



# Bruce Castle and All Hallows Conservation Area Appraisal and Management Plan

July 2019

# Foreword

I am pleased to present the Bruce Castle and All Hallows Conservation Area Appraisal and Management Plan. This document will play a significant role in the positive future management of Bruce Castle and All Hallows Conservation Area and be a guide for residents, the Council, and all those with an interest in the history of the area.

Bruce Castle and All Hallows Conservation Area has considerable architectural and historic significance and contains some of Haringey's oldest buildings. Grade I listed Bruce castle in its surrounding park dates from the Tudor period. Its survival along with All Hallows Church and The Priory represents a continuity that is rare in London and provides a powerful connection to the past. The historically significant open spaces connected to these buildings, including several ancient trees, contribute to the unique character of this area.

Conservation area designation should not prevent all change, especially where this can help to ensure the preservation and enhancement of the historic environment and bring wider benefits for the community. This document will be an important tool in managing change and provides a clear explanation of the significance of the area that can be used to inform heritage projects and decision making. It includes simple design guidelines for the area, and will be taken into account when the Council is considering planning applications. The appraisal was prepared by independent heritage consultants and is based on detailed site surveys and observation work.

As a Council, we are committed to preserving and enhancing the Borough's built heritage. Good heritage management is only possible with the support and involvement of the local community and I encourage everyone to read and make use of this document.

**Councillor Kirsten Hearn**

*Cabinet Member for Climate Change and Sustainability*



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# General Introduction



Conservation areas were introduced in 1967 and there are now over 9,000 in England. They are designated under the provisions of Section 69 of the Planning (Listed Buildings and Conservation Areas) Act 1990, which defines a conservation area as an “area of special architectural or historic interest the character and the appearance of which is desirable to preserve or enhance”. Local authorities have a statutory duty to determine those areas that fulfil these criteria, to designate them as conservation areas, and to review these procedures from time to time.

Section 71 of the Act requires local authorities to formulate and publish proposals for the preservation and enhancement of conservation areas. Current best practice, in accordance with published guidance by Historic England, is to prepare Conservation Area Appraisals and Conservation Area Management Plans, usually as a consolidated document.

Conservation areas are identified as ‘designated heritage assets’ in the National Planning Policy Framework (NPPF).

The London Borough of Haringey has 28 conservation areas. The original Bruce Castle Conservation Area was designated in 1976 in two sections: the northern part comprising All Hallows Church and Bruce Castle Park and a smaller detached southern part incorporating the south-east end of Bruce Grove. The boundary was extended in 1998, joining the two sections. In 2017,

the southern section was re-designated as part of the Bruce Grove Conservation Area. The name of the Conservation Area was changed to Bruce Castle and All Hallows Conservation Area in 2019 to better reflect the importance of All Hallows Church.

This document comprises three parts: Part I Bruce Castle and All Hallows Conservation Area Appraisal, which sets out the conservation area’s special interest, highlighting those elements which contribute to or detract from its character; Part II Bruce Castle and All Hallows Conservation Area Management Plan, setting out a strategy for managing change in the conservation area to ensure that its character is preserved or enhanced; and Part 3 Preserving and Enhancing the Conservation Area, which provides simple design guidelines for changes within the area.

The methodology of this Appraisal and Management Plan follows the best practice guidance set out in Historic England’s Historic Environment Advice Note 1: Conservation Area Designation, Appraisal and Management (2019).

This document will be treated as a material consideration in assessing planning applications affecting the Bruce Castle and All Hallows Conservation Area.

# Bruce Castle And All Hallows Conservation Area Appraisal



## 1.1 The Purpose of Conservation Area Appraisals

**1.1.1** Understanding significance is the key to ensuring that changes to our historic environment can be managed in an informed and positive way. Conservation area appraisals are vital tools in this process. Their principal functions are:

- ➔ to articulate why the conservation area is special, highlighting those elements which contribute to, and those which detract from, its character;
- ➔ to support a robust policy framework for planning decisions;
- ➔ to inform and guide the associated Conservation Area Management Plan.

**1.1.2** Conservation area appraisals are not intended to provide an exhaustive account of the conservation area. The omission of any specific building, feature, space or view should not be taken to imply that it lacks significance.

## 1.2 Summary of Special Interest

**1.2.1.** The conservation area has considerable historic and architectural significance. It is important for the survival of three important historic buildings.

