way, the buildings and spaces combine to generate an area of considerable amenity with an inherently appealing atmosphere.



This atmosphere is challenged to some degree on Elwick Road and Wooler Road with the intensity of traffic which tends to bunch at the junctions and threaten the calm of the other streets, even outside rush hours.



## 8 *Management*

Change is an inevitable component of most conservation areas; the challenge is to manage change in ways which maintain and, if possible, strengthen an area's special qualities. The character of conservation areas is rarely static and is susceptible to incremental, as well as dramatic, change. Some conservation areas are in a state of relative economic decline, and suffer from lack of investment. More often, the qualities that make conservation areas appealing also help to encourage over-investment and pressure for development in them. Positive management is essential if such pressure for change, which tends to alter the very character that made the areas attractive in the first place, is to be limited.

Proactively managing Park Conservation Area is therefore an essential way of preserving and enhancing its character and appearance into the future. English Heritage recommend each conservation area has a management strategy (a CAMS) to supplement policies in the local development framework and set out detailed policies and proposals to preserve or enhance character and appearance. A CAMS should be prepared for Park Conservation Area.

### ***Issues – Conservation Area Management Strategy***

*67. A Conservation Area Management Strategy (CAMS) should be prepared within the next few years to set out proactive policies and proposals specific to the area, and as a tool to help manage issues as they arise.*

English Heritage guidance suggests topics to be addressed in a CAMS should include the following<sup>1</sup>:

- boundary review
- permitted development rights
- enforcement and monitoring change
- local list
- site specific design guidance or development briefs

<sup>1</sup> *Guidance on the Management of Conservation Areas*, English Heritage, April 2006

- thematic policy guidance (eg. on boundary treatments or roofs)
- enhancement opportunities
- trees, green spaces and public realm
- archaeology
- regeneration issues
- decision making and community consultation
- available resources

In addition, issues have been highlighted throughout this character appraisal which should be addressed in the CAMS. For further information and to find out how you could become involved, use the contact information on page 8.

### 8.1 **Boundary Review**

Legislation places a duty on the Council to regularly review the coverage of conservation areas in the district<sup>2</sup>. The boundary was last reviewed in 2004, although this concentrated only on The Grove. English Heritage guidance recommends boundaries be reviewed every five years or so, meaning a full review would be due in 2009. Boundary review does not always lead to extension – the boundary might remain the same or, in some cases, might be reduced (eg. where there has been severe uncontrolled incremental erosion of character over time)<sup>3</sup>.

The review should take account of issues highlighted in this character appraisal. The boundary may not reflect all parts of the neighbourhood with special local interest, and that there may be some parts within the existing boundary which are no longer worthy of conservation area status. This would have to be assessed to ensure consistent local standards of conservation area designations across the borough.

### 8.2 **Permitted Development Rights**

The General Permitted Development Order (GPDO) automatically grants planning permission for a range of minor developments to householders<sup>4</sup>. These permitted development (PD) rights are slightly more restricted in conservation areas for some types of development, but this does not prevent various alterations to houses being carried out without the need for permission, and which might spoil the special interest or local distinctiveness of the area over time. (Flats, non-residential properties and listed buildings do not have PD rights in the same way.)

Article 4 of the GPDO allows the remove certain householder PD rights, either by the Council (under Article 4(2)) or with the consent of the Secretary of State (under Article 4(1))<sup>5</sup>. Directions are normally used to control a proliferation of often minor alterations to conservation area buildings which, over time, can cumulatively erode

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<sup>2</sup> Planning (Listed Buildings & Conservation Areas) Act 1990, s69(1)(a)

<sup>3</sup> Planning Policy Guidance Note 15: *Planning & The Historic Environment*, 1994, para 4.3

<sup>4</sup> Town & Country Planning (General Permitted Development) Order 1995, Article 3

<sup>5</sup> Town & Country Planning (General Permitted Development) Order 1995, Article 4 paras 1, 2

character. PPG15 suggests using Article 4 Directions to protect features key to character<sup>6</sup>, whilst English Heritage says to use them to control damaging cumulative change<sup>7</sup>.

