



Landscape Planning and Conservation Section

# Grange

## Conservation Area



## *Character Appraisal*

Produced by



**NORTH of ENGLAND CIVIC TRUST**

**Final Report  
November 2009**

[www.hartlepool.gov.uk](http://www.hartlepool.gov.uk)

Map 1: Grange Conservation Area



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DEPT REGENERATION & PLANNING  
HARTLEPOOL BOROUGH COUNCIL

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# Contents

<b>1</b>	<b>Introduction</b> .....	<b>7</b>
	1.1 Conservation Areas.....	7
	1.2 Town Planning Context.....	8
	1.3 Article 4(2) Direction.....	8
	1.4 This Character Appraisal.....	8
	1.5 Further Information.....	9
<b>2</b>	<b>Location and Context</b> .....	<b>10</b>
	2.1 Location.....	10
	2.2 Designation and Boundary.....	10
	2.3 Context.....	11
	2.3.1 Geology and Landscape Character.....	11
	2.3.1 Topography and Aspect.....	12
	2.3.1 Setting and External Relationships.....	12
	2.3 Views of the Area.....	13
<b>3</b>	<b>Historical Development</b> .....	<b>14</b>
	3.1 Development History.....	14
	3.1.1 Hartlepool Context.....	14
	3.1.2 First Edition OS Map 1861 and 1873 revision.....	14
	3.1.3 Second Edition OS Map, 1897.....	15
	3.1.4 The 1901 Census of England.....	16
	3.1.5 Third Edition OS Map, 1916-22.....	16
	3.1.6 Fourth Edition OS Map, 1938-40.....	17
	3.1.7 1955 Map.....	18
	3.1.8 Late Twentieth Century.....	18
	3.1.9 Conclusions.....	19
	3.2 Archaeology.....	19

<b>4</b>	<b>Spatial Analysis</b> .....	21
4.1	Development Pattern .....	21
4.2	Layout, Grain and Density .....	25
4.2.1	Detached and Semi-Detached Plots.....	25
4.2.2	Terraced Plots .....	27
4.2.3	Churches .....	29
4.2.4	Victoria Road .....	30
4.3	Views within the Area.....	31
4.4	Sub-Areas .....	32
<b>5</b>	<b>Contribution of Buildings</b> .....	33
5.1	Land Use .....	33
5.2	Hierarchy of Buildings .....	34
5.3	Architectural Qualities .....	36
5.3.1	Form, Height and Scale .....	36
5.3.2	Periods and Styles.....	40
5.3.3	Features, Detailing and Materials .....	41
5.3.4	Walls .....	42
5.3.5	Doorways .....	46
5.3.6	Windows .....	50
5.3.7	Roofscape .....	57
<b>6</b>	<b>Contribution of Spaces</b> .....	64
6.1	Introduction .....	64
6.2	Front Gardens.....	64
6.3	Back Gardens and Yards.....	72
6.4	Church Grounds .....	74
6.5	Roads, Pavements and Open Spaces .....	75
<b>7</b>	<b>Management</b> .....	79
7.1	Boundary Review.....	80
7.2	Permitted Development Rights .....	80
7.3	Enforcement & Monitoring Change .....	81
7.4	Local List.....	82
7.5	Thematic Policy Guidance .....	82
7.6	Trees, Green Spaces and Public Realm.....	83
7.7	Community Involvement .....	83
<b>8</b>	<b>Further Information &amp; Guidance</b> .....	84
8.1	Other Designations .....	84
8.2	County Sites & Monuments Record Entries .....	87
8.3	The Implications Of Conservation Area Status .....	87
8.4	Unlisted Buildings In A Conservation Area .....	88
8.5	Sources.....	89

**Maps**

1	Grange Conservation Area .....	2
2	Location .....	10
3	Development Age .....	20
4	Development Pattern .....	22
5	Development Blocks .....	24
6	Other Designations .....	86



# 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

In 2009, English Heritage assessed all of England’s conservation areas to identify which were at risk, using a variety of criteria. In June it published a national register of Conservation Areas At Risk as an agenda for action with the aim of preventing harm to character and appearance by prioritising investment and management attention. Grange is on that Conservation Areas At Risk register.

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

## 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 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 87). 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<sup>4</sup>.

## 1.3 **Article 4(2) Direction and Conservation Grant Scheme**

An Article 4(2) Direction covers the conservation area and has done since designation in 2004. This means that planning permission must be sought for a range of minor developments to dwellinghouses which would otherwise benefit from deemed consent. The sort of works covered is those which, over time, can cumulatively erode the area's special character including extensions, roof alterations, replacement of windows and doors, hard surfacing and demolition or construction of garden boundaries. The Direction only applies where the works front a highway or open space. The Direction does not prevent such works, instead it means that consent for them must be sought so that their impact on the area's character and appearance can be assessed and managed. See pages 84-85.

Since the conservation area was designated, the Council has offered conditional grants to residential properties in the conservation area to help fund works to a suitable standard. Five grants were given in 2006-07, four in 2007-08 and five in 2008-09. Works funded included leadwork repairs, re-roofing works, new timber sash windows to a dormer, rebuilding a bay window, and stained glass repairs.

## 1.4 **This Character Appraisal**

This character appraisal was prepared for Hartlepool Borough Council between February and June 2009 by North of England Civic Trust. The project was guided by a steering group of local stakeholders. Two public consultation opportunities were held, one at the start of writing the document in April (including two

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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 for the North East*, February 2008

walkabouts) and another when the draft was ready in September / October. A workshop with local children from Lynnfield Primary School was carried out in May and some of their work is included in this document. All comments received from residents, groups and other local people 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.

### 1.5 **Further Information**

For further information, please contact:

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## 2 Location and Context

### 2.1 Location

Grange Conservation Area is an historic suburb near the centre of Hartlepool, a town in Tees Valley (historically part of County Durham) in the south of north east England. The conservation area is ½km west of Hartlepool town centre, the principal commercial and administrative centre of the borough. It is around 1km west of the North Sea coast, 5km east of the A19 trunk road and around 8km north of Stockton and the rest of the Tees Valley conurbation. It is in Grange ward. The centre of the conservation area is at grid reference NZ 501 324. 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, a small percentage of which is in small villages in a large rural hinterland<sup>5</sup>.

#### Map 2: Location



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

## 2.2 **Designation and Boundary**

The conservation area (see Map 1) is based on streets of historic housing stretching west from the town centre. It was designated on 15 September 2004 and the boundary has not changed since.

The boundary is as follows. Starting from the corner of Park Road and Osborne Road, the boundary runs west along the centre line of Park Road, taking in development to the north but excluding that to the south. At Linden Grove it turns north along the centre line of the road to take in development to the east but not the west. At Grange Road it turns east along the centre line of the road to exclude development to the north as far as No.118. From No.116, the boundary continues eastwards but along the back line of development on the north side, thus taking in both sides of Grange Road as well as plots on the corners of joining streets (including No.2a Thornville Road; the Methodist church and adjoining Sunday school on Tankerville Street; No.2a Grosvenor Street and No.2 Murray Street). At Murray Street, the boundary continues east along the back of plots on the north side of Victoria Road as far as York Road. Here it turns south and then west following the centre line of Victoria Road, excluding development on the south side. At the junction with Murray Street, it turns south along the centre line of St Paul's Road, taking in development to the west but not the east. The boundary follows the dog-leg junction at Clifton Avenue in order to continue south along Osborne Road and back to Park 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, flatts 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,

<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.

variously worked for industrial raw materials, aggregate and construction. Stone from both landscape character areas is used for architectural decoration in the conservation area, whilst a quarry and brick and tileworks was sited in the mid nineteenth century between what would become Park Road and Clifton Avenue; output was probably used for construction in the area but it was inactive by 1897.

### 2.3.2 **Topography and Aspect**

The conservation area sits on land which is falling gently to the east from the dip slope of the Durham Plateau towards the coast and the River Tees. Locally, this is almost imperceptible, but it is discernable along the long straight routes of Park Road and Grange Road – the latter falls from 19m above sea level at Linden Grove to 13m at York Road. Land around the conservation area sits in the same plane. Due to this flatness, a traditional desire to exploit views or daylight from the south has not taken place here (apart from perhaps on Victoria Road), with different forces defining the development pattern.

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

The conservation area is surrounded by 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 – roads were laid out or planned before decisions were taken on the type, density or scale of housing that would line them. There are also areas of redevelopment further east towards the town centre. 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 small parts just inside it.

Much of the area's setting is therefore similar to that inside the boundary, particularly where the boundary runs down the middle of the street, eg. Park Road and St Paul's Road. Generally, however, the neighbourhood around the conservation area has smaller pockets of special interest amongst more standard suburbia which has been affected by incremental local development over the decades. Further west, a greater concentration of special interest is recognised by the Park Conservation Area.

Being embedded in Hartlepool's large historic suburban growth, the area started from and still



*Traffic can be high on Park Road (top), St Paul's Road (bottom) and Grange Road*

retains a strong economic relationship with the town's nineteenth century industrial and commercial heartlands along at the coast (see part 3). Its position on the town's east-west axis means that the area's main roads have a role as through-routes between the A19 and the town centre. The level and speed of traffic on Grange Road, Park Road and St Paul's Road can be quite high as a result.

### **Issues – Context and Setting**

- 2. The level and speed of traffic along Park Road, Grange Road and St Paul's Road can be high, even out of rush hour times.*

## 2.4 **Views of the Area**

As an embedded part of a wider suburb, views of the conservation area itself are not distinctive in the landscape. The linear nature of the through roads means that there are some views of the area from beyond its boundaries – in particular long oblique views along Grange Road, Park Road and Thornton Street. A change in housing type and style generally mark out the conservation area in these views, with St Paul's Church a landmark reference point. A view of Victoria Road from its junction with York Road clearly highlights the conservation area from this edge of the town centre.



A significant, striking view of Hartlepool and the wider conurbation at the mouth of Tees is had from high land some 4km 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 suburbs including the Grange area. Heavy tree cover in the conservation area's back gardens will be a particularly important part of this view.

See page 31 for a discussion of views within the conservation area.

### **Issues – Views of the Area**

- 3. Protecting views of the conservation area from the outside is important.*

## 3 *Historical Development*

### 3.1 *Development History*

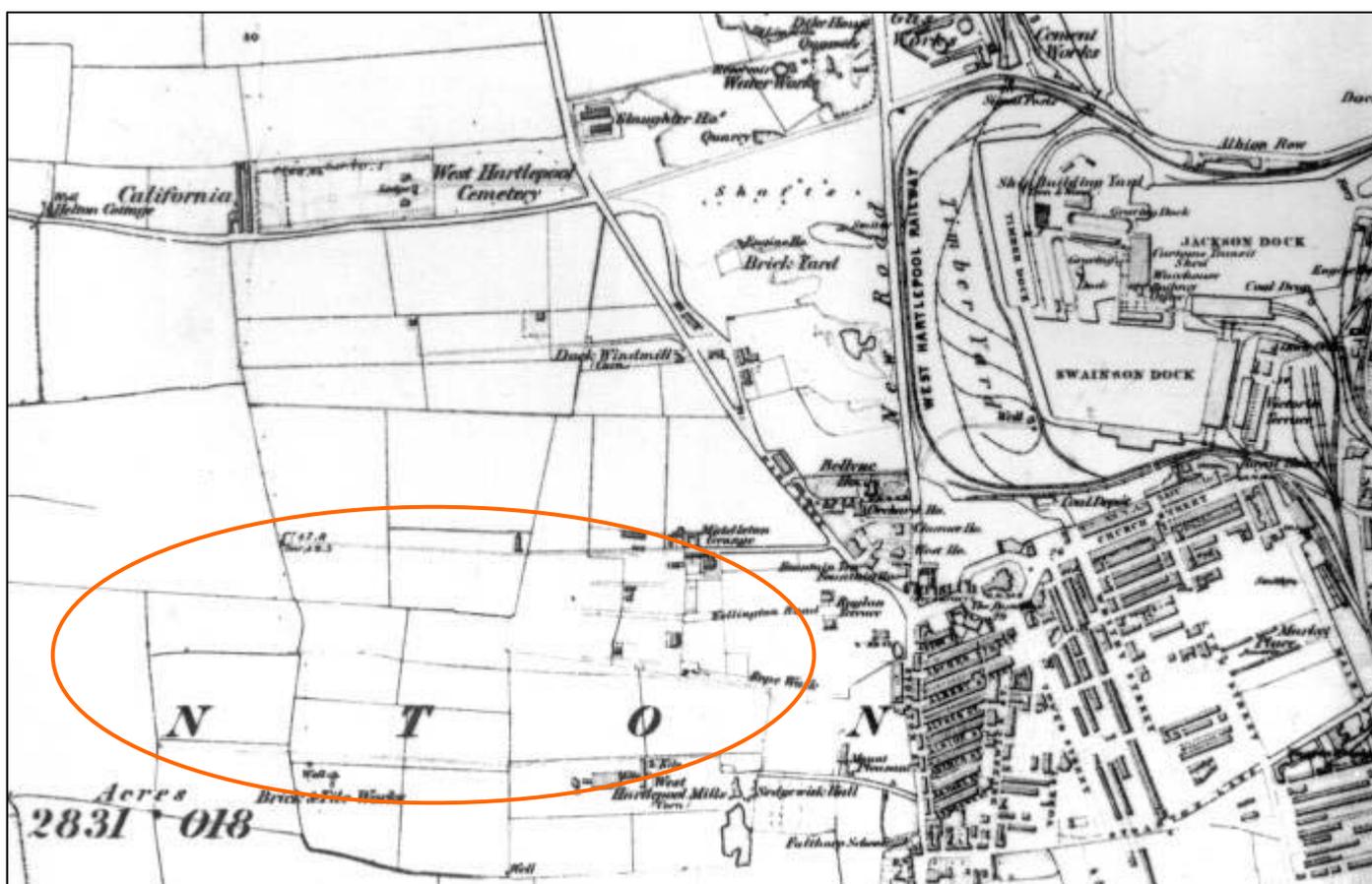
#### 3.1.1 *Historical Context*

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 settlement moving further inland came in 1964, when a Bronze Age pot dating from around 1400BC was found 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. Its growth continued as one of the east coast's busiest ports and, at the turn of the nineteenth century, it 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. The Hartlepool West Harbour & Dock Company was established by an Act of Parliament and the new docks opened in 1847. 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 and 1873 revision*

It was this later nineteenth century expansion which sparked development in the countryside around the intensity of the town – those who could afford it began to move out of the centre. The first edition Ordnance Survey map of 1861 (surveyed 1857) was, unusually, revised before the second edition was published. This interim 1873 map shows the beginnings of settlement to the east of the area – the start of terraced housing, development around Middleton Grange, Wellington Road and a rope walk to the south of it, Sedgwick Hall and its orchard, and industry at West Hartlepool Mills. To the west was a brick and tile works (the extract from an early Hartlepool trades directory on the reverse of the Godfrey Edition of the OS lists two brick and tile manufacturers, one at Stockton Street and one at Stranton).

Most importantly are the dotted outlines of four east-west roads feeding off a north south road which indicate an intention to develop westwards across the fields on the outskirts of the town.

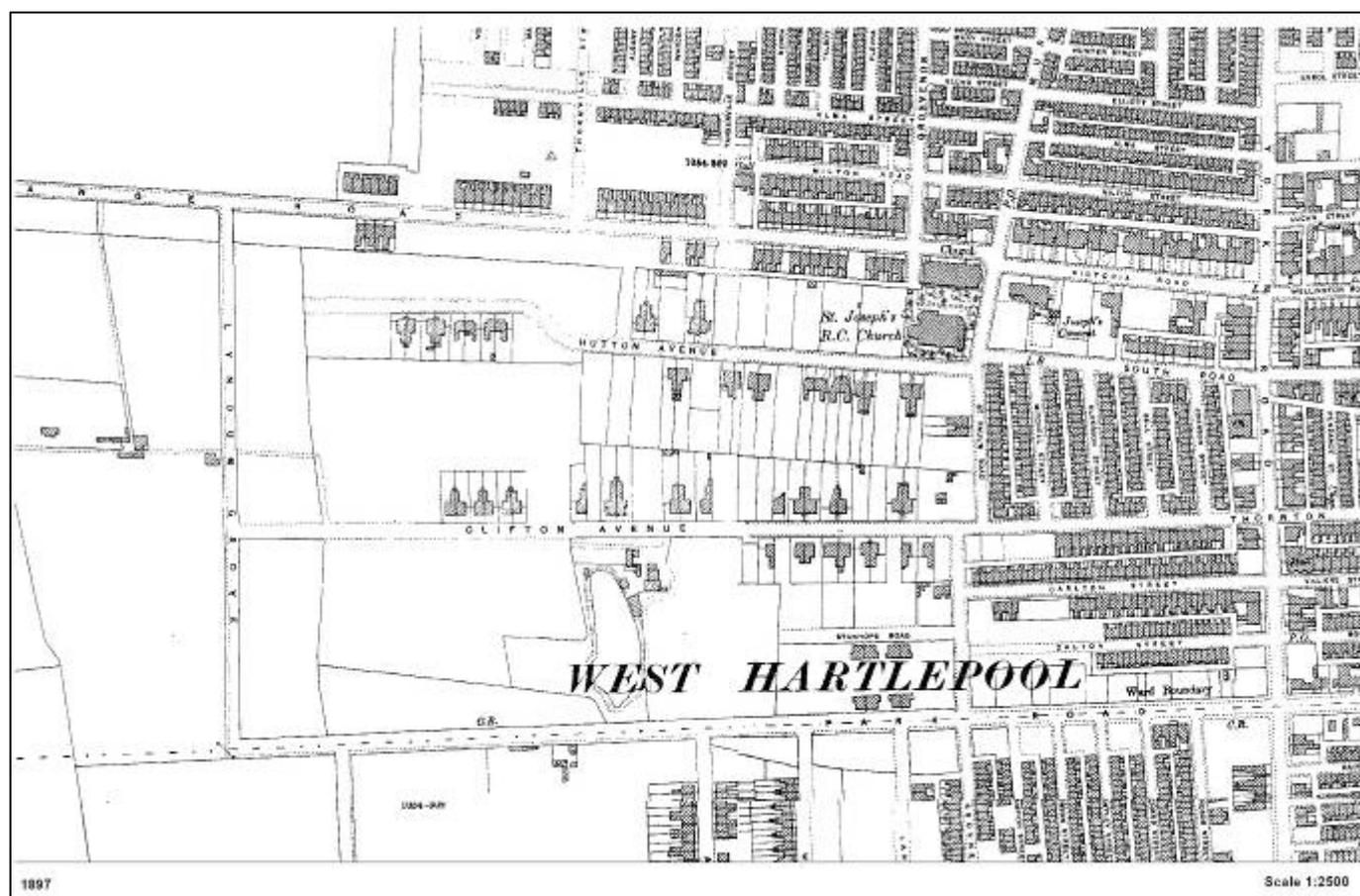


1st Ed OS Map, 1873 revision. The general area which would become the Grange Conservation Area is circled, containing dotted planned roads heading west.