**1.2.2.** Bruce Castle (listed Grade I), one of the oldest buildings in Haringey, is an important survival from the Tudor period with well-documented earlier origins. Special interest attaches to the historic and architectural significance of Bruce Castle and its associated structures, in particular the Tudor tower, and to the relationship between the house and surrounding park, which form the core of the medieval manor of Tottenham.

**1.2.3.** All Hallows Church (listed Grade II\*) dates from the fourteenth century onwards but with earlier medieval origins, the east end added by the distinguished Victorian church architect William Butterfield. The survival of both church and manor house represents a continuity that is rare in Greater London.

**1.2.4.** The Priory (listed Grade II\*), a fine example of a Middlesex gentry farmhouse, completes this important grouping.

**1.2.5.** The conservation area is also important for the survival of historically significant open spaces

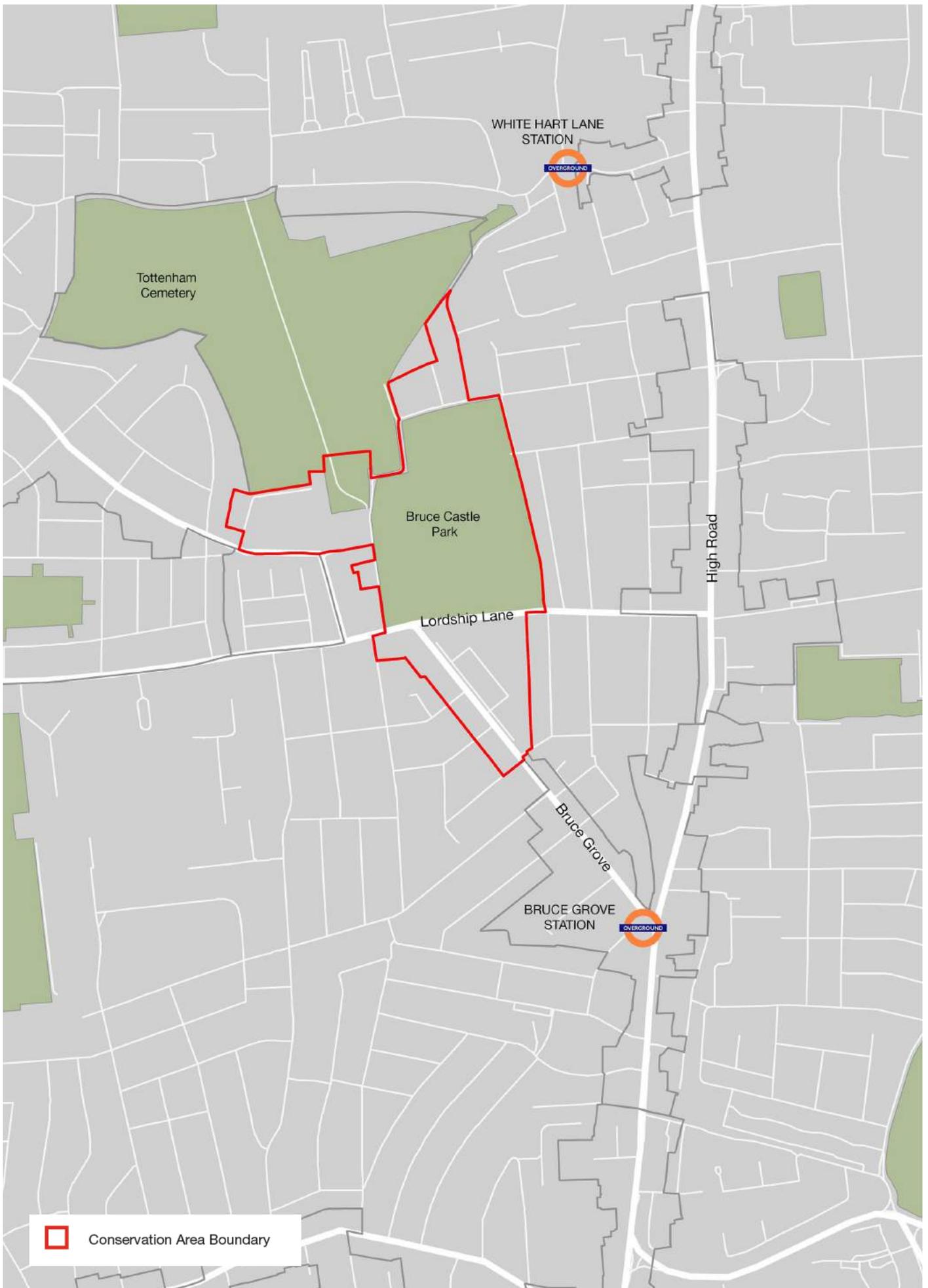
that have been surrounded by later dense suburban development. The three principal open spaces within the conservation area are Bruce Castle Park, All Hallows Churchyard and the forecourt to Edmanson's Court in Bruce Grove.