The conservation area has suffered the effects of PD rights and there are places, discussed above, where they have notably harmed character and appearance. In addition, the Council recently conducted a review of conservation policy in relation to alterations to residential properties in conservation areas. This recommended a three-tier level of control applied to the following types of building:

- listed buildings,
- prominent, important and sensitive properties covered by Article 4 Directions,
- other properties not covered by Article 4 Directions.

However, as there are currently no Article 4 Directions in Park Conservation Area, there will be a significant on-going threat to character and appearance if this three-tier policy is applied to the area as it stands as nearly all buildings would fall into the third tier. Consequently, buildings in the second tier would need to be identified. This would best be achieved based on the building hierarchy illustrated in Map 9, whereby the second tier might include all of, or be selected from, the Major Historic Houses, the Historic Lodges & Outbuildings, the Major Modern Houses, and the Minor Historic Houses.

So, for the three-tier policy to operate successfully, the need for Article 4 Directions should be assessed at the earliest opportunity. For a conservation area which is in part defined by the detailed quality of its residential architecture, it is crucial that assessing the need for controls over harmful change from PD rights is treated as a high priority.

Making an Article 4 Direction would require planning permission to be sought for certain types of development which would otherwise be permitted without the need for consent. The types of development an Article 4 Direction can control include:

- enlargement, improvement or alteration of a house
- alteration of a roof (including, for example, a dormer window or rooflight)
- erection, alteration or removal of a chimney
- erection of a porch
- provision of hardstanding
- installation, alteration or replacement of a satellite dish
- erection, alteration or demolition of a gate, fence, wall or means of enclosure
- provision or alteration of a building, enclosure or pool in a house's curtilage
- painting of the exterior of building or enclosure

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<sup>6</sup> Planning Policy Guidance Note 15: *Planning & The Historic Environment*, 1994, para 4.23

<sup>7</sup> *Guidance on the Management of Conservation Areas*, English Heritage, 2006, paras 5.13-5.22

It would be normal to only select the most relevant of the available categories to control, and to apply the Direction only to specific parts of the conservation area.

Article 4(2) Directions, which can be made by the Council, would only apply to 'dwellinghouses' and only control development which fronts a highway, open space or watercourse. It is possible that significant houses in the conservation area might not meet these criteria, and so potentially harmful development might need to be controlled through an Article 4(1) Direction instead. These are more complex and time consuming to secure but offer the same level of protection, important to securing the future preservation of the conservation area.

### 8.3 **Enforcement & Monitoring Change**

Planning controls are the principal means of ensuring that the special architectural and historic interest of the conservation area is protected. Breaches of, or failure to comply with, planning requirements must be dealt with quickly and fairly if public confidence in, and support for, planning and conservation are to be maintained. Enforcement against unauthorised works must be started within four years of the date of substantial completion of the development. PPG15 and English Heritage suggest using a comprehensive dated photographic record to aid enforcement in conservation areas, listed buildings and Article 4 Directions<sup>8</sup>.

A confident and timely enforcement and monitoring regime is required in the conservation area to deal with breaches and to act as a deterrent. The Council completed a comprehensive photographic record of most of the residential buildings in the conservation area during the summer of 2007 (although one or two buildings have yet to be photographed). This record should be used together with an enforcement policy and regular monitoring (say, annually) to identify and deal with potential breaches of planning control.

### 8.4 **Local List**

The north east's Regional Spatial Strategy encourages local authorities to consider preparing lists of locally important buildings, supported by LDF policies to seek protection<sup>9</sup>. PPG15 recommends preparation of local lists of buildings which contribute to the local scene or for local historical associations, together with supporting policies. This is supported in English Heritage guidance on assessing conservation area character<sup>10</sup>.