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

By 1897, a great deal of development had taken place to the north and east, whilst within what would become the Grange Conservation Area, development spread more slowly. The roads which today form the area's boundary had been laid out and named. Hutton Avenue was probably named after William Hutton, an eminent geologist with links to Newcastle and Sunderland who lived in Malta for many years studying its geology and nature. Latterly, he settled in West Hartlepool, involving himself in the town's cultural life, making plans for the foundation of a museum, and giving lectures at the Athenaeum. Linden Grove was shown on the map but as Lyndum Grove; another planned name had been Ashton Grove. Stanhope Road (now Stanhope Avenue) was probably named after the village of the same name in Weardale.

Housing was clearly spreading west but the rows of terraces immediately outside the area, eg. Mitchell Street and Alderson Street, had started to give way to semi-detached houses with large gardens along Hutton Avenue and Clifton Avenue. The Grange Road Methodists had bought land for a church which opened in June 1887; this became the Sunday School when they opened a new church on the adjoining plot facing Grange Road in 1906 – both buildings survive. St Paul's Church (1885-6) and St Joseph's Church (1893-5) with its adjacent convent, had also appeared. Just east of Stanhope Road, an unlabelled brick and tile works indicated a large inactive quarry, with a small group of buildings to its north east side.



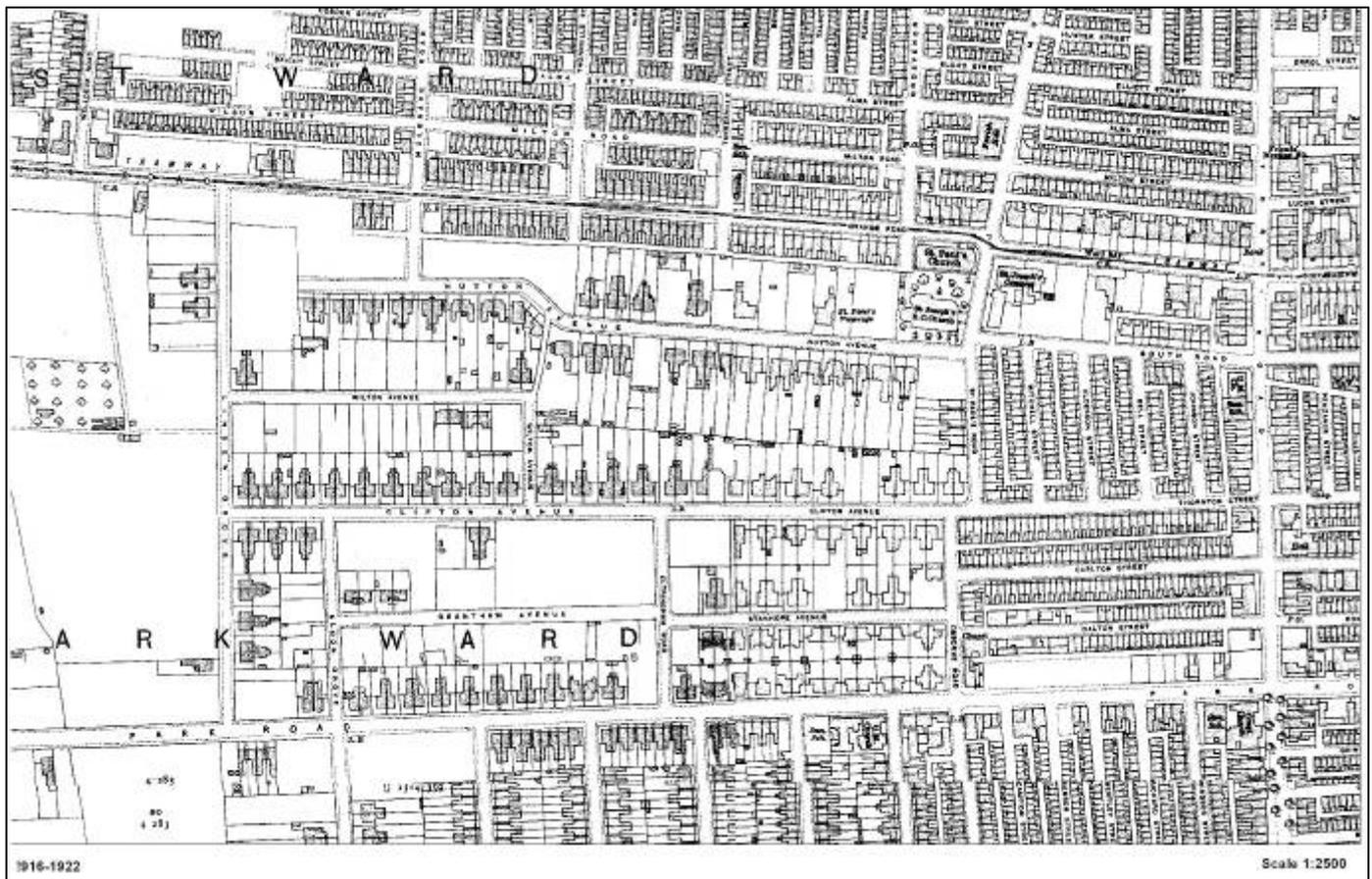
2nd Ed OS Map, 1897. The basic street layout is in place – Grange Rd, Hutton Ave, Clifton Ave, Park Rd, ‘Lyndum’ Gr – with housing spreading westwards.

### 3.1.4 **The 1901 Census of England**

The 1901 Census reveals that those living in the area were mostly upper middle class. Many worked in shipping, including several ship-owners, shipping clerks, maritime engineers and ship repairers, plus a few master mariners and sailors. Other occupations included solicitors, clerks, engineers (including the relatively new occupation of electrical engineer), accountants and architects, plus the more unusual: a piano and organ merchant, a shoe dealer and a carriage painter. Although several households noted many children (one had nine), the average seems to have had around five people: head, wife, two children and one servant.

### 3.1.5 **Third Edition OS Map, 1916-22**

During the late Victorian and Edwardian periods, the town flourished with considerable levels of development flowing from the still-growing 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. Hartlepool's United Football Club was founded 1908. The town suffered greatly during the War, being bombed in 1914, 1916 and 1918, targeted along with Teesside for the 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 were killed. West Hartlepool gave financial donations to the war effort amounting to more per head than anywhere in the UK.



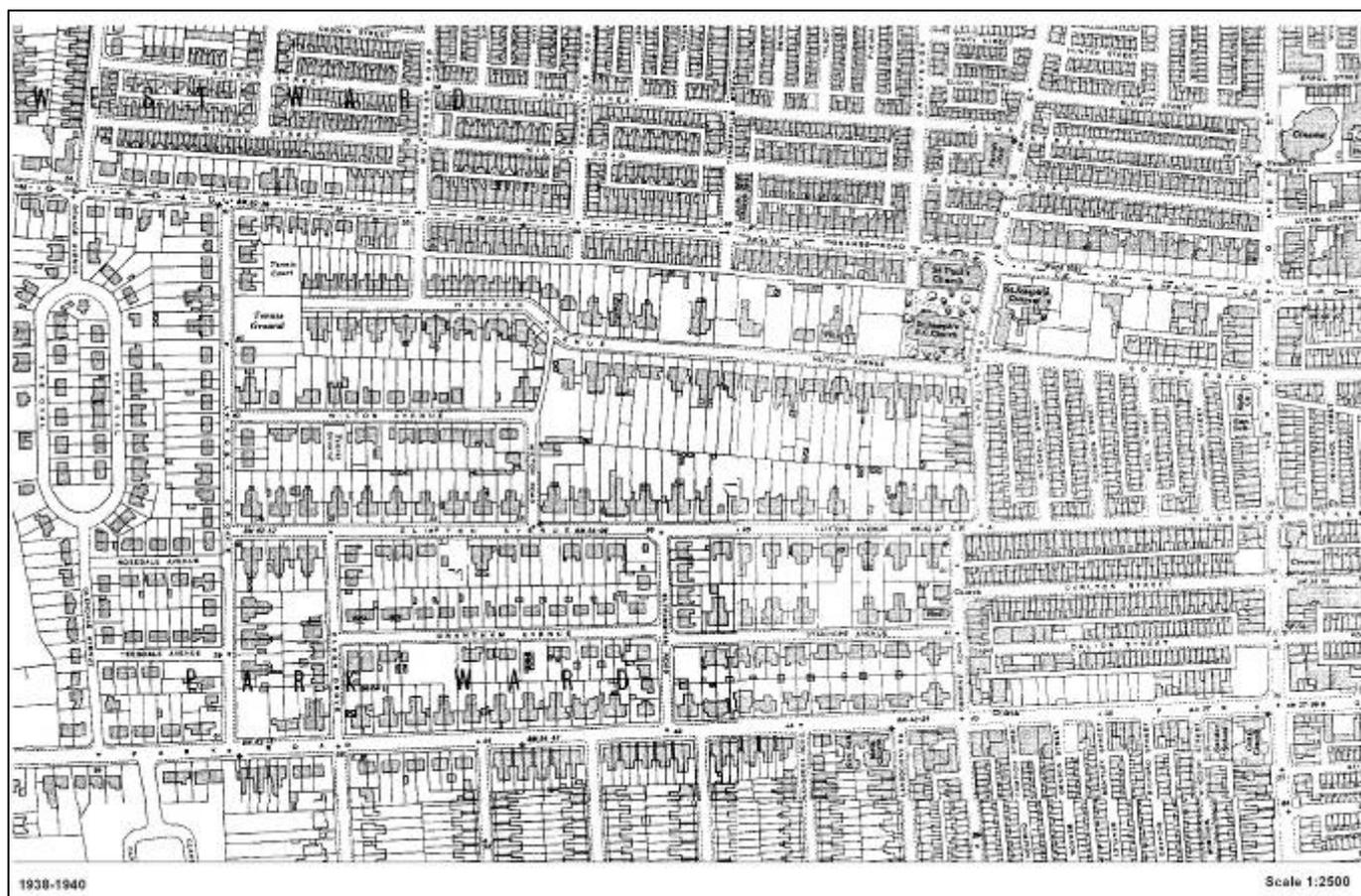
3rd Ed OS Map, 1916-22. Many streets of development in the area were by now in place but still with large tracts undeveloped.

The relentless westward march of development continued, filling in large pockets of land. A tramway was introduced in 1896 along Grange Road as far as Ward Jackson Park. Row upon row of tightly-packed terraced housing were added to streets which had already been laid out, whilst in the area concerned, semi-detached houses and detached houses continued to fill the plots, allowing for generously proportioned gardens. James Garry designed several of the villas in Hutton Avenue in the early 1900s.

No.6 Hutton Avenue was named on the map as St Paul's Vicarage. Wilton Avenue had made its first appearance (Wilton Road not yet differentiated) with the first houses being Nos.2-4 and 9-11. The cut up to Hutton Avenue was also in place. Lyndum Grove had become Linden Grove, the solitary farm building shown on the previous edition gone and pairs of semis appearing at either end of the street. The inactive quarry had also gone, replaced by Grantham Avenue, Eltringham Road and Eldon Grove cutting through the site, part-developed with semis.

### 3.1.6 **Fourth Edition OS Map, 1938-40**

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 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



4th Ed OS Map, 1938-40. The area was pretty much complete by now, with only a few pockets not yet containing buildings, some of these used as tennis courts.

starting to diversify into more profitable lines. Trams had been removed from the town in 1927 following the introduction of motor- and trolley-buses.

But within the area concerned, the economic effects of the time are not particularly evident – development had, by this time, left only a handful of empty plots around. These included at the west end of Hutton Avenue, one of the earliest parts to first be developed. Evidence of the area's comfortable suburban nature is also shown by the number of tennis grounds. Further west, more residential development in streets such as The Grove, The Crescent and The Oval had taken place. The character of the area, as it remains today, had by now been firmly established.

### 3.1.7 **1955 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, however, 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, 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 Grange area, and there was little discernible change compared with the 1939 map.

### 3.1.8 **Late Twentieth Century**

The scattered handful of empty plots or were quickly filled in the 1960s and 70s, and the tennis courts built over with residential development, notably in a small

cluster at the cul-de-sac west end of Hutton Avenue. Land from two or three of the original large plots which ran alongside Wilton Road was separated off and infilled with housing – Nos.2-8. The last few original plots to be built in the area seem to have been in the late 1980s on Wilton Avenue. Conservation area designation took place in 2004.

Robert Wood, noted local historian and author of *West Hartlepool, The Rise & Development of a Victorian New Town* (1967, West Hartlepool Corp) lived at No.9 Hutton Avenue in the late twentieth century. He amassed a large collection of local ephemera now part Hartlepool Museums Service's collections. Former local MP and inveterate cabinet member Peter Mandelson (now Baron Mandelson), a controversial character in British politics, lived at No.30 Hutton Avenue for much of his time in Hartlepool. Security modifications were made to the building and gardens after he became Northern Ireland Secretary in October 1999.

### 3.1.9 **Conclusions**

The development history of the area has been consistent, originally sparked by a dramatic upturn in the economic fortunes of wider Hartlepool, and apparently not much slowed by its various downturns along the way. A rectilinear road pattern was initiated early on, and development added steadily since the late nineteenth century until the late twentieth. The strongly suburban character of the area was well established by the Second World War and has remained largely the same with only a small amount of late twentieth century development. See Map 3.

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

4. *Researching, interpreting and celebrating the area's history helps increase local understanding of the area, and encourages enthusiasm and care for the historic environment.*
5. *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 with little known settlement of the area within the boundary until the mid nineteenth century. There are only two entries in the Sites & Monuments Record (held by Tees Archaeology) which have a bearing on the area concerned, both from the nineteenth century. One refers to the brick and tile works and the second to the rope walk that appeared only on the 1st Edition to the east of the area. See 8.2.



## 4 *Spatial Analysis*

### 4.1 *Development Pattern*

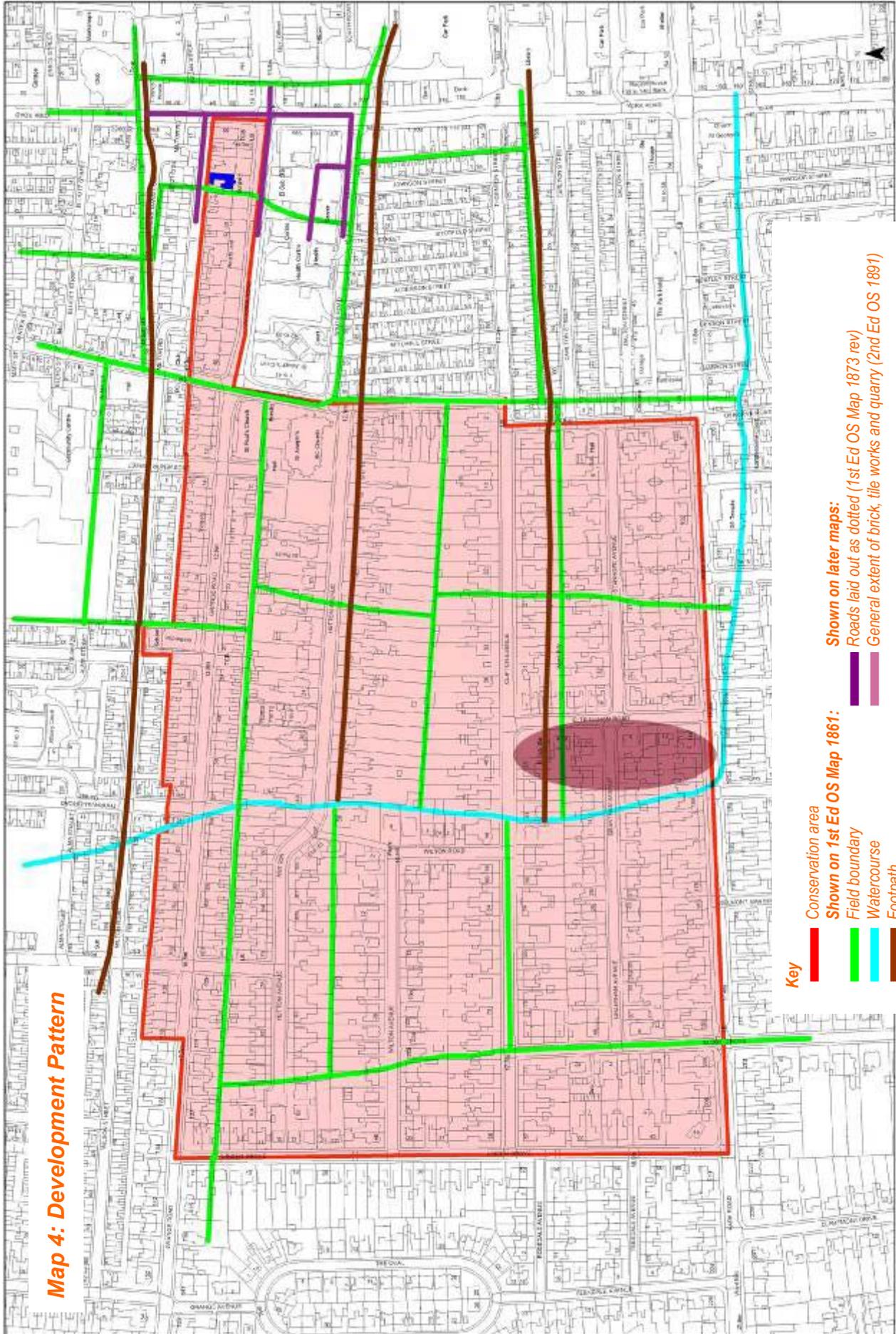
The development pattern is a relatively simple over-layering of rural origins with suburban housing from the second half of the nineteenth century, generally spreading westwards. A series of defined fields was gradually laid out with roads, and parcelled off as plots for housing.