**1.2.6.** The relationship between the principal historic buildings and their associated open spaces, for example, Bruce Castle and Park, All Hallows Church and churchyard and the adjoining Tottenham Cemetery to the north, has helped to preserve the unique character of the area, in contrast to the later residential development that was built on the open land between Bruce Grove and Tottenham High Road by the end of the 19th century.

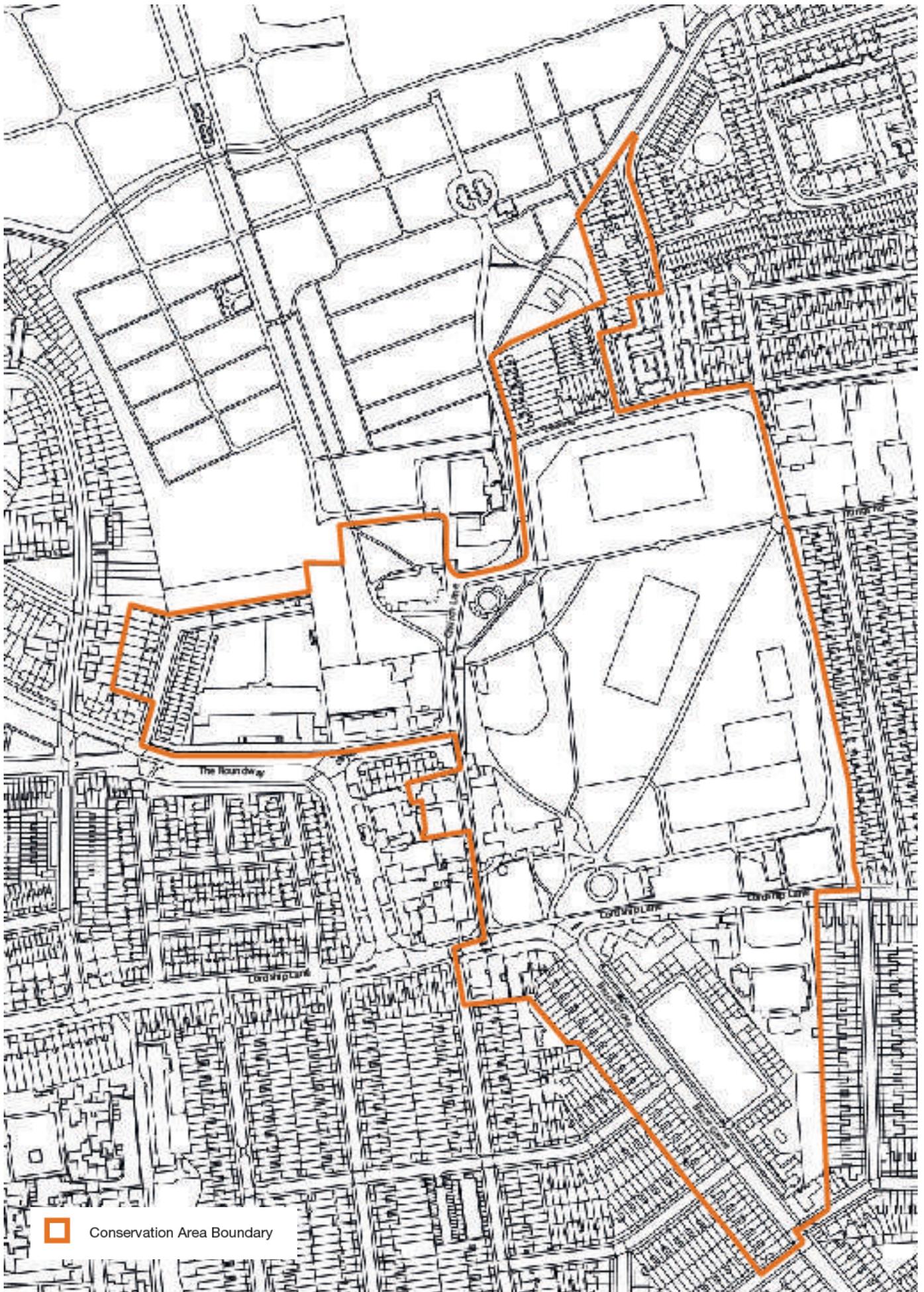
**1.2.7.** The conservation area is also important for the extent of tree cover, including several ancient trees that remain from the earlier period. It retains an open, green character with views of the adjoining cemetery to the north. Many historic features survive including earlier footpaths, such as Church Path leading from All Hallows Churchyard and through the Victorian cemetery and Prospect Place, part of a footpath leading north-east from Church Road.