The Council does not have a Local List, but this character appraisal does identify a number of unlisted buildings of note. The area has 10 entries in the statutory list which cover at least 18 buildings (4 being non-habitable), but this is still a relatively low number compared to the quantity of historic buildings (see 7.1 below). This suggests there are several buildings falling short of national criteria but which might

<sup>8</sup> PPG15, 1994, para 3.43; *Guidance on the Management of Conservation Areas*, EH, 2006, paras 5.22, 8.2

<sup>9</sup> *Regional Spatial Strategy for the North East*, Submission Draft, North East Assembly, June 2005, policy 34

<sup>10</sup> *Guidance on Conservation Area Appraisals*, English Heritage, 2006, para 4.16

be of special local interest over and above their contribution to the conservation area. For example, several unsuccessful attempts have been made to have Tunstall Court listed. A Local List would identify such buildings and ensure their special local interest was taken into account when development proposals were put forward. There is no statutory basis for Local Lists, but good practice suggests the following:

- a set of criteria for inclusion in the Local List,
- a procedure for nominating and confirming buildings which involves the public,
- a policy and supporting guidance.

This would be best completed on a borough-wide basis, but interim protection could be provided for selected conservation areas including Park.

### 8.5 ***Site Specific Design or Development Briefs***

Legislation requires local authorities to formulate and publish proposals for the preservation and enhancement of conservation areas from time to time<sup>11</sup>. English Heritage suggests enhancement could include redeveloping negative sites and buildings, or proactive investment such as building or public realm improvements<sup>12</sup>. PPG15 recommends design briefs for important opportunity sites in conservation areas<sup>13</sup>. English Heritage suggests using briefs to demonstrate how policy and guidance might apply to specific sites<sup>14</sup>.

The conservation area has benefited from development briefs including guiding new development at Relton Way (former Woodside) and currently at Briarfields and Meadowcroft. The use of design or development briefs should continue to ensure the Council is dealing with any issues and threats proactively.

### 8.6 ***Thematic Policy Guidance***

Specific guidance for this conservation area would be a proactive way of managing future change. Possible topics could relate to some of the architectural features such as windows or brickwork pointing, the aim being to encourage a particular approach to works to individual buildings which preserves and enhances the overall character.

### 8.7 ***Trees, Green Spaces and Public Realm***

PPG15 says that spaces in conservation areas are as important as buildings themselves (eg. historic routes, surfaces, furniture, green spaces, trees, etc) and

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<sup>11</sup> Planning (Listed Buildings & Conservation Areas) Act 1990 s.71

<sup>12</sup> *Guidance on the Management of Conservation Areas*, English Heritage, 2006, para 5.2

<sup>13</sup> Planning Policy Guidance Note 15: *Planning & The Historic Environment*, 1994, para 4.18

<sup>14</sup> *Guidance on the Management of Conservation Areas*, English Heritage, 2006, para 7.5

they should be firmly integrated into management<sup>15</sup>. English Heritage says coordination is key to public realm, suggesting the use of public realm strategies<sup>16</sup>.

The success of the restoration of Ward Jackson Park illustrates the importance of proactive investment in public open spaces in conservation areas. Investment should also be made in on-going maintenance and management, particularly of green open spaces, to ensure the natural effects of time do not threaten character and appearance. For example, unchecked vegetation growth can sometimes lead to calls for wholesale removal, and consequent harm to appearance, which regular management might have prevented. The Park's adopted Management Strategy is due for review now to cover the next 5 years.

Due to the extent of privately owned green space in the conservation area there might also be an opportunity for guidance and advice on managing the impact on character and appearance of domestic gardens. An agreed approach to managing trees should include a review of Tree Preservation Orders. The relevant Biodiversity Action Plan should be used to inform management of trees and green spaces in the conservation area.

Opportunities should be considered for preservation and enhancement of roads, paths, other routes, green verges and street furniture. This should include where relevant rationalisation of road markings, signage and lighting. The impact of through traffic on Elwick Road on the area's character and appearance should be assessed, looking at whether traffic calming measures should be considered, but taking into account the visual impact such measures may themselves have on appearance.

## 8.8 **Community Involvement**

PPG15 stresses that the historic environment cannot be protected unless there is broad public understanding and support. It recommends setting up a Conservation Area Advisory Group to aid consultation and delivery<sup>17</sup>, which the Council already has. Other opportunities for proactive engagement with groups and individuals specific to this conservation area who have knowledge, enthusiasm and resources to offer, should be pursued.