West Hartlepool already had a well defined development pattern south of the docks based on a slightly skewed grid of streets with Church Street as its anchor. Stockton Street was a strong north-south axis running on the landward edge of this grid, and west of that was essentially open. Here, huge swathes of agricultural land had been enclosed as fields, probably bound by hedgerows trees and by a small watercourse running north-south through the area (now lost or culverted). Dotted amongst the fields were small farm settlements (eg. Middleton Grange, West Hartlepool Mills), the odd large house (eg. Sedgwick Hall) and pockets of industry (eg. a brick and tile works, a rope walk). All these features defined the development pattern as the town spread westwards over them. See page 15.

Stockton Street and the field boundaries are key. The 1873 revision of the first edition OS map shows an emerging grid of dotted lines depicting planned roads, all feeding off the planned north-south axis of York Road which is, in turn, echoing Stockton Street to the east. The distinct east-west axis of the field boundaries set the route of most of the new streets as they headed westwards.

By overlaying the current road pattern with the 1873 plan, the influence of field boundaries on the development pattern is revealed (see Maps 4 and 5). Grange Road seems to have followed an obvious consistent line of fields from Middleton Grange farm. Park Road to the south echoes this rigour, being the only route in the area not clearly influenced by fields, its straight line eradicating the sweeping field boundary and stream which preceded it. But between Grange Road and Park Road, fields or groups of fields defined the development blocks and the sequence in which they were developed. The earliest to be laid out were at the east end.

Each field was bisected by an east-west road, creating two rows of plots and causing plots to back onto each other along field boundaries. This is the pattern on



Map 4: Development Pattern

**Key**

- █ Conservation area
- █ Shown on 1st Ed OS Map 1861:
- █ Field boundary
- █ Watercourse
- █ Footpath
- █ Only surviving building in conservation area shown on 1st Edition OS map

**Shown on later maps:**

- █ Roads laid out as dotted (1st Ed OS Map 1873 rev)
- █ General extent of brick, tile works and quarry (2nd Ed OS 1891)

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most of Hutton Avenue, Clifton Avenue and Stanhope Avenue (Fields A-F in Map 5). It is also the pattern at the west end of Hutton Avenue after the kink in the road (Field G) – because the field here was much narrower, the road had to kink northwards for it still to bisect the plot into two rows. However, as time progressed, when fields to the south and at the later west end of the area were developed (Fields H and I), three or more rows of plots were fitted into the slightly larger fields, increasing the density and the return to the developer. The field boundaries also become less restrictive to development in the south and west as time goes on. So the fields that generated the higher density on Wilton Avenue and the west end of Hutton and Clifton Avenues were a similar size as those with the lower density at the east end of Hutton and Clifton Avenues, but they contain around 50% more housing.

Even so, development in all of Fields A-I contrasts greatly with the tight density of housing further north and east, typified by Field J which has five rows of housing in much the same space. Two of these form the spine of Grange Road in the conservation area, demonstrating Grange Road's much tighter feel.

The pre-existing brick and tile works seems to have hindered development of the south-west quarter of the conservation area until the start of the twentieth century. Indeed, essentially the only undeveloped plot of land in the area today is the site of the works' buildings (on the corner of Clifton Avenue and Eltringham Road).

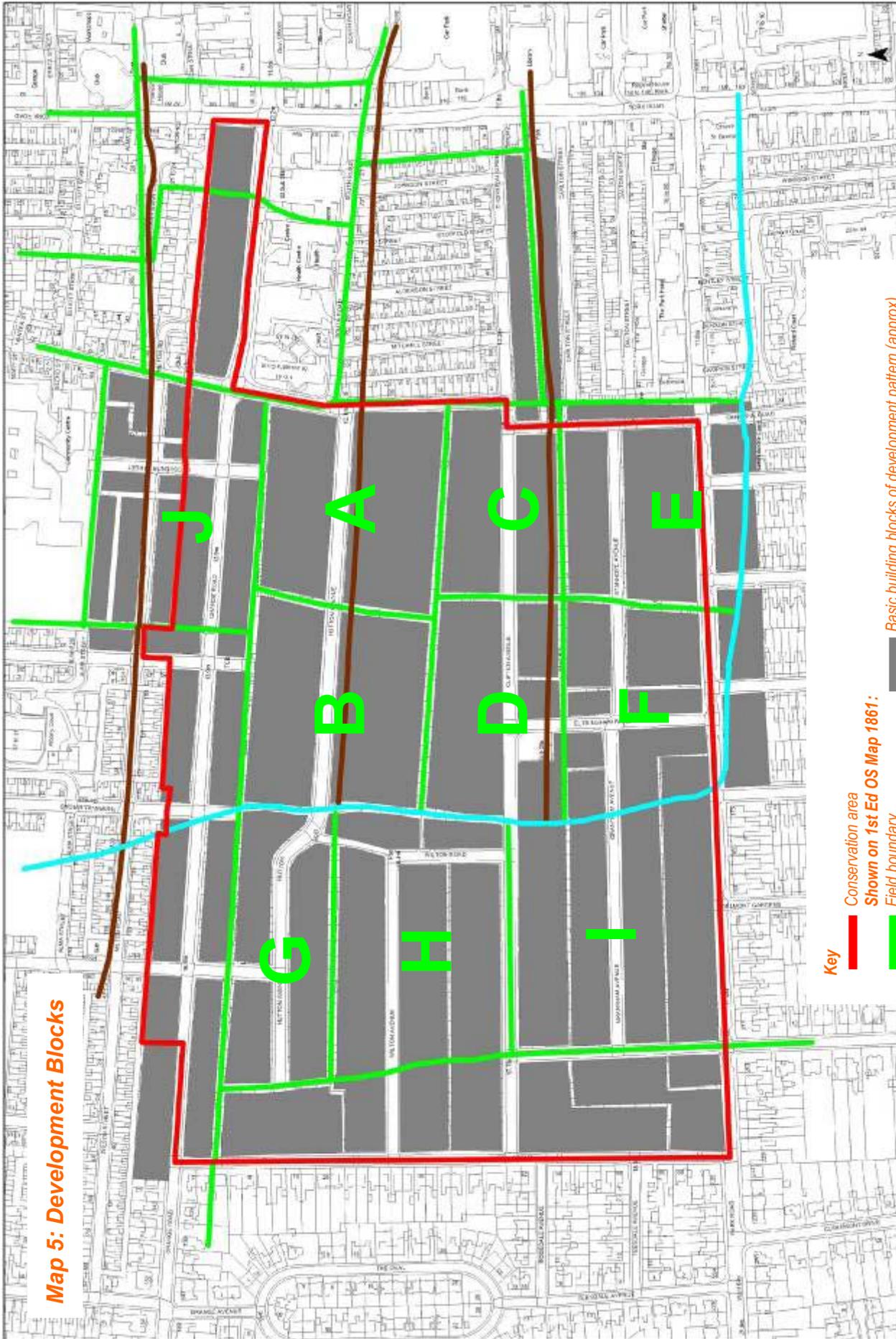
Further research may also demonstrate who had control over development across the area, through sale or ownership of fields or groups of fields.

Such logical, resolute suburban planning was common in the late Victorian and early Edwardian era. Tree lined streets were divided into generous plots to a low density, creating a sound canvas on which to add polite, well proportioned buildings to a scale suitable for the plot size and density. At the time, the open greenness of the scene would have contrasted strongly with the hard, regimented urban streets of West Hartlepool, and must have been a refreshing source of civic pride for the growing town. Over time, the streets' new planting became more mature and the architecture and landscape combined to create a rich period suburban scene.

Although a similar development pattern can be seen in some streets around the conservation area, many have been altered (eg. north of Milton Road, south of Victoria Road), whilst in others the layout is not as generous (eg. south of Park Road). Therefore, as well as being virtually intact with streets and plots mostly retaining their original proportions, the conservation area's development pattern is a great sample of some of the most generous nineteenth century suburban planning in the town.

#### **Issues – Development Pattern**

- 6. Field boundaries, the spine of nearby Stockton Street, a small north-south watercourse (now lost) and other features in the area have clearly influenced the development pattern seen on the ground today.*



Map 5: Development Blocks

- Key**
- Conservation area
  - Shown on 1st Ed OS Map 1861 :
  - Field boundary
  - Watercourse
  - Footpath
  - Basic building blocks of development pattern (approx)
  - A** Fields discussed in section 4.1: Development Pattern

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## 4.2 *Layout, Grain and Density*

Each block of development in Map 5 is subdivided into plots, the vast majority of which are long, narrow and perpendicular to the street. A few corner plots are more square, particularly in the western and southern part of the conservation area where plots also line north-south cross streets (Eltringham Road, Wilton Road, Eldon Grove). The size of the plots does vary, generally by age (wider plots are usually older). There are also a few anomalies such as the very large 'display' plot on the corner of Eldon Grove and Park Road, and wider plots along Hutton and Clifton Avenues. But, in general, it is the rhythm of repeated plot sizes along the streets which generates a distinctive regular grain to the area, even where the buildings on each plot differ. For the housing, there are two main types of layout:

- detached and semi-detached plots
- terraced plots

### 4.2.1 *Detached and Semi-Detached Plots*

Detached and semi-detached plots fill most of the conservation area. Each plot contains one building sited towards the front to a broadly common building line, leaving a modest front garden and a much larger back garden (plus a



side garden on corner plots). The resultant layout of large adjoining back gardens is key to generating the thick, green presence of domestic gardens across the conservation area. This is felt particularly strongly between Hutton Avenue and Clifton Avenue where two blocks of the longest back gardens adjoin, creating an open grain and allowing an almost wooded pocket of land to generate.

Because back gardens abut, only a few of the detached and semi-detached plots have rear access. So land to the side of each building usually accommodates a path or drive and, in many cases, a garage. In the earlier plots, garages are a later addition, plot width allowing them to fit. In some cases, however, this layout has led to pressure for increased vehicular access from the front, encouraging loss of front gardens and boundaries (see p64 below). The only place where detached and semi-detached plots do have rear access is on the north side of Hutton Avenue where they back onto Grange Road's back lane. Here, larger garages and

outbuildings have evolved as a result. Across the area, other modest outbuildings are common, often abutting each other at garden boundaries. Those at some of the earliest pairs of semis at the south east end of the area are of note as they are grouped into four at the junction of abutting gardens.

Some anomalies have altered this overall pattern. Even if Hutton Court broadly follows the building line to the front, it stretches deep into its plot, distorting the plot density and layout. A handful of modern buildings are set back from the building line, eg. Nos.16 and 63 Clifton Ave, No.12 Wilton Ave, Nos.12-14 Hutton Ave. In long oblique views, these register as gaps, harming the regular visual rhythm (although at least one of these seems to have been sited to avoid pre-existing trees). Nos.102 and 104 Hutton Avenue are set back to create a turning head. Nos.1-19 Linden Grove and Nos.113-127 Grange Road have much smaller plots, and so much smaller back gardens, as do several plots on the north-south cross streets (eg. No.12 Eltringham Road, No.1 Wilton Road).

In the earlier layouts, cross streets such as Osborne Road, Eltringham Road and Eldon Grove were not a key part of the plan. The 1922 3rd Ed OS map shows how, apart from the Pentecostal Church on Osborne Road, only side elevations faced north-south streets. It was not until the later, slightly higher density planning to the south-west that cross streets were purposefully planned, but as few of them were long enough to generate the linear unity of the east-west streets, they now present a more ad hoc, opportunistic layout (eg. Wilton Road, Eldon Grove). Osborne Road is a disparate collection of plot sides and fronts with little cohesion; compare this to the planning of No.45 Linden Grove's corner plot which lays its building out on display to both of the streets it faces.

Whilst being a gap in the development pattern, the space on the corner of Eltringham Road has amenity value in its own right with trees following the adjoining building line.



*Top: a broadly uniform building line despite incremental development. Above: uniformity in group development.*



*Above: Gaps between detached houses and pairs of semis give access to the rear and, below, often room for a car.*



Backland development – where part of an already developed plot is divided off for new development – can often dog large detached and semi-detached plots in low density conservation areas such as this. Luckily, this conservation area has generally avoided it, a situation which should be protected as it could harm the character of the area by dividing up original historic plots, increasing density, and depleting the buildings’ rich green setting. There are only a few examples, principally Wilton Road where 1970s Nos.2, 2a, 4, 6 and 8 have been added to the large plots of No.59 Hutton Avenue and Nos.52-56 Clifton Avenue. No.2 Osborne Road is also infill in No.1 Stanhope Avenue’s plot. Several other pockets of land developed much later notably increased density – Nos.15-19 Linden Grove and Nos.93, 95, 102 and 104 Hutton Avenue (all replacing mid-twentieth century tennis courts), and Nos.2a and recent development on Eldon Grove replacing garages.



*Backland development is rare in the area and should be avoided.*

4.2.2 **Terraced Plots**



The terraced plots are laid out to similar principles but to a much tighter density. Grange Road is principally terraced. Here, long parallel plots are still perpendicular to the street but are much narrower than the semi-detached and detached plots, and each building is pulled further forward to leave a much smaller front garden. This creates a tighter urban grain and narrower envelope along Grange Road. Due to the terraced pattern, back lanes are included which, in this context, is a more

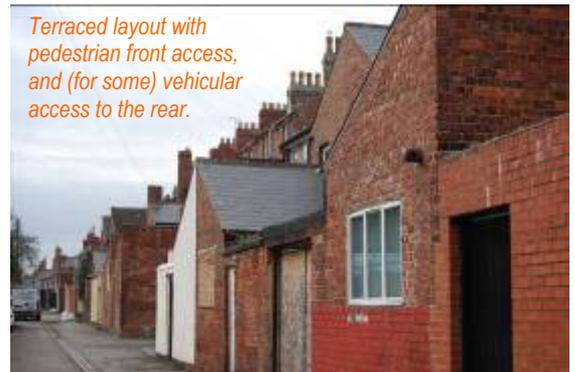
urban than suburban characteristic, setting the street apart from the rest of the conservation area. The back lane stops at the west end of the conservation area where semi-detached plots take over. As well as being narrower, the terraced plots are also shorter, so offshots, outhouses and garages can stretch right to the back of the plot, leaving only a rectangular rear yard on each plot.

Several side roads meet Grange Road at right angles along its route and many of the plots on the corners were developed much later than the terraces, especially on the north side. The reasons for this are unclear but it could have been to do with ownership, or perhaps forward planning for other uses – a church fills one plot and corner shops (common in nineteenth century terraced suburbia) may have been planned; shops survive just to the north on Thornville Road. The later development of these corner plots for housing is more notable from a built form point of view (see pages 38-39 below) because their layout tends to follow the building line set by pre-existing neighbours. But the flats at No.103 Grange Road (on the corner of Mulgrave Road) do not, intentionally stepping back to open up the corner rather than echoing the tight grid of the rest of the street.

This is typical of a 1960s approach, now widely discredited. Although Nos.9-11 Grange Road are from the same period, they



do follow the front building line even if their rear is at odds with the back lane. One of these corner plots, on the west side of Tankerville Street, remains undeveloped (see page 78) as does one mid-terrace plot between Nos.23 and 27 Grange Road where a modern brick boundary wall conceals a debris-filled yard. The reasons for this gap are also unclear (possibly connected to the very late development of Nos.12-14 Hutton Avenue directly to the south) but it interrupts the development pattern and would be better developed with an appropriate building.



*Terraced layout with pedestrian front access, and (for some) vehicular access to the rear.*



*Above: many corner plots were developed later. Below: one is left undeveloped, as is one mid-terrace plot (left).*

The other main terrace in the area is on St Paul's Road, and it shows interesting hybrid characteristics. A terrace was presumably chosen to echo those already laid out opposite (outside the conservation area), but as it was added to the Hutton / Clifton field pattern, there was no opportunity for a back lane, so there was a need to give rear access from the front. The resultant shared alleys built into the terrace are a rare feature in planned urban layouts, being more common in organic, incremental development patterns.