**1.2.8.** The surviving groups of early to mid-19th century cottages and terraced houses in the adjoining streets to the north contribute a quiet and modest domestic character to the area, albeit that this scale of building has been broken by the introduction of the modern blocks of flats.





Location map - Bruce Castle and All Hallows Conservation Area



Bruce Castle and All Hallows Conservation Area boundary map

### Location

**1.3.1.** Bruce Castle and All Hallows Church stand to the north of the historic parish of Tottenham, which included Wood Green. Tottenham is located to the north-east of the former County of Middlesex and in the eastern part of the modern London Borough of Haringey. It is bordered by Edmonton (London Borough of Enfield) to the north, the River Lea and Walthamstow (London Borough of Waltham Forest) to the east, Stoke Newington (London Borough of Hackney) to the south, Hornsey (London Borough of Haringey) to the west and Friern Barnet (London Borough of Barnet) to the north-west.

### Topography and geology

**1.3.2.** Most of the central section of the conservation area is relatively flat, sloping gently towards the east. The highest part of the conservation area is the western section of The Roundway and Bedwell Road. The area is predominantly London Clay with brick earth occurring in patches, surrounded by Taplow Gravel, at Bruce Castle and part of Church Lane.

### The setting of the conservation area

**1.3.3.** The conservation area is located to the west of the historic corridor of Tottenham High Road and the line of the former Great Eastern railway. For the most part, it consists of historic areas of open space surrounded by a dense suburban setting of residential development dating mainly from the mid-19th to the early-20th century. The eastern boundary is defined by late-19th century streets of terraced houses, while the greater part of the northern boundary adjoins the open space of the Tottenham Cemetery Conservation Area. To the west, the boundary encompasses the churchyard of All Hallows church and extends as far as the Roundway to include Risley Avenue School and Bedwell Avenue. Lordship Lane separates the open space of Bruce Castle Park from the linear character of Bruce Grove, which runs south-east from Bruce Castle to Tottenham High Road.

### Trees and open spaces

**1.3.4.** A large proportion of the conservation area constitutes open space within or directly impacting upon the public realm, the principal open spaces being Bruce Castle Park, All Hallows churchyard and the forecourt of the former almshouses, Edmanson's Close, in Bruce Grove. Each of these spaces has a distinct character and makes a major contribution to the conservation area's special interest.

**1.3.5.** Bruce Castle Park is a large mainly grassed open space notable for the contribution made by mature trees, set either in avenues or as individual historic specimens. All Hallows churchyard is a quieter and more secluded space forming a link with the cemetery to the north, the tree-planted grounds of the adjacent Priory and Lodge forming an important continuum with the churchyard. In Bruce Grove, the forecourt to Edmanson's Close is a large green space that, with its trees, forms an impressive setting for the Grade II listed buildings, which are set well back from the road.

**1.3.6.** These open spaces are complemented by grassed and tree-planted verges in Church Lane and Church Road, and by mature street trees along Lordship Lane, The Roundway and All Hallows Road. The open grassed area in front of the magistrates' court in Lordship Lane also makes an important contribution not only to the setting of the Grade II listed building, but also to the area's visual amenity and to the setting of Bruce Castle Park opposite.

**1.3.7.** Bruce Castle Park is designated as Metropolitan Open Land (MOL) and as a nature conservation area of borough importance. All Hallows Churchyard, Bruce Castle Park and Edmanson's Court are included in the London Parks and Gardens Trust Inventory of London's Green Spaces of Local Historic Interest.