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<sup>15</sup> Planning Policy Guidance Note 15: *Planning & The Historic Environment*, 1994, para 4.2, 5.1

<sup>16</sup> *Guidance on the Management of Conservation Areas*, English Heritage, 2006, paras 5.2, 7.11-7.17

<sup>17</sup> Planning Policy Guidance Note 15: *Planning & The Historic Environment*, 1994, paras 4.13

## 9 Further Information & Guidance

### 9.1 Other Designations

The following heritage designations are found within the conservation area (*Map 11*). For information on what these designations mean, go to [www.english-heritage.org.uk](http://www.english-heritage.org.uk).

10	Listed Building entries (covering at least 18 buildings)
1	Historic Parks & Gardens entries
1	Tree Preservation Orders

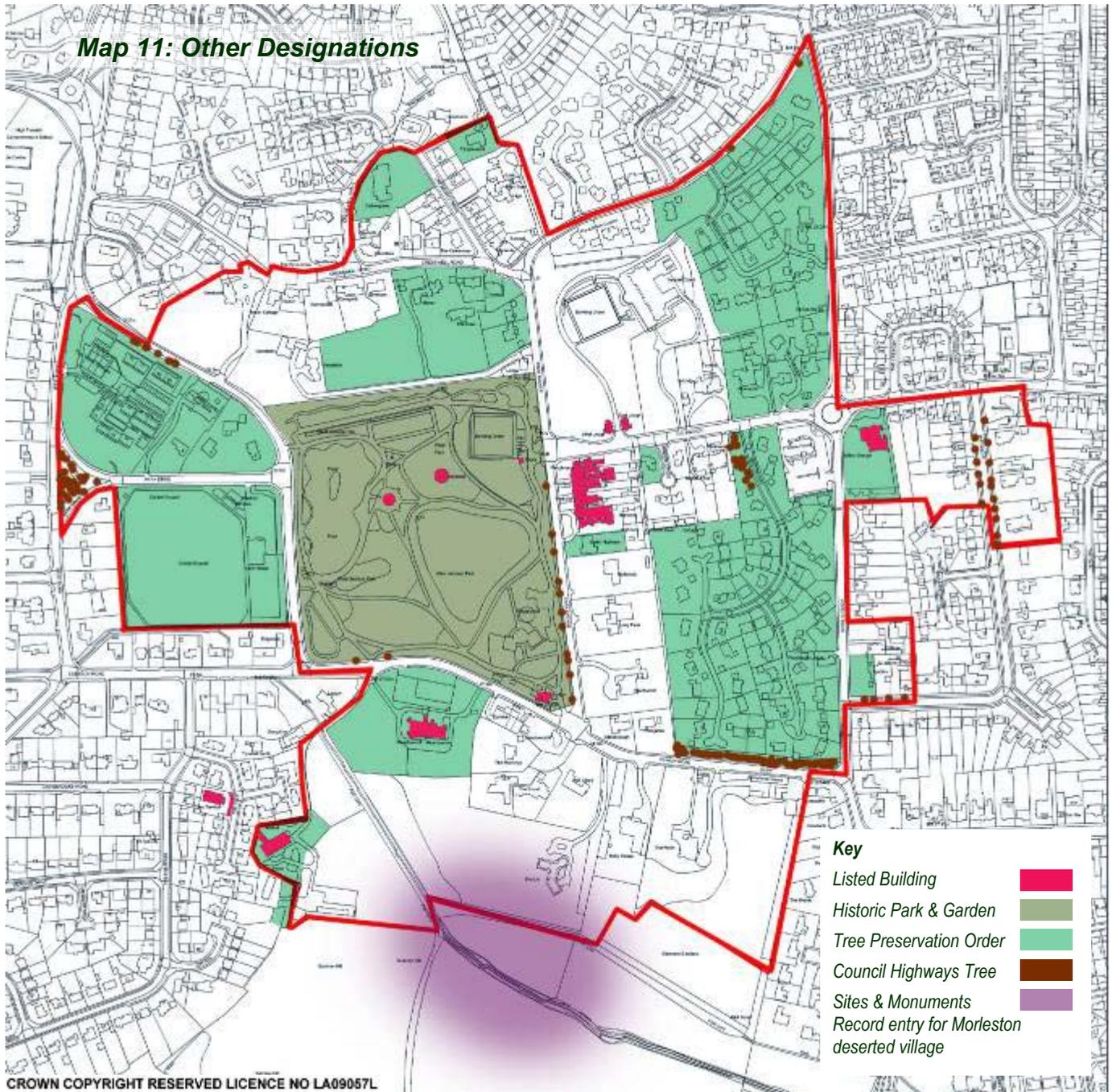
There are no Scheduled Ancient Monuments, national Buildings At Risk, or Article 4 Directions. There is no Local List or local risk register.