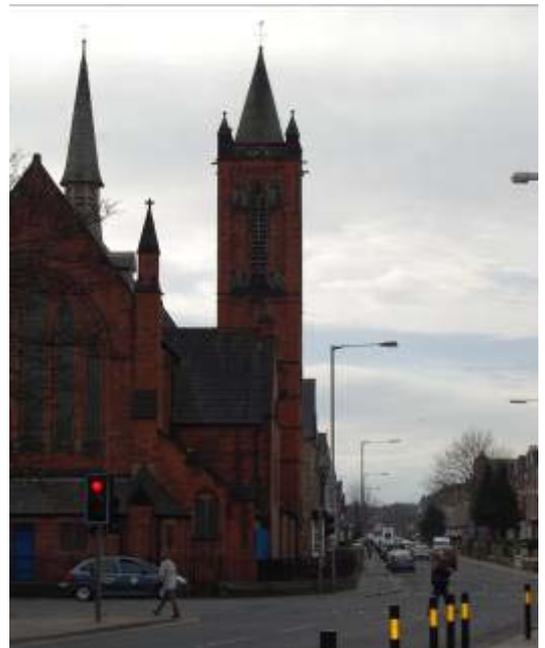


*Unusual rear access passage in terrace without back lane, St Paul's Road.*

When development of the north west end of Hutton Avenue came forward, the presence of Grange Road's back lane allowed for a terrace. In essence, the much tighter layout here is at odds with the rest of Hutton Avenue but the built form, discussed below, does at least have the appearance of pairs of conjoined semis. Interestingly, the only other terrace in the area is directly opposite – Nos.61, 61a, and 63 – a short terrace designed to deal with the kink in the road. This inventive piece of layout is planned so each has a yard onto the cut through to Wilton Road.

#### 4.2.3 Churches

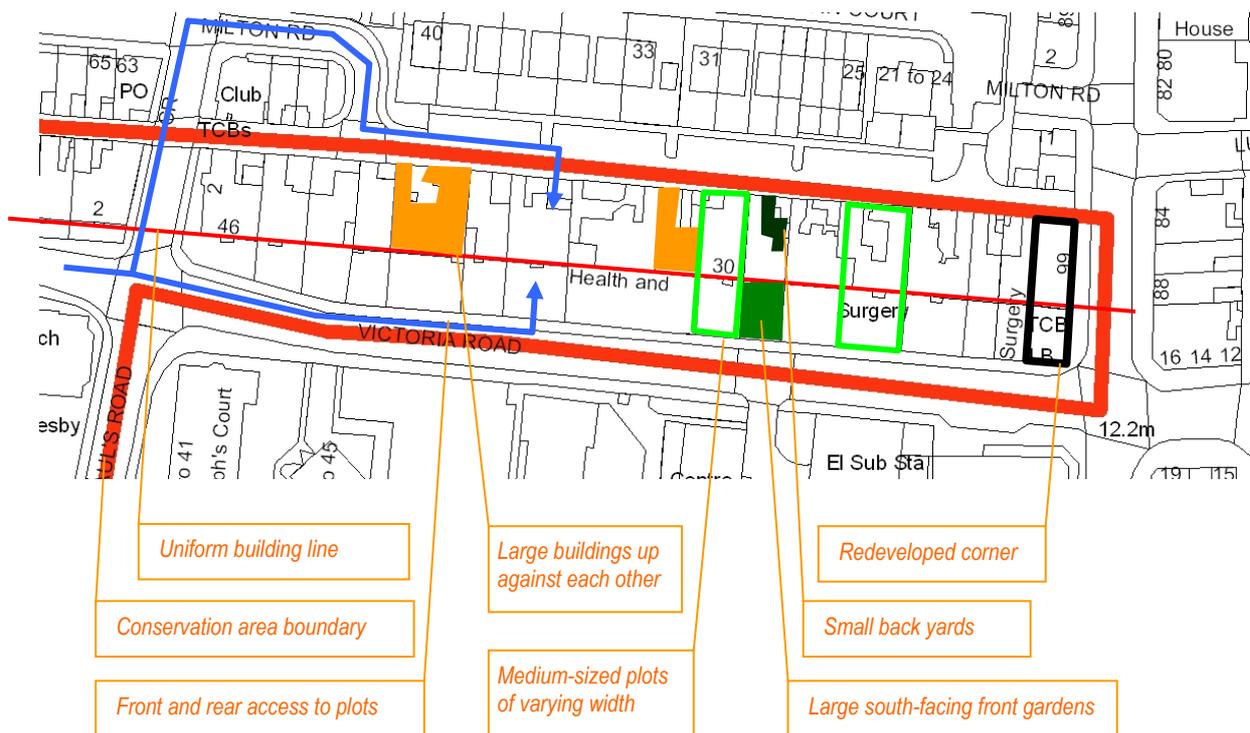
The handful of landmark buildings have a similar layout, just on a larger scale. St Paul's Church (listed Grade II) sits sharply at the corner of Grange Road and St Paul's Road, defining a tight urban corner which, due to the slight misalignment of Victoria Road and Grange Road, allows its tower to protrude into long oblique views west from the town centre. This would have been the perfect townscape marker for the new neighbourhood. Its plot and building line are both aligned east-west with the south side of Grange Road. The plot of neighbouring St Joseph's (listed Grade II) is much bigger – the size of several residential plots on Hutton Ave – but the church is neatly positioned parallel to St Paul's, lined up with



*St Paul's Church sits sharply on the corner of Grange Rd.*

the residential building line on Hutton Avenue. The hall and manse are fitted in perpendicularly but its car-park – the largest open space in the conservation area – appears gaping next to the development pattern to the west. Like St Paul's, the former Primitive Methodist church and adjoining school on Grange Road fills its plot on the corner of Tankerville Street, neatly following the building line. The Osborne Road Centre (former Pentecostal church) faces Osborne Road rather than Stanhope Avenue (the later adjacent hall taking that spot) and so is at odds with the prevailing layout of the time, adding to Osborne Road's mixed character.

4.2.4 **Victoria Road**



Even though it has linear plots perpendicular to the street, Victoria Road is quite different. Most of it is a string of detached and semi-detached buildings, on plots of varying width, which happen to be built up against each other, creating the effect of a terrace. The presence of a back lane allowed this, like at the much later north west end of Hutton Ave, but on Victoria Road the grain is very open with wide plots and buildings positioned at the back, keeping a consistent building line with Grange Road and creating deep south-facing front gardens. Rear offshots leave small yards. This generous layout creates a grand public face which allowed residents to show off their status – the 1897 2nd Ed OS shows a variety of garden layouts. The building line and basic layout survives despite detailed changes.



*Victoria Road is a string of separate buildings with deep front gardens.*

**Issues – Layout, Grain & Density**

7. It is important to protect plot shape and size and density levels as this protects grain, rhythm, spatial character and historic plot boundaries.
8. Semi-detached and detached layouts should not become terraces.
9. Backland development should be avoided.
10. Appropriate development on the plot on the north west corner of Grange Road and Tankerville Street, at No.25 Grange Road, and on St Joseph’s Church’s car-park, would all help the development pattern, but the open plot on the corner of Clifton Avenue and Eltringham Road has amenity value in its own right.

### 4.3 *Views within the Area*



The area's flat, linear development pattern creates long oblique views along the streets with buildings and greenery combining to create an attractive, established, period suburban scene. Many views are characterised by the unity of a regular rhythm of buildings, defined particularly by the repetition of bay windows and roof gables. On streets with less unity, similar views are had but they are more broken, with a range of architectural features combining to define the view. Front garden boundaries and the richness of garden greenery and trees all add considerably to linear views along streets. Where these features are depleted, the character of the street scene is notably harmed. Views along Grange Road are more funnelled with narrower front gardens and taller buildings creating a tighter, more urban visual envelope. The striking presence of the tower to St Paul's Church on the corner of St Paul's Road provides a powerful anchor in long views along Victoria Road, Grange Road and St Paul's Road. Views along Grange Road's back lanes also have a regular rhythm but are interrupted by the recently installed mesh 'alleygates'. Long views along Victoria Road are more ad hoc but still with a sense of suburban linearity. In long views, the horizon is clear and defined either by gables and chimneys, by trees or both.

*Views in the area are defined by the linear development pattern, creating long oblique views along the streets. These are characterised by repetition of architectural features such as gables, bay windows and garden walls.*



*Above: short views towards cross streets are less uniform, apart from at the kink in Hutton Avenue where a terrace is cleverly shaped to provide an end-stop to views. Below: St Paul's Church often registers in views over rooftops.*



Shorter views are had along the north-south cross streets with face-on portraits of smart housing which are only visible from an angle in other locations. Glimpses between buildings in the detached and semi-detached layouts are



*Glimpses between buildings to back gardens are important, to understanding the well-established maturity of the area, and are also innately attractive. First floor extensions risk blocking those views and creating de facto terraces.*

important as they define the open, low density spatial character of the area, bringing deep, rich greenness into view, adding to the established suburban feel, and preventing the visual linking of buildings which are designed to be separate. On some of the later, high density streets (eg. Wilton Avenue, Grantham Avenue) first floor extensions over garages have begun to turn some strings of semis into de facto terraces, blocking glimpses into the back gardens and obscuring views of the trees. This harms the character of these views.

See page 13 for a discussion of views of the conservation area from outside.

**Issues – Views Within The Area**

*11. Protecting views inside the area is important to protecting its appearance. In particular, glimpses between buildings into backland must be retained, and the contribution that garden boundaries, greenery and trees make to views should be protected and managed.*

**4.4 Sub-Areas**

The conservation area does not readily divide itself into sub-areas. Parts do have distinctive characteristics (eg. Victoria Road, Grange Road) but these are not sufficiently diverse to truly be sub-areas. Differences across the area are highlighted in the following discussion.

## 5 Contribution of Buildings

### 5.1 Land Use

The dominance of residential use defines the character of the conservation area, and there is a commercial focus on Victoria Road.

Nearly all of the residential use takes the form of single family dwellings. The majority comprises substantial semi-detached houses with a few converted to care homes or flats. Conversions of single family dwellings to flats could begin to harm character and appearance if this results in incremental changes to elevations, leaves 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.



*Private residential is predominant in the area.*

There are four purpose-built blocks of flats in the area, all from the 1960s/70s – Hutton Court, and three on Grange Road, Nos. 9, 11 and on the corner of Mulgrave Road. The area also has a few residential care homes, mainly on Hutton Avenue.

The commercial area is concentrated on Victoria Road with a number of services such as solicitors and dental practices within what were built as large houses. The impact of changes of use here has been profound over the years (mainly before conservation area designation) with the loss of front gardens and boundary walls to parking, loss of trees and isolation of remaining ones, radical change to ground floor frontages, and the introduction of commercial signage.

There is almost no public open space in the conservation area – only roads, pavements, and a small square on the corner of Clifton Avenue and Eltringham Road which enhances the area's leafy suburban feel.



*Institutional use can erode the character of historic houses.*

Radical changes in character as a result of a change in use, leaving a legacy of change and harm, must be prevented. Where the opportunity arises, efforts should be made to reverse some of the worst intrusions into the historic character of the Victoria Road area, but without compromising its economic viability.



Commercial use has radically changed the character buildings on Victoria Road originally built as large houses, including loss of some front gardens and walls to parking, major and minor changes to ground floor frontages, and introduction of commercial signage and other paraphernalia such as shutters.

### **Issues – Land Use**

12. *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.*
13. *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**

Because of the consistency of layout, grain and use, there is little distinct hierarchy of buildings within the majority of the conservation area. Most buildings have a similar presence on the street, creating a discreet, respectful, suburban balance, right from the earliest nineteenth century development up to the late twentieth century. The four church buildings in the area are the exception to this.

However, the form and detail of the residential architecture does emphasise some buildings over others in subtle ways, for example a number of terraced houses on Grange Road with attractive bargeboards on wall head dormers and lion head corbels below, and the three pairs of semi-detached houses on Wilton Avenue which sport large overhanging half-timbered gables. A number of modern houses from the 1960s onwards also have different characteristics which tend to make them subservient to the stock of historic ones.



*Most buildings have a similar bearing on the street, although some use detailed architecture to help them stand out.*



The church buildings are designed to stand out from their neighbours, with strikingly different architecture and more dominant forms. The former Pentecostal Church on Osborne Road (now the Osborne Road Centre) has unusual barge boards and an imaginative combination of rubbed, coarse and moulded bricks as decoration. St Paul’s Church and St Joseph’s Church, situated side by side on St Paul’s Road are powerfully dominant, anchoring the block, whilst the Primitive Methodist Church and adjoining former school on Grange Road also have landmark qualities in their immediate context.

**Issues – Hierarchy of Buildings**

*14. Residential buildings have a similar bearing in the street scene and only vary in emphasis over each other through detailed architecture.*

*The churches are designed to stand out from their neighbours.*



### 5.3 Architectural Qualities

#### 5.3.1 Form, Height and Scale

*The two-storey, two-bay house is the predominant built form in the area. Some have a third storey in the attic.*



The dominant built form in the area is the two storey house with a pitched roof. Many have a third, attic storey evident in the numerous and varied dormers and gables. This is particularly visible on Grange Road where, together with the narrower front gardens and terraced layout, it has a much tighter, taller feel. Most houses are 2 bay, making them taller than they are wide, but some, notably detached houses and those on Victoria Road, have 3 or even 4 bays making them wider than they are tall. Many of the older houses – the majority of buildings in the area – reveal significant flair in their basic



form, using wings, bays, set-backs, offshots, gables and, on occasion, towers to enliven their appearance. There are subtle variations in height and scale often relating to age, but with a general consistency.

The principal form is semi-detached, each house a mirror of its neighbour. Repetition is key to most of the semis, particularly in the streets to the west and south which were built later. Pairs of semis in the north and east tend to be more individualistic. Detached houses are also high in number, notably from the very earliest and very latest periods of development in the area. The detached house is also the main form on Victoria Road, each one different from the next, but abutting along the row.



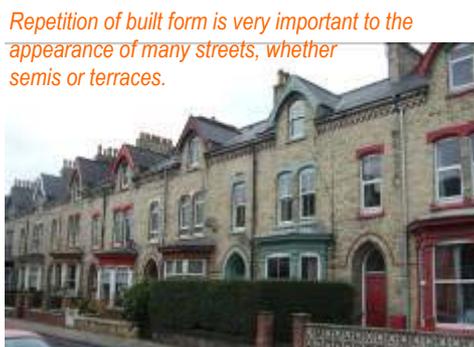
*Scale and height vary by age. Although there is general consistency, some modern houses stand out.*



Terraces dominate Grange Road and are also on St Paul's Road and the west of Hutton Avenue. In some, the same house form is repeated along the row but in others they are in mirrored pairs with front

*House shapes are broken up with bays, set-backs, offshots, gables and, sometimes, towers to enliven their appearance.*

doors side by side. Hutton Avenue's terrace is essentially a row of semis pushed together, the trick exposed at the east end (Nos.42-52) where it breaks down into pairs of semis, each pulled forward from the next to follow the kink in the road.



Despite this considerable detailed subtle variation in form, height and scale, there is a general consistency. This broad uniformity is a big part of the area's significance. The high quality of most of the architecture is shown in some particularly interesting built forms such as No.40 Hutton Avenue, with its unusual gable-end octagonal turret, No.28 Clifton Avenue and No.24 Hutton Avenue which both have corner towers, and No.46/48 Clifton Avenue with its distinctive porch.



*Sketch of corner turret by Year 8 Lynnfield Primary School pupil, revealing much of detail.*

*Repetition of built form is very important to the appearance of many streets, whether semis or terraces.*

*Below: a few pairs of semis are not in handed pairs, adopting instead more distinctive asymmetrical shapes*



*Below: there are several bungalow forms, many historic and designed to fit in with their neighbours. Some are more modern.*



*Below: there are a few detached houses, mainly from the early and later development periods. Victoria Road has several creating a row.*



Some modern houses have a similar scale to the older ones but most are generally smaller, particularly in height (eg. Nos. 14, 16 Stanhope Ave). Most take the form of plain rectangular boxes with pitched roofs (eg. No.63 Clifton Avenue, Nos.2-6 Wilton Road) and are more boxy in appearance. No.2a Eldon Grove is slightly more individualistic with three bay windows similar to some of the older houses. Buildings added to the once-vacant corner plots along Grange Road (see page 28 above) stand out because they tend to be considerably lower than their Victorian neighbours. This breaks down the uniformity of the street and introduces blocky, often horizontal forms which contrast with the street's more common verticality.

*Many modern houses are more plain and boxy, but some do have interesting built forms, even if they do not continue the street's established themes.*



Overall, form, height and scale are relatively uniform with each development generally responding to existing buildings nearby. The modern buildings have less distinctive forms and have an overall neutral effect due mainly to their low quantity.

*Modern flats at No.103 Grange Road are particularly intrusive in form, height and scale.*



**Issues – Form, Height and Scale**

- 15. New housing should respect the existing height, form and scale of buildings within the area, and should have their form enlivened with wings, bays, set-backs and offshots.
- 16. Extensions should respond to the form of the host building and should be subservient to it.

*Below: buildings added to corners on Grange Road are much smaller, lower and simpler than the older houses, harming unity created by the terraces.*



*Below: many modern houses are more plain and boxy, but some do have interesting built forms, even if they do not continue the street's established themes.*



### 5.3.2 **Periods and Styles**

Due to the area's incremental development history from the mid Victorian to the late twentieth century, its buildings use a range of different styles. The main architectural periods in the conservation area are:

- *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 good taste of the building owner with splendid, high-class architecture. Rich, traditional materials are used – brick, stone, timber, iron – with good quality, solid construction and plenty of flair. The three strongest revival styles were Gothic (verticality, asymmetry, pointed arches, gables, carving), Italianate (low roofs, bracketed eaves, some stucco) and Queen Anne (red brick, Dutch gables, terracotta, white joinery and doorcases). 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 slightly 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, 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, 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 picturesque, informal and rustic buildings with a great attention to detail, high quality materials and traditional skills. Art Deco 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 boxes in concrete and steel with large windows and little decoration). 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 shows a range of influences from all the above periods. Housing from the Victorian and Edwardian periods, now around 100 to 175 years old, is frequently amongst the most desirable in urban areas, with comfortable, well-built, well-presented dwellings in leafy surroundings. The majority of the housing in the conservation area is characteristic of these periods. Early to mid-twentieth century housing is also usually high quality and well-presented, the majority of which can be seen to the west of the conservation area, as incremental development spread westwards from the town centre.