#### 9.1.1 Listed Buildings

Entries on the 'Statutory List of Buildings of Special Architectural or Historic Interest' cover the whole building (including the interior), may cover more than one building, and may also include other buildings, walls and structures in the building's curtilage. Contact us for more advice (see page 8).

No.	Listed Building Name (by street)	Grade	GV
<i>Grange Road</i>			
3/73	Wilton Grange	II	-
3/75	East and West Lodges at entrance to Tunstall Court and attached screen	II	-
<i>Park Avenue</i>			
3/86	Pangbourne, Parkfield, Wrenwood, Parkside, Beechwood and Highnam	II	-
3/87	Clock Tower, in Ward Jackson Park	II	-
3/88	Bandstand, in Ward Jackson Park	II	-
3/89	South African War Memorial, in Ward Jackson Park	II	-
3/90	Fountain, in Ward Jackson Park	II	-
<i>Elwick Road</i>			
3/65	Meadowcroft and Meadowside	II	GV
3/67	Tunstall Hall Farmhouse	II	-
3/68	Park Lodge at south east entrance to Ward Jackson Park	II	-

The garden stair south of Meadowcroft / Meadowside was listed Grade II in 1985 and delisted in 1996.



**9.1.2 Historic Parks & Gardens**

Entries in the ‘Register of Parks & Gardens of Special Historic Interest’ recognise the best quality designed landscapes in England and encourage their appreciation, care and enhancement. Registration brings no additional statutory controls but becomes a material consideration in planning decisions.

No.	Registered Historic Park & Garden Name	Grade	Made
GD2762	Ward Jackson Park, Hartlepool	II	1996

A list of trees in the Park was published by the Council in 1983, which included:

- *Abies alba* Silver Fir
- *Acer negundo* 'Variegatum' Variegated Box Elder
- *Acer platanoides* Norway Maple
- *Acer platanoides* 'Schwedleri' Purple foliage Maple
- *Acer pseudoplatanus* Sycamore
- *Acer pseudoplatanus* 'Brilliantissimum' Variegated Sycamore
- *Acer pseudoplatanus* 'Corstorphinense' Corstorphine Sycamore
- *Acer pseudoplatanus* 'Leopoldi' Variegated Sycamore
- *Aesculus hippocastanum* Horse Chestnut
- *Carpinus betulus* Hornbeam
- *Cedrus atlantica* Atlas Cedar
- *Chamaecyparis lawsonia* 'Erecta' Lawson Cypress cultivar
- *Chamaecyparis lawsonia* 'Lanei' Lawson Cypress cultivar
- *Chamaecyparis pisifera* Sawara Cypress
- *Cupressus macrocarpa* 'Lutea' Golden Monterey Cypress
- *Fagus sylvatica* Beech
- *Fagus sylvatica purpurea* Purple Beech
- *Fraxinus excelsior* Common Ash
- *Fraxinus excelsior* 'Pendula' Weeping Ash
- *Ilex altaclarensis* 'Hodginsii' Highclere Holly
- *Ilex aquifolium* 'Albomarginata' & 'Aureomarginata' Variegated Holly
- *Juglans regia* Common Walnut
- *Laburnum anagroides* Laburnum
- *Pinus nigra* 'Maritima' Corsican Pine
- *Prunus cerasifera* 'Pissardii' Purple leaved Plum
- *Prunus dulcis* Common Almond
- *Prunus* 'Kanzan' Pink Flowering Cherry
- *Prunus* species various Ornamental Cherries
- *Quercus cerris* Turkey Oak
- *Quercus robur* English Oak
- *Salix alba* White Willow
- *Salix daphnoides* Violet Willow
- *Salix* 'Eglantissima' Thurlow Weeping Willow
- *Sorbus aucuparia* Mountain Ash
- *Taxus baccata* Common Yew
- *Thuja occidentalis* American Arbor-Vitae
- *Tilia petiolaris* Weeping Silver Lime
- *Tilia platyphyllos* Large-leafed Lime
- *Ulmus glabra* Wych Elm
- *Ulmus glabra* 'Camperdownii' Camperdown Elm
- *Ulmus procera* English Elm

### 9.1.3 **Tree Preservation Orders**

Tree Preservation Orders (TPO) are made on trees which make a significant contribution to their surroundings, whether in a conservation area or not. The tree's visual, historic and amenity contribution are taken into consideration. Consent is needed for works to trees covered by a TPO. Contact us for more advice (see page 8).

<b>Order</b>	<b>Location</b>	<b>Trees</b>	<b>Species</b>
6	Tunstall Manor	50	Horse Chestnut, Sycamore, Beech, Lime, Cedar, Yew, Common Ash, English Oak
9	Tunstall Hall	8	Sycamore, Common Ash
21	Tanglewood	7	Sycamore, Beech, Willow
25	Oakengates 1	5	English Oak, Lime, Common Ash
35	Wilton Grange	40	Horse Chestnut, Beech, Sycamore, Lime
51	Cricket Ground	-	area – no / species unknown
56	Four Winds	-	area – no / species unknown
67	Oakengates 2	6	Sycamore, Cherry, Beech, Common Ash
69	Woodlands	-	area – no / species unknown
76	South Highnam	5	Yew, Weeping Ash, Red Horse Chestnut, Myrobalan Plum, Common Ash
100	Meadowcroft	-	area – no / species unknown
123	Hollymount	11	Laburnum, Purple leaved Beech, Yew, Sycamore
125	57 Wooler Rd	5	Yew, Cherry, Beech, Sycamore
126	Aldersyde		
159	4 Grange Close	1	Horse Chestnut
160	St Bega's Glade	122	Sycamore, Whitebeam, Rowan, Cherry, Common Ash, Norway Maple, Horse Chestnut, Lime.

In addition there are several groups of Highway Trees which are individually identified and managed by Hartlepool Borough Council:

<b>No.</b>	<b>Location</b>	<b>Trees</b>	<b>Species</b>
-	Elwick Road 1	52	Sycamore, Beech, English Oak, Horse Chestnut, Hawthorn, Lime, Hornbeam
-	Elwick Road 2	2	Sycamore
-	Elwick Road 3	9	Sycamore, Common Ash
-	Park Dr / W Park	26	Sycamore, Cherry, Whitebeam
-	Park Avenue	11	Beech, Sycamore, Common Ash
-	Relton Way	16	Corsican Pine, Birch, Cherry, Horse Chestnut, Norway Maple, Sycamore
-	Serpentine Road	2	Lime
-	The Grove	20	Norway Maple, Rowan, Sycamore, Cherry, Whitebeam, Horse Chestnut

## 9.2 **County Sites & Monuments Record Entries**

The following entries from the county Sites & Monuments Record (SMR) are within, or partly within, the conservation area boundary. The SMR is held by Tees Archaeology.

<b>No.</b>	<b>Site Name</b>	<b>Form</b>	<b>Period</b>
778	Morleston	earthworks	15th / 16th century
4026	Tunstall Manor	excavation	medieval
5415	Meadowcroft	field system	medieval
6360	Tunstall Court	house	19th century
6151	Tunstall Hall	farmstead	medieval / 18th century
6763	Ward Jackson Park	air raid shelter	world war two

## 9.3 **The Implications Of Conservation Area Status**

The local planning authority has a statutory duty to pay special attention to the desirability of preserving or enhancing character and appearance of conservation areas in exercising their planning powers. In particular, the local authority has extra controls over the following in conservation areas:

- demolition
- minor developments
- the protection of trees

### 9.3.1 **Demolition**

Outside conservation areas, buildings which are not statutorily listed can be demolished without approval under the Town & Country Planning Act 1990 (as amended). Within conservation areas, the demolition of unlisted buildings requires conservation area consent. Applications for consent to totally or substantially demolish any building within a conservation area must be made to Hartlepool Borough Council or, on appeal or call-in, to the Secretary of State. Generally, there is a presumption in favour of retaining buildings which make a positive contribution to the character or appearance of the conservation area.