#### **Issues – Architectural Style**

17. *New housing should adopt high quality, well-informed architectural design which responds to its setting.*
18. *The design of extensions should respond to the style and quality of the host building.*

#### 5.3.3 **Features, Detailing and Materials**

The harmony in the area's architecture, particularly that from the Victorian and Edwardian periods, relies on a handful of recurring architectural features and detailing, with slightly different treatment throughout influenced by the staged development of the area. The features are:

- walls
- doorways, including porches
- windows, including bay windows
- roofscape, including dormer windows and chimneys

High quality design and materials, and varied design within consistent architectural themes, are key. Buildings from several styles and periods blend very well together, using sometimes distinctive, sometimes subtle variation in treatment and detailing. The product is a lively, sophisticated and attractive period suburban scene. The detail and materials of these features is crucial to their contribution to the character and appearance of the conservation area and would be a material consideration in deciding planning applications required under the Article 4(2) Direction (see pages 80 and 84).

#### 5.3.4 **Walls**



Almost all the area's residential buildings are in brick, except for a handful including No.37 Grantham Avenue and No.6 Eldon Grove, both of which use sandstone with brick chimneys and brick below the bay windows. Brick is key to the character of the conservation area and, together with many original slate roofs, forms the basis of the warm, mature elegance of the buildings' visual appearance.

There is great variation in the bricks used, and many of the earlier examples will probably have been produced locally as the 1st Edition OS Map indicates both a brick and tile works and a brick yard close to the area. Facing (rubbing) bricks are red, smooth and crisp, with commons (coarser, more textured and mottled) usually used for the sides and rear. Some buildings, however, use both types to create attractive patterns which enliven principal elevations (particularly evident on Clifton Avenue). This is typical of the mid- to late-Victorian period. There are, broadly speaking, four main brick colours in the area:

- brighter red rubbing bricks used mainly as facing bricks on Victorian, Edwardian and some early to mid-twentieth century buildings,
- duller pink-brown and red-brown bricks, often used on less visible parts of these buildings, but also for presentation fronts (eg. No.124 Park Road, Osborne Road Centre, Nos.58-96 Clifton Avenue),
- smooth, yellow-buff brick (known locally as Pease brick) used mainly in Victorian houses along Grange Road and Victoria Road,
- dark red-brown, coarse bricks used on early to mid-twentieth century buildings (eg. No.33 Grantham Avenue, No.45 Linden Grove)





*Attractive brickwork is commonplace, eg. facing bricks to the front with commons to the side; facing bricks used to decorate openings and at the corners; and polychromatic brickwork*

There is a lot of variety however, which illustrates the area's phased development, plus many examples of polychromatic (multi-coloured) brickwork. Examples include No.132 Park Road and No.25a Wilton Avenue, a modern example. There are also a number of houses which use 'specials', decorative moulded or shaped brickwork or terracotta, in the form of floral or foliated patterns, such as on Clifton Avenue or shaped to form gothic style arches, of which there are numerous examples in the area. Bricks were used extensively for architectural detailing in the late Victorian, Edwardian and early to mid-twentieth century buildings, to highlight doors, gables, windows, eaves and chimneys. Some houses feature emphasised brick quoins, eg. many of the Victorian and Edwardian houses on Clifton Avenue. An early to mid-twentieth century example is No.204 Park Road which also has an unusual brick porch. A highly distinctive example of decorative brickwork is at No.20 Victoria Road with yellow and black bricks highlighting first floor windows and ornamental moulded course above, just below the yellow brick string under the eaves.

*Terracotta and brick 'specials' are used to enliven bay windows and eaves.*



Late twentieth century brick is generally much plainer, creating less characterful elevations. The brightness of the red bricks used for Nos.2-2a Wilton Road does not tone well with neighbouring houses.



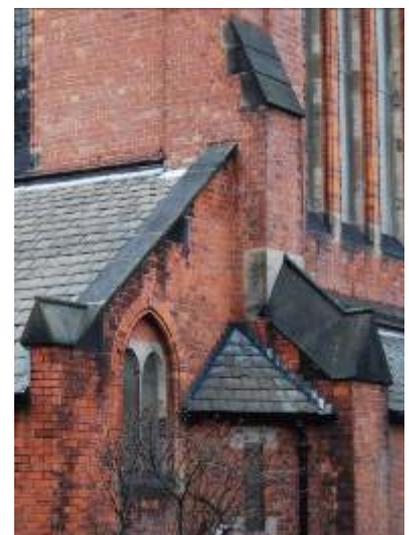
*Pease brick on Grange Road and Victoria Road.*



Bricks are predominantly laid in simple stretcher bond on front elevations, with English garden wall bond used mainly on side and rear elevations, with either 3 or 5 rows of stretchers to 1 of headers. Examples of Flemish bond (alternate headers and stretchers in every course, with headers placed centrally between the stretcher immediately above and below) are a rare stylish flourish, seemingly only found at St



*Natural sandstone is also used for architectural details in the area, particularly on the churches. Only one or two houses are built from stone.*



Joseph's Church and Nos. 26-28 Victoria Road. Pointing – the way that mortar (traditionally lime-based) is finished off – is generally flush or slightly recessed. The roughness of older bricks tends to make pointing more visually prominent, whilst the crisp lines of the rubbing brickwork is meant to make pointing less noticeable.

Even though only two buildings are in sandstone, a number of houses do use sandstone quoins for polychromatic effect, eg. No.27 Stanhope Avenue and No.56 Clifton Avenue. Sandstone is occasionally used for other architectural details such as watertabling, window dressings, string courses, eaves, door surrounds, steps, gargoyles (St Josephs) and to inscribe the house name on the garden wall. Moulded details at Nos.13, 22 and 24 Hutton Avenue are particularly impressive. However, much of the stonework in the area is painted, flattening its appearance and covering up the rich patina of time which enlivens mature natural sandstone.



*Roughcast is used on the upper parts of many early to mid twentieth century buildings. Some have smooth render with half-timbering.*



The third main wall material – a covering – is roughcast render, used on the majority of the early to mid-twentieth century buildings, many of which are built in the cottage revival style. Roughcast is used either on the entire building or on the first floor only, above a red brick ground floor. Rendered panels are also used with false half-timbering on several buildings. Some render



*Render (top left, top middle) and stone cladding (bottom left) damage appearance and can harm the fabric beneath, too, in the long run. Masonry paint (top right, bottom right) destroys the harmony of terraces or semis. Poor choice of brickwork and detailing (bottom middle) makes additions stand out unnecessarily.*

has been painted, usually in a range of appropriate off-whites traditional for the buildings' age. The best of such renders would be lime-based, allowing the masonry below to breathe.

Render added as a later overcoat should be avoided as it masks the original finish and flattens the building's appearance, such as on the street elevation of the former Pentecostal Church, now the Osborne Road Centre, where decorative brickwork is masked. Another masonry covering, tile hanging, is also used on a number of bay windows in the area to great decorative effect.

### 5.3.5 Doorways



Great attention is paid to the detailing of doors and door surrounds, consolidating the consistent quality of architecture in the area, and making a statement of status. Most Victorian and Edwardian doorways are emphasised with either porches or hoods, particularly in evidence on Park Road, Hutton Avenue, Clifton Avenue and Grange Road. Some have moulded timber hoods with slate roofs, a fine example being No.65 Hutton Avenue, while many others have high quality timber porches with flat or sloping lead-roll roofs and heavy panelled doors (eg. No.73 Hutton Avenue). Columns are mostly Classical with examples of Corinthian, Doric, Ionic and other capitals seen across the area. Elaborate examples include at Nos.160-162 Park Road, and some on Park Road which are in sandstone, now painted.



*Doors are emphasised in a variety of distinctive and high quality ways. Some have decorative surrounds and cases in brick or stone, others have slate or tile covered hoods on timber brackets. Decorative overlights with painted and leaded glass are common, as are stone steps as well as a few decorative paths.*



Other distinctive doorways include the conservatories at Nos.40-46 Grantham Avenue, verandas porches at Nos.46-48 Clifton Avenue, and the elegant iron porch with a moulded timber hood at 41 Hutton Avenue. Even where there is no porch, doorways are usually still emphasised or decorated, such as the well-detailed brick Gothic arches at Nos.48-54 Grange Road.



*One or two front doors have decorative timber porches. Below: ironwork hood support bracket.*

The early to mid-twentieth century buildings mostly have either simple hoods with flat lead-roll roofs or small brick-built porches. A few have light, timber-framed glazed porches. A number have had modern, brick and tile porches added.

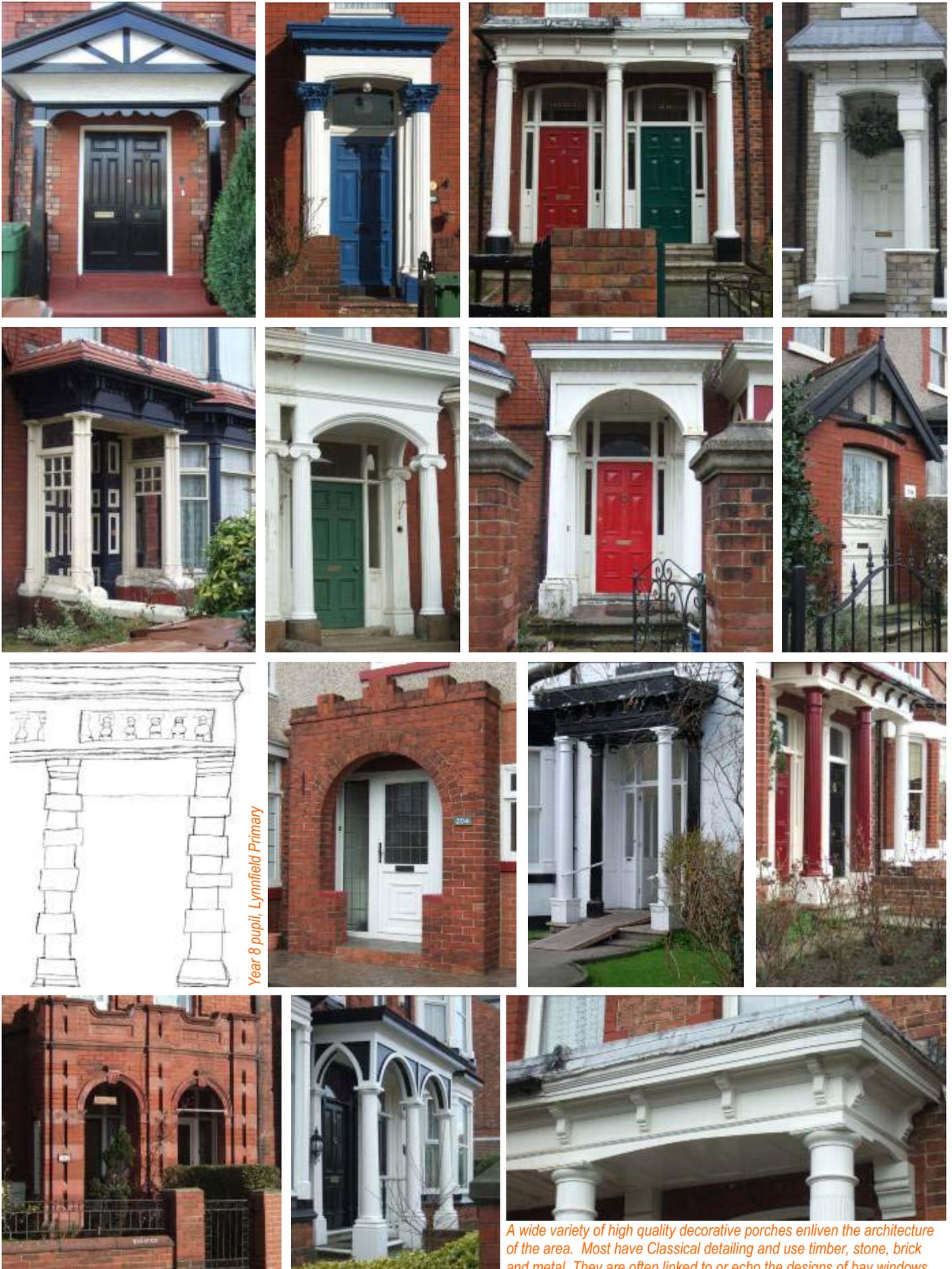


The majority of doorways incorporate an overlight (a traditional feature in place of glazing in the door). Some are square, some semi-circular or arched, many with glazing bar patterns, often with a large, central pane and two smaller panes either side. Doors on buildings dating from after the Edwardian period tend to incorporate glazing. Many doorways have painted or leaded glass, an attractive feature which adds much to the quality of the area. Many of the early to mid-twentieth century examples have sidelights in addition to overlights, often with stained or painted glass. Most doorways have one or two steps up to the door.



*The negative impact of replacement doors in PVCu should be avoided as the area's architecture greatly relies on authentic and accurate use of joinery. PVCu doors have the wrong proportions, glazing and colours, and do not take on the patina of time like timber.*





A large quantity of original timber front doors survive. These are integral to the historic presence of doorways, particularly heavy unglazed panelled doors in dark, rich colours. Much original door furniture also survives including knobs, knockers and letter boxes, adding to the historical character of the area. Similar issues relating to the replacement of windows also apply to doors, as discussed on pages 54-56 below.



*The area has many timber garage doors. Modern metal doors are out of place. One brick garage has ornate concrete mouldings in need of repair.*

There is a significant number of garage doors in the area, many of which are modern, but some early side-hung timber doors remain (eg. Nos.12-14 Grantham Avenue). This highlights that the area was developed for a community who could afford to be part of the earliest days of motoring (indeed one of the few early twentieth century photographs of the area in local archives is of a gentleman outside No.48 Clifton Avenue proudly displaying his new car).

Doorways in the commercial part of the conservation area, on Victoria Road, are a mixture of impressive original entrances mixed with others which are heavily altered. Such changes are detrimental to the character of an area where high quality traditional doorways are key to its historic appearance.

### 5.3.6 **Windows**



Like doorways, windows are key features in the architecture of the area used to enliven elevations. Most window openings are vertical; where they are more square or horizontal openings (notably in the later semis in the west of the area), the windows themselves are divided by mullions to create verticality. The strong verticality of windows is a key part of most of the architectural styles in the area. On Victoria Road, it balances out the width of the double-fronted buildings' forms.



*Vertical window openings with traditional timber sliding sash windows are key to the area's character. Leaded and painted glass is common. Window joinery is usually off-white and coloured to marry with doorways and other features.*



Individual window openings tend to have stone cills with brick or stone lintels, some arched, some flat. Most of the brick lintels are arched and some examples have additional flourishes such as the keystones at Nos.34-36 Grange Road and the decorative roundels on St Paul's Road and the east end of Clifton Avenue. Windows in principal rooms are often larger and more decorative, and there are some particularly fine examples of full-height stairwell window openings at the east end of Hutton Avenue.

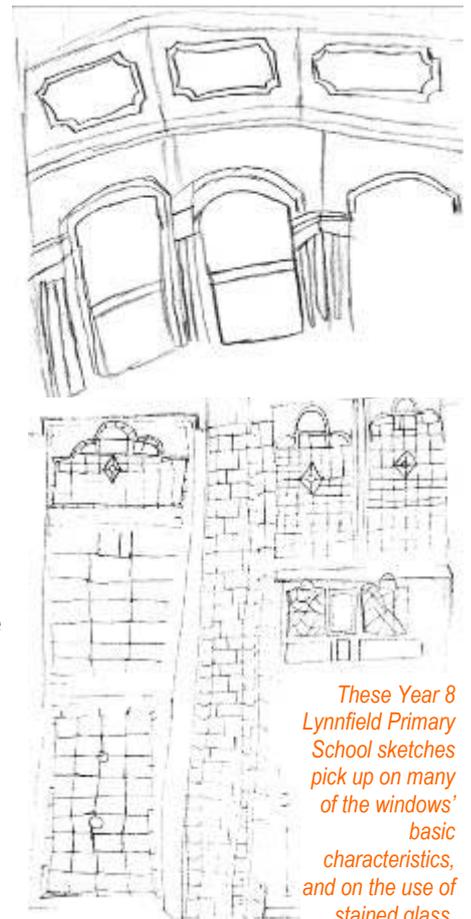


Tall decorative stairwell windows are common

Bay windows are a prominent feature within the area, enlivening elevations and highlighting windows as features. They are square, canted or bowed and their detailing is strongly emphasised. Many are two storey in moulded timber, brick or stone. Many Victorian and Edwardian bays have flat-topped or pitched leaded or tiled roofs, most early to mid-twentieth century examples, often bowed in design, have hanging tiles dividing upper

bays from ground floor bays. Fine examples are numerous, such as Nos.200-202 Park Road, with fine sandstone detailing and bays that drop from a hipped pitched roof; the many brick bays on Linden Grove and Clifton Avenue featuring painted stone lintels and cills with moulded decorative terracotta above and below; the solid, robust brick bays at Nos.13-15 Stanhope Avenue; and the impressive Classical moulded square bay at No.36 Clifton Avenue, topped by original railings.

Many original or early replacement timber windows survive, but there are also many intrusive late twentieth century replacements. Historic timber windows are vital to the area's detailed character and appearance as the architecture relies greatly on expertly designed and crafted joinery features, either as part of an accurate architectural style or simply as a display of the attention to detail and quality which typifies the architectural history of the area. Most are set back from the face of the building in a reveal, giving a vitality to the elevations. Traditional Victorian windows are double-hung vertical sliding timber sashes, and this type of window dominates the area. Glazing bar subdivisions are not common (by the mid-nineteenth century, larger single panes of glass could be produced) and 'horns', used to add strength, are



These Year 8 Lynnfield Primary School sketches pick up on many of the windows' basic characteristics, and on the use of stained glass.



High quality timber windows are key to authentic character



much in evidence. Indeed, the high number of ground floor bay windows that have fixed central windows comprising one large pane of glass may stem from developers wishing to impress potential buyers with the latest fashion.