### 9.3.2 **Minor Developments**

Within a conservation area, legislation<sup>18</sup> states that there are certain cases where permission must be obtained before making alterations which would normally be permitted elsewhere. This is to ensure that any alterations do not detract from the area's character and appearance. The changes include certain types of exterior painting and cladding, roof alterations including inserting dormer windows, and putting up satellite dishes which are visible from the street. The size of extensions to dwellinghouses which can be erected without consent is also restricted to 50m<sup>3</sup>.

Under Article 4 of the same legislation, there can be further measures to restrict other kinds of alteration which are normally allowed under so-called 'permitted

<sup>18</sup> Town & Country Planning (General Permitted Development) Order 1995

development rights'. Called Article 4 Directions, these measures effectively control the proliferation of relatively minor alterations to buildings in conservation areas that can cumulatively lead to erosion of character and appearance over time.

Development is not precluded, but selected alterations would require planning permission and special attention would be paid to the potential effect of proposals when permission was sought. The local authority has to give good reason for making these restrictions, and must take account of public views before doing so. To many owners, any tighter restrictions or additional costs, such as for special building materials, are more than outweighed by the attraction of living or running a business in such an area. There are two types of Article 4 Direction, 4(1) or 4(2).

### 9.3.3 **Trees**

Trees make an important contribution to the character of the local environment. Anyone proposing to cut down, top or lop a tree in a conservation area, whether or not it is covered by a tree preservation order, has to give notice to the local planning authority. The authority can then consider the contribution the tree makes to the character of the area and if necessary make a tree preservation order to protect it.

## 9.4 **Unlisted Buildings In A Conservation Area**

When considering the contribution made by unlisted buildings to the special architectural or historic interest of a conservation area, the following questions might be asked<sup>19</sup>:

- Is the building the work of a particular architect of regional or local note?
- Has it qualities of age, style, materials or any other characteristics which reflect those of at least a substantial number of the buildings in the conservation area?
- Does it relate by age, materials, or in any other historically significant way to adjacent listed buildings, and contribute positively to their setting?
- Does it individually, or as part of a group, serve as a reminder of the gradual development of the settlement in which it stands, or of an earlier phase of growth?
- Does it have significant historic association with established features such as the road layout, burgage plots, a town park or a landscape feature?
- Does the building have landmark quality, or contribute to the quality of recognisable spaces, including exteriors or open spaces with a complex of public buildings?
- Does it reflect the traditional functional character of, or former uses within, the area?
- Has it significant historic associations with local people or past events?

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<sup>19</sup> Taken from *Guidance on Conservation Area Appraisals*, English Heritage, April 2006

- Does its use contribute to the character or appearance of the conservation area?
- If a structure associated with a designed landscape within the conservation area, such as a significant wall, terracing or a minor garden building, is it of identifiable importance to the historic design?

Hartlepool Borough Council believes any one of these characteristics could provide the basis for considering that a building makes a positive contribution to the special interest of a conservation area, provided that its historic form and values have not been seriously eroded by unsympathetic alteration.

### 9.5 **Sources**

- *Historical Assessment of Meadowcroft, Elwick Road, Hartlepool*, The Brigantia Archaeological Practice
- *The Book of Hartlepool*, Douglas R P Ferriday
- *The Hartlepool Story*, Walter Gill
- *The Furness Legacy To The Hartlepoons 1895-1995*, Peter L Hogg
- *Northern Evening Mail*, 11 July 1883
- *Tunstall Hall Farm, West Hartlepool, to be sold 27 October 1954*, booklet, Durham Record Office Ref No. D/TPa 30
- North East England History Pages at [www.northeastengland.talktalk.net](http://www.northeastengland.talktalk.net)
- [portcities.hartlepool.gov.uk](http://portcities.hartlepool.gov.uk)
- [www.thisishartlepool.co.uk](http://www.thisishartlepool.co.uk)
- Personal communications from:  
Sheila Bruce, Hartlepool Civic Society  
Steve Robbins, Hartlepool Borough Council  
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