*Bay windows are a prominent feature in the area, including 1 and 2 storey, canted, square and bowed. Many are very decorative.*



Later on in the nineteenth century subdivided glass was often used decoratively in the upper sash, which was often smaller than that below, eg. No.23 Hutton Avenue. Early to mid-twentieth century windows often follow the same pattern but take the form of casements instead of



*Repetition of bay windows along the streets is a large part of the area's visual harmony.*

sliding sashes. Many use leaded, textured, stained or painted glass to good effect, often with an Art Nouveau or Art Deco influence. There are also a few windows that are fully glazed with stained glass (a particularly interesting example being the pair of round windows at No.52 Clifton Avenue). Other unusual examples are at No.21 Wilton Avenue (a fixed light with an atypical glazing bar arrangement and Art Deco style stained glass), and the long rectangular stairwell windows on the gable ends at Nos.21-23 Hutton Avenue. There is a fine example of a leaded bay window at No.38 Hutton Avenue and the window at No.23 Hutton Avenue is particularly outstanding. No.48 Clifton Avenue stands out for its highly attractive timber-framed, pitched roof conservatory, which incorporates a wall head dormer topped off with a timber finial and a few panes of stained glass.

Victorian window frames were usually painted off-white and later ones nearly always white, but some early to mid-twentieth century windows traditionally have the timber sub-frame painted to match the front door, with only the window frame itself painted white (eg. No.2 Wilton Avenue and Nos.77-83 Hutton Avenue).

*PVCu windows can radically alter the appearance of housing like that at Grange which relies greatly on authentic joinery details for its architectural character.*





The character of the area is being eroded, however, by the number of inappropriate PVCu windows that have taken the place of original frames. As a result the remaining historic windows are becoming more important to the area's detailed character and appearance. English Heritage published *Heritage At Risk: Conservation Areas* in June 2009, which sees unsympathetic replacement doors and windows as the number one threat facing 83% of England's conservation areas (see page 8). Losing original or traditional windows and replacing them with either modern timber casements or PVCu casements is a key problem for the area. It significantly harms uniformity and can have a fundamental change on appearance as the 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 inaccurate designs jars against a well-aged building in natural traditional materials. The success of PVCu windows which attempt to

*Examples of replacement windows in timber and PVCu, and altered window opening arrangements, all of which harm architectural character to some degree and which, over time, erode the special interest of the area.*



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 rarely 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.



*Above: altering one of a pair harms the unity and rhythm designed into the architecture of semis and terraces. Below: radical alterations to appearance can result from changing windows in historic buildings.*



*Above: altered openings on a visible side elevation, perhaps involving removal of an original two-storey bay window. Left: clumsy PVCu detailing.*



The Council has recently adopted a new policy on replacement windows which uses various matters including design, dimensions, detailing and opening arrangement to help assess the impact which replacement windows will have on the character and special interest of the building or area in question. The policy that will apply within the Grange Conservation Area is that relating to unlisted buildings in conservation areas covered by an Article 4 Direction.

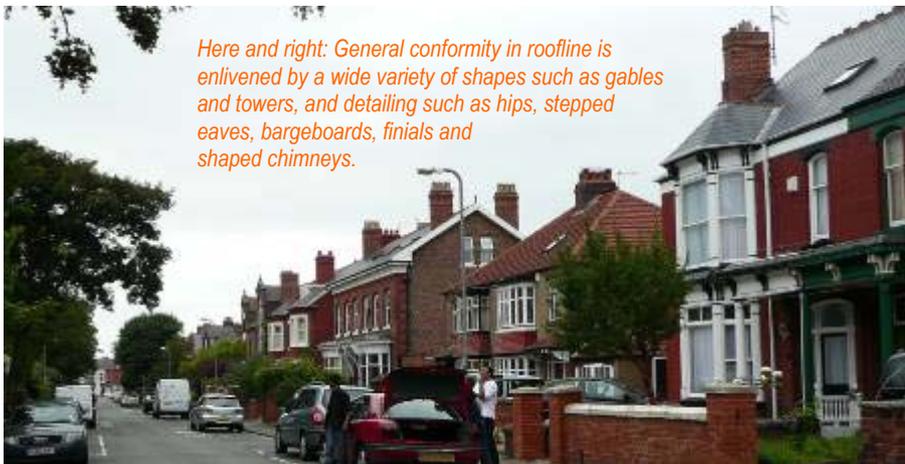
5.3.7 **Roofscape**



Most roofs in the conservation area are unaltered and are important historic features. Most are very visible in the streetscape or in views between houses, some are partly obscured by trees.

Traditional dual pitch roofs are used throughout the area and in all building periods. Victorian roofs tend not to be hipped, and the general uniformity of rooflines, particularly along Clifton Avenue

and Grange Road is a distinctive feature of the area. Some early to mid-twentieth century roofs do have hips, noticeably on Grantham Avenue, Clifton Avenue and Linden Grove. Like the form of the buildings, many roofs are also shaped and animated to enliven the scene, using gables, dormer windows, hips, towers and other features to bring them to life. Large gables are common and generate important rhythms along the street in many places. Turrets with 'witch's hat' roofs add particular interest to No.28 Clifton Avenue and No.24 Hutton Avenue.



*Here and right: General conformity in roofline is enlivened by a wide variety of shapes such as gables and towers, and detailing such as hips, stepped eaves, bargeboards, finials and shaped chimneys.*



*Repetition of shaped roofs is important to the unity and rhythm of many streets, particularly the early- to mid-twentieth century ones predominantly in the south and west of the area.*

Two traditional roof coverings predominate. Welsh slate is used on most of the Victorian and Edwardian buildings. Original Welsh slate is rough-looking with slightly uneven edges and subtle variations in shade and tone – often with hints of purple – which helps to define the richness and texture of the area’s character. The majority of the early to mid-twentieth century roofs are in shaped or plain clay tiles in shades of red and brown. These also have subtle, natural variations in tone and texture and usually thicker and smaller than slate, creating visually textured, vibrant roofscapes seen to good effect along Hutton Avenue and Eltringham Road where they have weathered to give a rich, deep red patina. The balance between Welsh slate and red clay tiles is one of the distinctive features of the area. As well as red, there are also one or two subtle shades of blue or green clay tiles.

Concrete tiles on late twentieth century buildings tend not to blend with the area but



*Top: Welsh slate. Above: Varying shades of shaped clay tile.*



*Welsh slate has subtle variations in shade and tone giving a richness to the roofscape. In contrast, manmade slate is smooth, shiny and monotone, harming that character. Concrete roof tiles also have a visually dulling effect and are not suited to mature historic buildings.*



there are exceptions where some modern shaped red tiles fit in well, such as No.2a Eldon Grove and Liebestraum, Wilton Ave. Replacement slates on a number of buildings are not natural and have a sheen that does not match the weathered patina of the traditional Welsh or other natural slate roof coverings in the area.

Ridges are mostly either grey clay or terracotta on the slate roofs, and terracotta on tiled roofs, with a number of examples of terracotta finials (eg. No.1 Stanhope Avenue, No.2 Wilton Avenue). Some are decoratively crested or punched.



*Ridges tend to be plain with a one or two crested or punched features.*

One or two ridges are lead. Valleys are predominantly lead-lined.

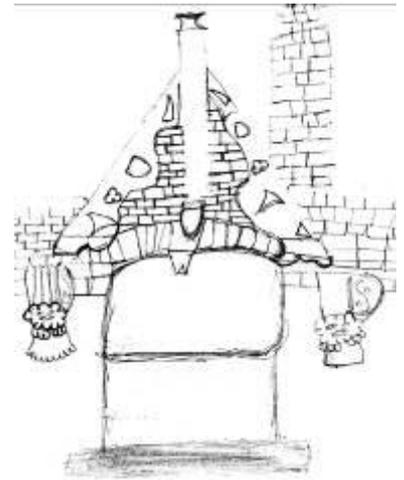
Overhanging eaves are important to the appearance of most roofs, animating them and improving their visual proportions. Like many features in the area, they are treated in a variety of ways such as timber brackets, fine moulded terracotta cornices, or, on one or two buildings, moulded stone cornices (eg. Nos.13 and 24 Hutton Avenue). Verges are mostly

*Eaves overhang the most on the oldest buildings (top left). Decorative eaves in brick and terracotta are common to the area (left and below). Eaves on mid-to late-twentieth century buildings (bottom left) also overhang, using plain timber and brackets.*



finished with timber bargeboards, many quite plain, some shaped quite elaborately. In the early to mid-twentieth century houses, plainer bargeboards are combined with half timbering in the gables. A few verges are finished with stone watertabling. Some are left with no adornment.

Creating attic space with daylight was part of the design of many houses in the area – houses with ‘clean’ roofscapes are in the minority. Some take the form of gables, shown to impressive, half-timbered effect at Nos.9-11 Wilton Avenue, but it is dormers which are the most common form of attic



*Year 8 Lynnfield Primary School pupil's sketch of a dormer on Grange Road*

daylighting in older buildings in the area. These are mainly gable or wall head types with parts of Grange Road having some particularly fine wall head dormers with attractive shaped bargeboards and lion head corbels; some are very narrow with soaring proportions adding to the strong verticality seen along that street. Traditional Victorian dormers (vertically proportioned timber features with pitched slate roofs, shaped bargeboards and glazed cheeks) can be seen along Hutton Avenue and Grange Road, some particularly fine and well detailed. No.46 Linden Grove has an unusual dormer built around the chimney stack. A similar arrangement is seen at No.2 Wilton Avenue. Nos.35-37 Hutton Avenue boast large, impressive wall head dormers with classical pediments, stone watertabling and finials, terracotta and stone details, natural slated pitch roofs and cheeks. There are also examples of original flat roofed dormers, common in Arts & Crafts style housing, eg. Nos.160-162 Park Road and Nos.19-21 Hutton Avenue. More modern dormers with boxy, horizontal proportions are very intrusive to the architectural character of the area as they do not have the lightness or finesse of traditional vertically proportioned dormers.



*Dormers in disrepair, and plastic replacements, harm the area's character.*



*Boxy, horizontal modern dormers harm the architectural character of the area.*

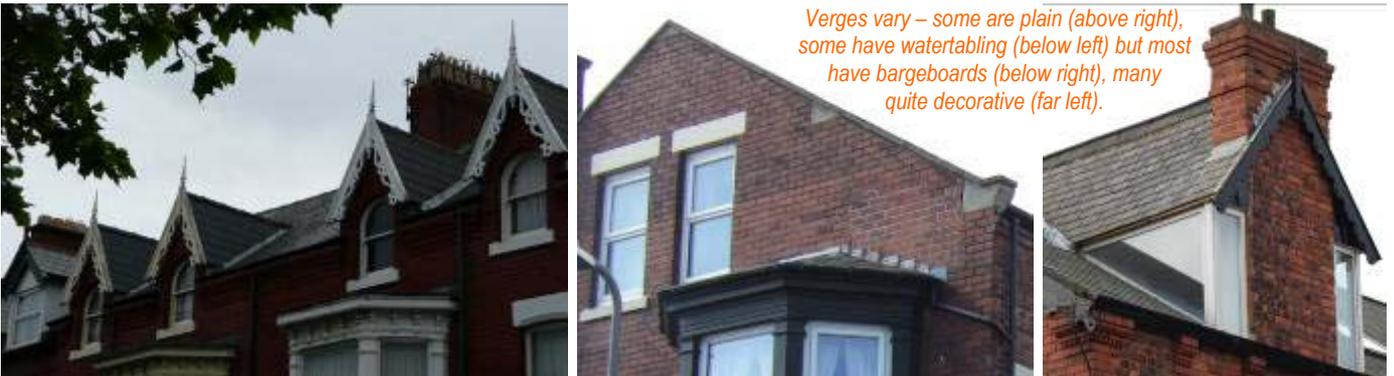




Wall head dormers with masonry faces are common, as are traditional timber dormers higher up the roof slope. Some have tall, soaring proportions.



Verges vary – some are plain (above right), some have watertabling (below left) but most have bargeboards (below right), many quite decorative (far left).



Daylit roof space is common in the area, using windows in gables and dormers. This examples uses an intricate range of features to shed light into the attic space.



Far left: masonry-faced dormer. Above right and below: half timbered gables are common



*Rooflights are not a common feature of the area*



Rooflights are not a traditional feature of the area’s architecture although the odd historic one is seen, often small metal features or ‘glass slates’ (small frameless panes of glass placed in the roof). Large modern rooflights have been added to some roof slopes, some more subtle than others, but there is not a great number of them which works to protect the roofscape. Generally large modern rooflights tend to detract from historic roofscapes through their size, profile and positioning.



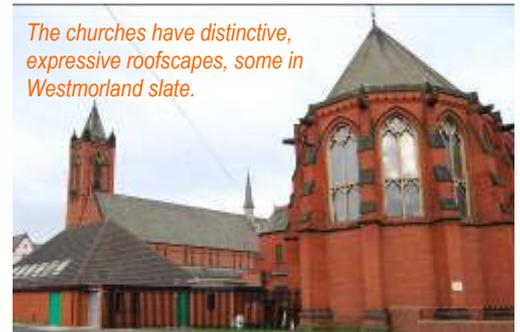
*Chimneys are recurrent traditional features helping to bring the roofscape to life*

*Above and below: repetition of chimneys along the streets adds to the unity and rhythm of the architecture.*

Chimneys are recurrent traditional features helping to bring the roofscape to life as. The detailing varies but most are sturdy brick features, a few with stone detailing. Some late twentieth century houses have chimneys (eg. Nos.14-16 Clifton Avenue) which helps them blend with the area but many do not. Rear offshot chimneys are

often taller and plainer. Some chimneys have been removed, cropped, or poorly rebuilt (such as the one shown right).

Gutters and drainpipes are not significant features of architectural design within the area but are sometimes visually prominent. Traditionally, most would have been cast-iron painted to match the house's colour scheme. Replacements are frequently plastic which appears more flimsy and tends to detract from traditional architecture, particularly where visually prominent.



*The churches have distinctive, expressive roofscapes, some in Westmorland slate.*



*Roof shape is one of the few positive features of the hall at the east end of Stanhope Ave (above). Its appearance is harmed by render and concrete.*



The churches have well developed, distinctive roofscapes. St Paul's is in Westmorland slate with

a slim turret and tiny dormers. Westmorland slate is thicker than Welsh and laid in diminishing courses (smaller slate at the top, larger at the bottom). This is key to the status, age and style of these buildings. The Methodist church on Grange Road has sculpted stone cupolas to the street.

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

19. *The main materials of most buildings are red brick (with some render mainly in later semis) plus roofs in Welsh slate or clay tiles, mainly red.*
20. *Particular attention is paid to the design of doorways as robust architectural features, and to windows which have strong verticality.*
21. *Many original sash and casement windows survive in place, yet character and appearance is being harmed by poor replacements.*
22. *Many roofs are handsomely shaped and animated with gables, hips, towers, eaves and chimneys. Roofs on the later semis are plainer but still with hips, gables and chimneys.*

## 6 Contribution of Spaces

### 6.1 Introduction

There are four types of open space in the conservation area:

- front gardens
- back gardens and yards
- church grounds
- roads and pavements

### 6.2 Front Gardens



Front gardens make a very strong contribution to the character and appearance of the conservation area due to their number, their visibility, and because, despite changes in detail, they are generally intact in high numbers. They help define its thick, green character and are fundamental to its leafy, mature appeal as an historic residential neighbourhood.

The layout of the area creates strings of adjoining front gardens along the streets.

Those on the detached and semi-detached streets are often separated by drives whilst those on the terraces are more firmly linked together in

*Front gardens make a significant contribution to the character and appearance of the area due to their number, intactness, boundary walls, greenness and trees.*





*This column: a wide variety of boundary treatments is seen based on low walls, hedges, planting and some railings. Modern materials tend to be intrusive, eg. concrete and steel*



*This column: walls and hedges are crucial to the streets' unity and rhythm. Below: some modern railings are good quality.*





rows. Front gardens are much smaller than back gardens (and the terraces' rear yards) but their sizes do vary – earlier ones in the generally eastern part of the area tend to be larger than the later ones in the western part, although this is not always the case (eg. Stanhope Avenue's front gardens are smaller than those on Grantham Avenue). Gardens on corner plots continue round to the side of the house.



Depending on the location of the front door in the house, the detached and semi-detached gardens have either one or two gateways – a wide vehicular gateway to the side onto a hard surfaced drive, and possibly a separate pedestrian gateway for a path up to the house. Paths and drives are usually concrete. Some paths have decorative quarry tile patterns typical of the late Victorian period, which are important survivals to be protected from loss, whilst some drives have modern pavements.



Most gardens are bound to the front and side by low boundary walls and piers, mostly in brick topped with sandstone copes (generally on the earlier dwellings), concrete copes, terracotta copes or brick soldier courses. Some brick walls have decorative dentilled coursing or panels; others are 'swagged' between the piers. Some pier caps are also quite elaborate such as the ball finials at Nos.40-46 Grantham Avenue. The survival of so many boundary walls is significant and provides a distinct degree of unity along the streets. Where walls have been rebuilt in non-matching materials, this unity begins to break down. Replacement pier caps are often not as decorative, which flattens the scene. Some intrusive modern materials are used. Where walls have been removed altogether, it is



destroyed and large gaps appear in oblique views along the street which harms the balance of the overall street scene. Front



*A few paths have decorative tilework. Drives are usually concrete with some in pavements. Dividing walls can also be decorative. Drive gates are usually missing; some are in metal with one or two good timber examples.*



*Some rebuilt walls are better quality than others, but even worse is wholesale removal of the front wall (above) which harms the unity and rhythm of the street.*



boundary walls should be retained and, where lost, reinstated. A key feature in the earlier housing is having the house name carved into the cope stone next to the gateway.

Many of these name stones survive and are a truly distinctive local feature which should be protected, even if the house name changes.

Many sandstone copings and brick walls have been painted or rendered. Either can harm the wall's appearance by covering over the rich, textured patina which mature masonry develops, and possibly harms fabric in the long term. Tall, blank brick walls at the west end of Hutton Ave do not reflect the rest of the area.



Traditionally, the low boundary walls would have been topped with low metal railings between the piers, matched by gates to the paths or drives. The earliest ones would have been in iron individually leaded into the plinths, and would have been very decorative. It is very rare for these to survive but a good stretch is in place on the side wall of No.36 Clifton Avenue, whilst several solo panels of railings survive built in to porches in many locations (notably Linden Grove).



These show the quality, elaboration and variety seen in the area's earlier housing and are important historic elements to be preserved.



Today, a wide variety of features top walls including hedges, timber fences including close-boarded ones, replica and modern railings, shrubs and perennials, or a



*Carved house names on boundary wall cope stones are a widespread feature, giving true local distinctiveness to the area.*

*Original intact gate piers are increasingly rare.*



*Top left: a well-kept hedge above a low wall often makes the most positive contribution to the appearance of the conservation area. Bottom: some of the few surviving stretches of original railings in the area. Replicas should be as high quality, unlike those shown top right which are too flimsy-looking and too fancily-painted.*



combination of any of these. The most appropriate historically are traditional metal railings with planting behind. But, poor modern replicas of traditional railings can often look very weak and flimsy, detracting from the scene of a well matured historic house and garden, or are overly elaborate and fancy with gold or silver highlights, a modern fad which is not historically accurate in housing like this. A well-

kept hedge above a low wall will often be more positive for the overall scene (although there are some good examples of modern railings such as No.45 Linden Grove). Established hedges should be retained and maintained to a low height, and new hedges in suitable species should be considered where appropriate as they only take a few seasons to become established. Close boarded fences, no matter how low, should be avoided as they do not allow filtered views through gardens towards the house in the same way as railings or planting. Many gates today are in timber, often with chunky proportions and chamfered details. Many drives do not now have gates.

Many of the boundary walls in the later housing appear to have been built of reconstituted stone blocks, perhaps an early attempt at artificial stone. These survive in great numbers, for example on



*Walls in an apparently early use of reconstituted stone, around Grantham Ave and Eltringham Rd.*

Grantham Avenue and Eltringham Road. The blocks are tooled (leaving plain margins) to add texture and matching piers and copings. These walls have good visual character and a robust appearance which adds unity to the street where they are used. Unfortunately, red brick has usually been used when replacing them, creating a less unified patchwork of boundary treatments along some streets.

*Loss of greenness to front gardens is very harmful to the appearance of the area and should be avoided, particularly conversion to hard-standing for parking*



Walls dividing the drives of neighbouring semi-detached houses tend to start low and rise up to protect the privacy of ground floor rooms viewed across adjoining drives. Some of these earlier walls are in decorative panelled brickwork and add considerably to the integrity of the overall garden scene. Some side gardens are open to the street like front gardens but many others are more concealed, either behind taller planting or tall boundary walls. Foliage spilling over the tops of such walls is important to softening the scene.



*Above left: planting helps veil views towards the housing, improving privacy.  
Above right: even small-scale gardening can improve character*

*Above: foliage spilling over the tops of long, tall boundary walls to side gardens is very important to softening views along the cross streets.*

Most gardens are very green. Traditionally, most would have had lawns plus borders and beds planted with a variety of shrubs, perennials, seasonal planting and some small ornamental trees. A particularly effective collection of cherry trees in adjoining gardens is seen at the west end of Clifton Avenue. Smart displays would have been key to the appearance of the gardens and still today many are proudly on display to passers-by. During the twentieth century, more modern species have been introduced, creating considerable variety of colour, foliage, shape and texture and giving all year round interest. Some have become more screened by planting to the front boundary, acting as a filter to views of the gardens and house. If this filter becomes too thick, it can harm the appearance of the conservation area by masking the architecture from the street. There is some evidence of a disinclination to maintain a few gardens (perhaps through lack of



*The contribution made by trees in front gardens can be quite high in places, with a few protected by Tree Preservation Orders (TPOs). Large trees and ornamental trees should be protected for their innate characterful contribution to the street scene, particularly those of some age and height.*

funds, time, or physical ability) creating overgrown gardens or, conversely, very barren gardens, both of which can detract from the scene.

Gardens which have lost their green appearance through conversion to hard standing are very intrusive, harming oblique

views along the streets and also the setting of the house. This is particularly evidence along Grange Road where the smaller front gardens have been hard-surfaced, and on Victoria Road where some front gardens have been put over to parking. This is a significant intrusion on the setting of the house and harms the overall appearance of the street scene through loss of greenness, loss of front boundary walls, and the visual intrusion of parked cars in gardens. Some gardens have found a suitable balance between hard surface and planting.

*Cherry trees in front gardens at the west end of Clifton Avenue. Some have been lost, harming unity and rhythm.*



*Gardens converted to hard-standing for parking on Victoria Road has had a profound effect, but there are some good intact gardens and fragments of others.*

The conversion of gardens to hard-standing for parking along Victoria Road has had a profound effect on the street's character, not



*Trees in front gardens / car-parks are very important to unity and historic character along Victoria Road.*

least because the front gardens here are so large. Removal of boundary walls, loss of greenness and insertion of parked cars dramatically harms the setting of the buildings here. The problem is not universal, however, with some attractive and well-kept gardens in front of buildings used as commercial premises. Fragments of original walls survive too, as do a strong row of tall trees which are a key feature to the scene, helping to tie the disparate and eroded street together. Only one of these is protected by a Tree Preservation Order.

#### **Issues – Spaces: Front Gardens**

23. *Front gardens make a strong contribution due to the number, intactness and visibility in long rows along the streets.*
24. *Loss of front and side boundary walls and piers, or their reconstruction in modern or non matching materials, harms the collective unity of streets, as does painting or rendering them.*
25. *Above the walls, weak, flimsy or overly elaborate modern metal railings can look out of place against well-matured historic buildings; well-kept hedges often make a more positive contribution.*
26. *Gardens should remain green and on-display to the street, perhaps filtered but not concealed by planting at the front boundary; hard-standing should not intrude on the green appearance of front gardens; the good contribution of trees must be protected.*

### 6.3 **Back Gardens and Yards**

Despite the fact that the area's layout and development pattern largely conceal them from view, back gardens make a surprisingly strong contribution to the character of the area. Spatially they are amassed between the rows of buildings, and the trees within them are sufficiently mature to register between and even above the buildings in places. The views of these trees and other greenery are an important part of the deep, rich, period suburban scene in the detached and semi-detached streets. Aerial photographs show that back gardens are laid out with lawns, patios and beds, and some also have ponds (see back cover).



Trees are the most important back garden features, each garden having several, usually at the boundaries. As fruit trees are seen here, it has been suggested locally that some of this land originally contained orchards. This is an attractive proposition but it is unlikely as orchards are not shown on the 1861 1st Ed OS Map in the fields which would become the conservation area, even though they are shown in nearby fields.

More likely is that early owners planted fruit trees, probably with other features of practical value such as vegetable patches and glasshouses.



*Back gardens are mostly only visible over side boundaries or between buildings.*

*Glimpses of tall trees between pairs of semis are very important to understanding the well-established maturity of the area, as well as being innately attractive.*



The collective effect of the trees is felt strongest between the east ends of Hutton and Clifton Avenues where tree cover in the largest back gardens has matured and combined to create a virtually wooded area of around 1.5ha. This is very prominent in aerial photos of west Hartlepool. Trees in all the back gardens have considerable amenity and others values. Even without a fully closed tree canopy and the ground cover associated with woodland habitats, amassed back gardens have good ecological value supported by flower beds, shrubs and lawns. Birds and bats will both thrive here, as will other urban species such foxes, hedgehogs and amphibians. The key to this will be the number of insects which such a habitat supports. Trees in a handful of detached and semi-detached plots are protected by TPOs (see page 87); every tree in the conservation area is protected by relevant regulations (see page 88).

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



*It is possible that this is one of the area's original field lines (it is in the right location), with trees which may have once defining a hedgerow now part of the garden boundary. An intriguing possibility worthy of further study.*

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. One or two back gardens are entirely hard landscaped. If these became more common, they could considerably deplete green suburban character and the amenity, ecological and other values the back gardens have.

*Back yards are important spatially even if they are barely visible at all from public spaces within the conservation area.*

Back yards barely register from public spaces, particularly as 'alleygates' no block access to the rear lanes. Their spatial characteristics are important to understanding the historic development pattern and the nature of nineteenth century suburban terraces.



#### **Issues – Spaces: Back Gardens**

27. *Back gardens make a strong contribution through their collective size and maturity (particularly between Hutton and Clifton Avenues), with glimpses between houses adding to the rich period suburban scene.*
28. *A high number of mature trees are important to the character and ecology of back gardens.*
29. *Keeping gardens green will be important to protecting character.*

#### **6.4 Church Grounds**

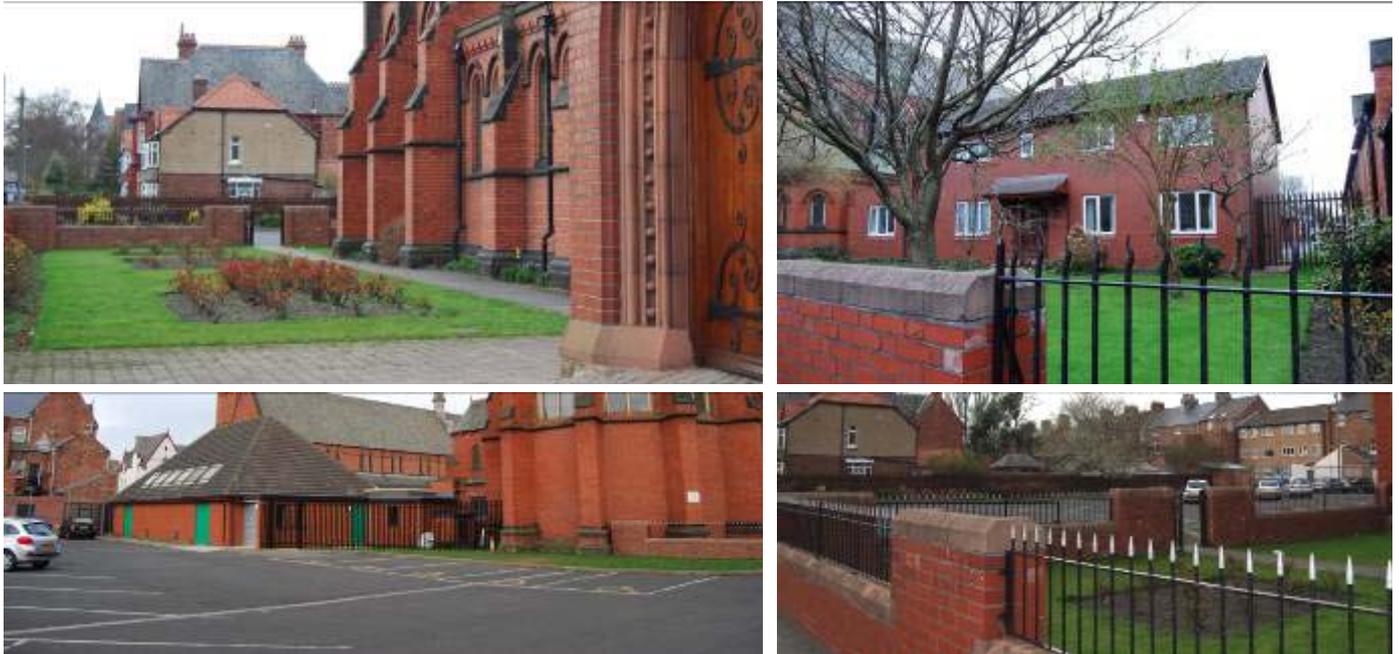
As St Paul's Church adopts the plot size and building line of Grange Road, it has very little open space. Its boundary wall and railings are strong positive features on this prominent corner, wrapping round the west side of the plot. The very low brick wall has heavy chamfered stone copes topped with black metal railings, square section with wavy spiked tops and split-spike finials. Integral gates have scrolled features. They railings, gates and walls are part of the Grade II listing of the church.



*St Paul's railings, gates and walls are strong corner features and are listed Grade II.*

St Joseph's grounds comprise front gardens, a car-park and an internal courtyard. The lawns, beds and ornamental trees on St Paul's Road and Hutton Avenue are attractively kept and enhance the street scene. The brick boundary wall and stone pier caps seem original but copes, railings and gates with cross motif are modern; the silver detailing will not be historically accurate. The boundary stretches across the Hutton Avenue car-park, which is neat and well kept but, whereas it was once

lined by trees, it is now barren and presents a large, intrusive gap. It also leaves modern church buildings on display. The functional internal courtyard is plain.



*St Joseph's attractive, well-kept grounds and important to the scene on St Paul's Road, but little can disguise the large plain gap that is the adjoining car-park.*

The narrow strips around the former Primitive Methodist church and school on Grange Road are plain concrete. A boundary wall (no railings) survives on Tankerville Street but not to the front, where modern steps, ramps and railings add clutter. The gardens of the former Pentecostal Church (Osborne Road Centre) are green but hidden behind high boundaries. There are heavily pollarded trees here. The adjacent hall has an important corner tree but otherwise intrusive concrete grounds with meagre grass, concrete kerb edges and bollards instead of railings. Combined with the pebble-dashed hall itself, this is a negative corner.

#### **Issues – Spaces: Church Grounds**

30. *The hall and forecourt next to the Osborne Road Centre form a negative corner onto Stanhope Avenue.*
31. *St Joseph's car-park is a large, open gap on Hutton Avenue.*

### 6.5 **Roads, Pavements and Open Spaces**



Roads and pavements are virtually the only public open space in the conservation area. They are suburban in character with a mix of historic and modern features. Road surfaces are black tarmac. Granite kerbs survive along many lengths of road and these are crucial to the historic character of the area. Thinner modern concrete ones seen in other parts, particularly the streets laid out more recently, which do not have the same traditional appearance. There is a welcome low count of markings but road humps and associated colouring, signage and markings are along St



*Roads are usually quite plain, an important characteristic. Granite kerbs survive in places, plus scoria block gulleys. Flagged pavements add to the suburban feel.*

Paul's Road and Osborne Road. Like other aspects of this route, these features reduce its uniformity and traditional suburban feel. Back lanes are not now publicly accessible due to recently installed 'alleygates' to improve security. These powerful modern features intrude on the traditional nature of the development pattern and the views along the alleys. Survival of historic surfaces in the back alleys is unknown.

*Below: Park Road has been modernised with build outs and barriers at some junctions which may help pedestrians but which do not marry with the historic character of the housing. Bottom: road marking are rare but can be intrusive in one or two places.*



Most pavement are flagged, 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 on parts of Hutton Avenue). Blue scoria blocks, a by-product of the iron industry, are an important locally distinctive material used frequently for gulleys and crossings. Scoria blocks should be

*'Alleygates' may increase security but they intrude on the traditional nature of alleys.*



protected and reinstated where lost. Pedestrian safety barriers, pavement build-outs and bollards at various places along Park Road, Grange Road and Victoria Road do not fit with the traditional period suburban feel of the streets, but neither, of course, does the traffic.



Modern materials (tarmac, concrete) mix with traditional ones (granite kerbs, scoria blocks). Flagged pavements (even if concrete) denote suburban character.

Perhaps surprisingly, street trees are not a feature of the area but there are plenty of trees in front (and back) gardens which contribute to the rich green scene along several streets including Hutton Avenue and Victoria Road. Protecting the contribution private trees make to public spaces is therefore important.

There is little historic street furniture in the area. Several ER pillar boxes make a strong contribution to some streets, including an oval double one at the east end of Victoria Road. Historic moulded iron lampposts, in green, survive in several places but are

Historic street furniture such as this item (perhaps a disused street light or maybe a sewer gas vent) are rare and unusual features. The post box on Victoria road is also unusual.



apparently currently being replaced. Street nameplates are mostly modern and on short black feet or fixed to garden walls, but a few historic enamelled and metal nameplates do survive on building elevations which are important reminders of the early planning and detailing of the area.

The open space on the corner of Eltringham Road and Clifton Avenue is, essentially, a housing plot



Wholly modern surfaces are no match for a mix with traditional ones. The bollards intrude into the historic setting.



Historic nameplates are rare and should not be removed.



which has never been built on due most likely to the pre-existing brick and tile works (see page



*Above: The open space on the corner of Eltringham Road and Clifton Avenue is a neat and convenient amenity space with a strong row of trees. Right: in contrast the undeveloped plot on the corner of Grange Road and Tankerville Street is poorly laid out and dominated by clutter.*

16). It is laid out as a simple lawned area with a boundary wall in stone (probably cast, see above) and a strong row of trees to the north which considerably enhance the street. It is a neat, convenient amenity space which has become part of the established local scene.

In contrast, the undeveloped, bare concrete plot on the corner of Grange Road and Tankerville Street is dominated by a large advertising hoarding, modern wall



and street clutter. This is a negative verge which would be enhanced by removing the hoarding and simplifying the landscaping and street furniture, or by developing the plot with an appropriate building. (See page 18 for the plot at No.25 Grange Road which has not been absorbed into public open space.)

Overall, roads and paths are simple, visually recessive features with a mix of modern and traditional features, and good potential for reinstatement.

**Issues – Spaces: Roads and Pavements**

- 32. Roads should have a simple, visually recessive appearance with minimal markings and complexity. Pavements should be flagged. Kerbs should be wide. The appearance should be shades of grey. Traditional historic materials such as flags, kerbs, setts and scoria blocks should be protected.
- 33. The open space on the corner of Eltringham Road and Clifton Avenue is a positive and convenient amenity with a strong collection of trees. The undeveloped plot on the corner of Grange Road and Tankerville Street is negative and should be re-landscaped or redeveloped.
- 34. Private trees make a strong contribution to streets in some places.

## 7 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 Grange 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 Grange Conservation Area.

The need for proactive management at Grange is heightened by its inclusion of the national Conservation Area At Risk register in June 2009.

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

*35. 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>7</sup>:

- boundary review
- permitted development rights

<sup>7</sup> *Guidance on the Management of Conservation Areas*, English Heritage, April 2006

- enforcement and monitoring change
- local list
- 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 9.

### 7.1 **Boundary Review**

Legislation places a duty on the Council to regularly review the coverage of conservation areas in the district<sup>8</sup>. The boundary has not been reviewed since designation in 2004. English Heritage guidance recommends boundaries be reviewed every five years or so, meaning a full review is 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 uncontrolled incremental erosion of character since designation)<sup>9</sup>. The review should take account of issues in this character appraisal. This assessment should ensure consistent local standards of conservation area designations across the borough.

### 7.2 **Permitted Development Rights**

The General Permitted Development Order (GPDO) automatically grants planning permission for a range of minor developments to householders<sup>10</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 removal of certain householder PD rights<sup>11</sup> by making a direction, either under paragraph (1) or (2), the latter being simpler to make. Article 4(2) Directions are normally used to control a proliferation of often minor alterations to conservation area buildings which, over time, can cumulatively erode character. PPG15 suggests using them to protect features key to

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<sup>8</sup> Planning (Listed Buildings & Conservation Areas) Act 1990, s69(1)(a)

<sup>9</sup> Planning Policy Guidance Note 15: *Planning & The Historic Environment*, 1994, para 4.3

<sup>10</sup> Town & Country Planning (General Permitted Development) Order 1995, Article 3

<sup>11</sup> Town & Country Planning (General Permitted Development) Order 1995, Article 4 paras 1, 2

character<sup>12</sup>, whilst English Heritage says to use them to control damaging cumulative change<sup>13</sup>. An Article 4(2) Direction came into effect in the conservation area on 15 September 2004 and was confirmed on 29 March 2005.

The area has suffered the effects of PD rights and there are places where they have notably harmed its character. 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.

The effect of the Direction is that planning permission must be sought for certain types of development which would otherwise be permitted without the need for consent. The types of works covered are (see the full references on pages 84-85):

- enlargement, improvement or other alteration including erection, alteration or removal of a chimney, replacement of windows and doors, etc, on a dwellinghouse or on a building within its curtilage.
- material alteration to the shape of a dwellinghouse's roof.
- erection or construction of a porch outside a dwellinghouse's external door.
- provision, maintenance, improvement or alteration of a building, enclosure or pool within the curtilage of a dwellinghouse.
- provision within the dwellinghouse's curtilage of a hard surface.
- installation, alteration or replacement of a satellite antenna.
- erection, construction, maintenance, improvement or alteration of a gate, fence, wall or other means of enclosure within the curtilage of a dwellinghouse.
- painting the exterior of a dwellinghouse or a building or enclosure in its curtilage.
- whole or partial demolition of a gate, fence, wall or other means of enclosure within the curtilage of a dwellinghouse.

In all of the above, the Direction only applies to 'dwellinghouses' and only controls works which front a highway or open space.

### 7.3 **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

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<sup>12</sup> Planning Policy Guidance Note 15: *Planning & The Historic Environment*, 1994, para 4.23

<sup>13</sup> *Guidance on the Management of Conservation Areas*, English Heritage, 2006, paras 5.13-5.22

suggest using a comprehensive dated photographic record to aid enforcement in conservation areas, listed buildings and Article 4 Directions<sup>14</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 2004. 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.

#### 7.4 **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>15</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>16</sup>.

The Council does not have a Local List, but this character appraisal does identify a number of unlisted buildings of note. Neither the area's listed buildings recognise the quality of some of the area's residential buildings, suggesting there may be buildings falling short of national criteria but which might be of special local interest over and above their contribution to the conservation area. 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 Grange.

#### 7.5 **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.

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<sup>14</sup> PPG15, 1994, para 3.43; *Guidance on the Management of Conservation Areas*, EH, 2006, paras 5.22, 8.2

<sup>15</sup> *Regional Spatial Strategy for the North East*, Submission Draft, North East Assembly, June 2005, policy 34

<sup>16</sup> *Guidance on Conservation Area Appraisals*, English Heritage, 2006, para 4.16

## 7.6 **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 they should be firmly integrated into management<sup>17</sup>. English Heritage says coordination is key to public realm, suggesting the use of public realm strategies<sup>18</sup>.

Investment should be encouraged in on-going maintenance and management of private trees which make a strong contribution to public 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. 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 and street furniture. This should include where relevant rationalisation of road markings, signage and lighting.

## 7.7 **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>19</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>17</sup> Planning Policy Guidance Note 15: *Planning & The Historic Environment*, 1994, para 4.2, 5.1

<sup>18</sup> *Guidance on the Management of Conservation Areas*, English Heritage, 2006, paras 5.2, 7.11-7.17

<sup>19</sup> Planning Policy Guidance Note 15: *Planning & The Historic Environment*, 1994, paras 4.13

## 8 Further Information & Guidance

### 8.1 Other Designations

The following heritage designations are found within the conservation area. See Map 6. For information on what these mean, go to [www.english-heritage.org.uk](http://www.english-heritage.org.uk).

2	Listed Building entries
1	Article 4 Directions
6	Tree Preservation Orders

There are no scheduled monuments, buildings at risk, local list or local risk register.

#### 8.1.1 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 9).

No.	Listed Building Name (by street)	Grade	GV
<i>Grange Road</i>			
10/72	Church of St Paul and attached area wall, railings & gates (1885-6, C Hodgson Fowler)	II	-
<i>Hutton Avenue</i>			
10/79	Church of St Joseph (1893-5, E J Hansom, Newcastle)	II	-

#### 8.1.2 Article 4 Directions

An Article 4(2) Direction covers the whole conservation area and has done since designation in 2004. It means that planning permission must be sought for a range of minor developments to dwellinghouses which would otherwise have deemed consent. It does not prevent the works, instead it means consent must be sought so their impact on the area's character and appearance can be assessed and managed. See page 9. The classes of work covered by the Direction, and now needing planning permission, are as follows (references are to the GPDO 1995<sup>20</sup>):

<sup>20</sup> Town & Country Planning (General Permitted Development) Order 1995

### *Development within the curtilage of a dwellinghouse*

- *Schedule 2, Part 1, Class A:* The enlargement, improvement or other alteration of a dwellinghouse (including erection, alteration or removal of a chimney, the replacement of windows, doors, etc on a dwellinghouse or on a building within the curtilage of a dwelling), where any part of the enlargement, improvement or alteration would front a highway or open space.
- *Schedule 2, Part 1, Class C:* The material alteration to the shape of a dwellinghouse roof where any part of the alteration would front a highway or open space.
- *Schedule 2, Part 1, Class D:* The erection or construction of a porch outside any external door of a dwellinghouse where the external door fronts a highway or open space.
- *Schedule 2, Part 1, Class E:* The provision within the curtilage of a dwellinghouse, of any building, or enclosure, swimming or other pool required for a purpose incidental to the enjoyment of the dwellinghouse as such, or the maintenance, improvement or other alteration of such a building or enclosure where the part of the building or enclosure maintained, improved or altered would front a highway or open space.
- *Schedule 2, Part 1, Class F:* The provision within the curtilage of a dwellinghouse of a hard surface for any purpose incidental to the enjoyment of the dwellinghouse as such, where the hard surface would front a highway or open space.
- *Schedule 2, Part 1, Class H:* The installation, alteration or replacement of a satellite antenna on a dwellinghouse, or within the curtilage of a dwellinghouse, where the installation, alteration or replacement fronts a highway or open space.

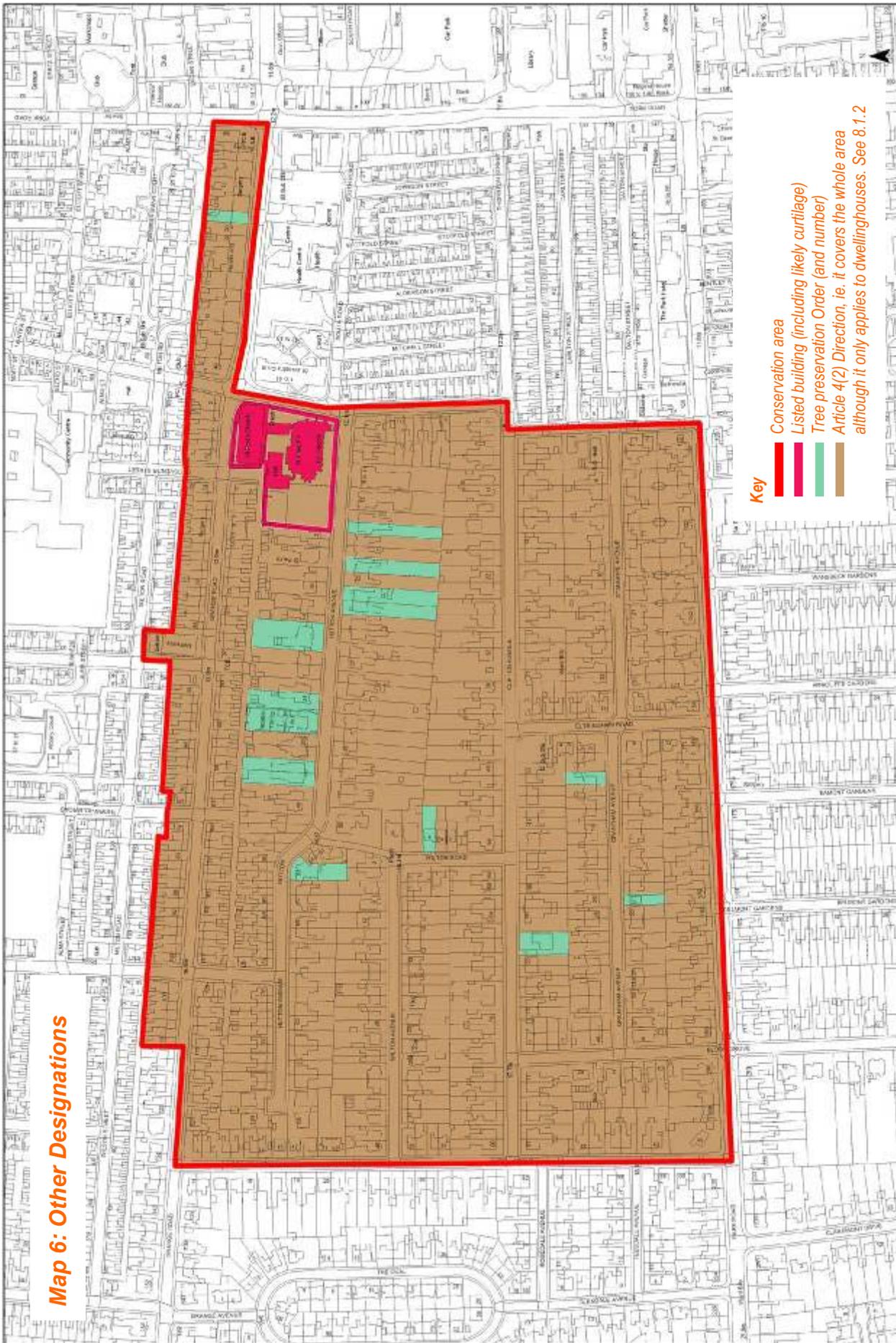
### *Minor Operations*

- *Schedule 2, Part 2, Class A:* The erection, construction, maintenance, improvement or alteration of a gate, fence, wall or other means of enclosure within the curtilage of a dwellinghouse where the erection would front a highway or open space.
- *Schedule 2, Part 2, Class C:* The painting of the exterior of a dwellinghouse or a building or enclosure within the curtilage of a dwellinghouse, which fronts a highway or open space.

### *Demolition of Buildings*

- *Schedule 2, Part 31, Class B:* Any building operation consisting of the demolition of the whole or part of any gate, fence, wall or other means of enclosure within the curtilage of a dwellinghouse where the demolition would front a highway or open space.

All being developed comprised within Classes A, C, D, E, F and H of Part 1, Classes A and C of Part 2, and Class B of Part 31, all within Schedule 2 of the Town & Country Planning (General Permitted Development) Order 1995.



**Map 6: Other Designations**

- Key**
- █ Conservation area
  - █ Listed building (including likely curtilage)
  - █ Tree preservation Order (and number)
  - █ Article 4(2) Direction, ie. it covers the whole area although it only applies to dwellings. See 8.1.2

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### **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 9).

<b>Order</b>	<b>Location</b>	<b>Trees</b>	<b>Species</b>
5	30 Victoria Road	1	sycamore
15	4 Wilton Road	1	sycamore
55	63 Clifton Avenue	3	sycamore, birch
64	Hutton Avenue	12	sycamore, whitebeam, beech
131	21 Grantham Ave	1	weeping willow
181	6 Grantham Ave	1	copper beech

### 8.2 **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>
4629	Clifton Avenue	brick and tilemaking site	19th century
4577	South Road	ropery	19th century

### 8.3 **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

#### 8.3.1 **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.

### 8.3.2 **Minor Developments**

Within a conservation area, legislation<sup>21</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 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).

### 8.3.3 **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.

## 8.4 **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>22</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?

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<sup>21</sup> Town & Country Planning (General Permitted Development) Order 1995

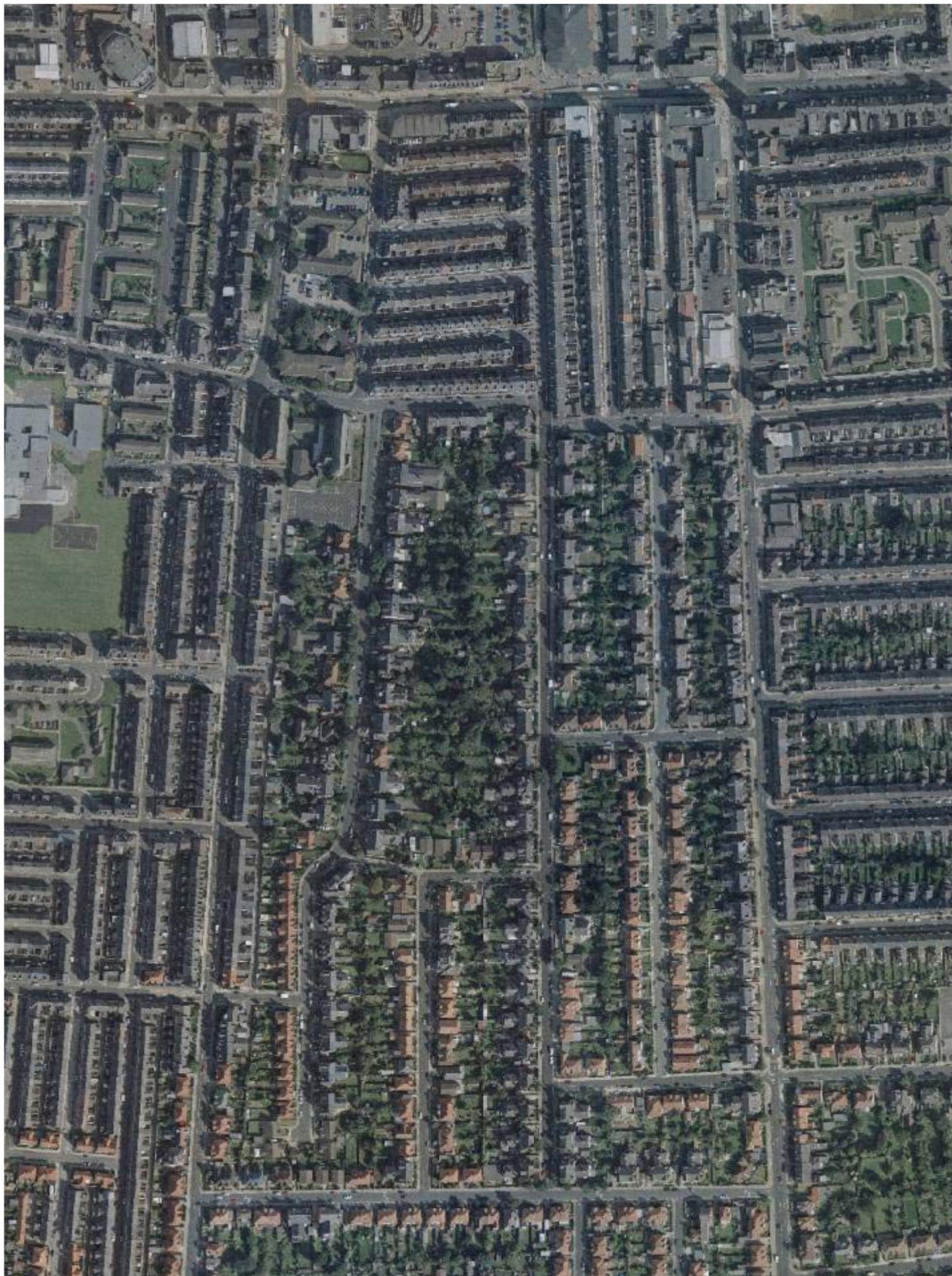
<sup>22</sup> Taken from *Guidance on Conservation Area Appraisals*, English Heritage, April 2006

- 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?
- 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.

#### 8.5 Sources

- *The Book of Hartlepool*, Douglas R P Ferriday, Buckingham: Barracuda, 1987
- *The Hartlepool Story*, Walter Gill, Printability, 1990
- *West Hartlepool*, Robert Wood, West Hartlepool Corporation, 1967
- Tees Archaeology
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- [portcities.hartlepool.gov.uk](http://portcities.hartlepool.gov.uk)
- [www.thisishartlepool.co.uk](http://www.thisishartlepool.co.uk)
- [www.ancestry.co.uk](http://www.ancestry.co.uk) (for 1901 Census information)



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