### Views

**1.3.8.** The principal views of interest are those from within Bruce Castle Park and to a more limited extent views from the surrounding streets into the park. There are views of Tottenham Cemetery from within the conservation area. The only long view within the conservation area is that along Bruce Grove towards Bruce Castle, although the house itself is well screened

by trees and does not close the view. An unexpected long view is gained looking west along Lordship Lane directly towards Alexandra Palace. This view of Alexandra Palace is identified as a locally significant view in Haringey's Local Plan.

## 1.4 Historical Development and Archaeology

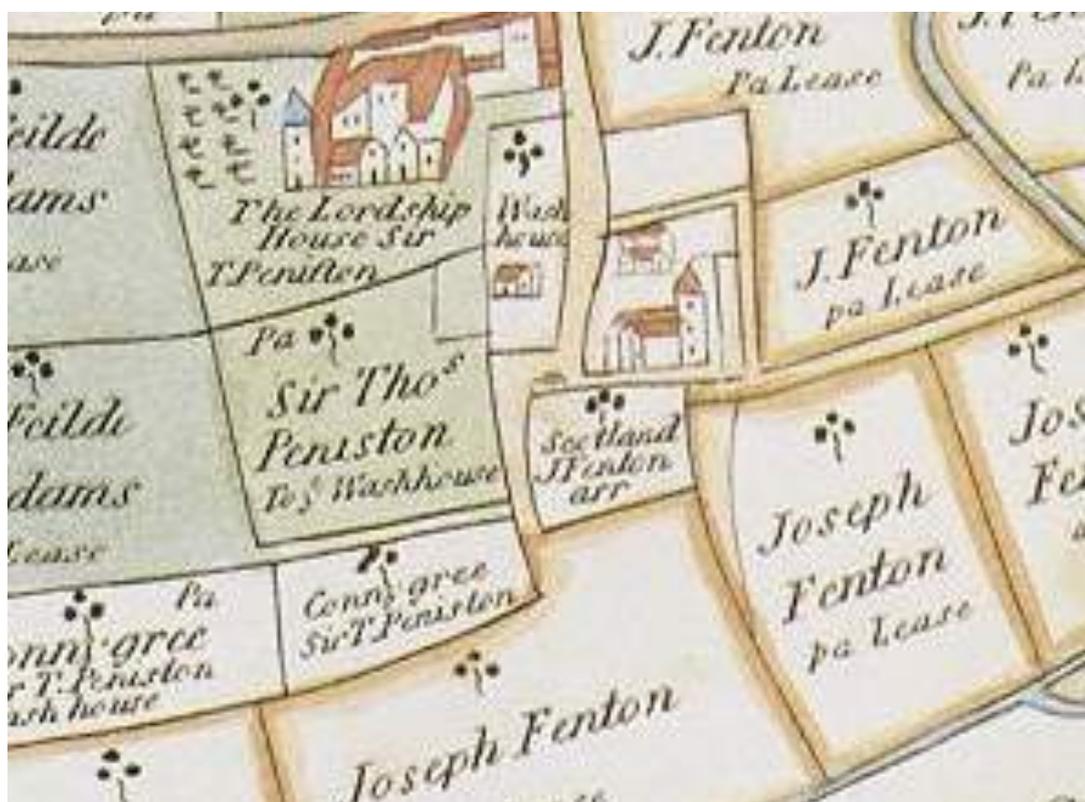
**1.4.1.** Tottenham High Road, the successor to Ermine Street, the Roman road from London to Lincoln and York, was an important northern route into London. The linear settlement of Tottenham grew along the High Road while the village centre, as such, was marked by the Green and the High Cross. The area surrounding the parish church and manor house would thus remain essentially rural until the late-19th century.

**1.4.2.** The Domesday Survey (1086) records that Tottenham manor was held by Countess Judith, a niece of William the Conqueror and widow of Waltheof, Earl of Huntingdon, whose daughter Maud married the future King David I of Scotland. A priest held land in Tottenham in 1086 and by 1134 King David I of Scotland had given the church of Tottenham to the Augustinian canons of

Holy Trinity, Aldgate.

**1.4.3.** For some 200 years the manor was owned by a succession of Scottish noblemen, culminating in its division in 1254 into three lordships including that of Sir Robert de Brus (Bruce). The manor house at that time comprised a hall and other rooms, granges, fishponds, and garden. Following Scottish independence in 1314 under Bruce's grandson and namesake, the manors reverted to English ownership and in the early-15th century they were acquired and reunited by John Gedney, a wealthy London draper.

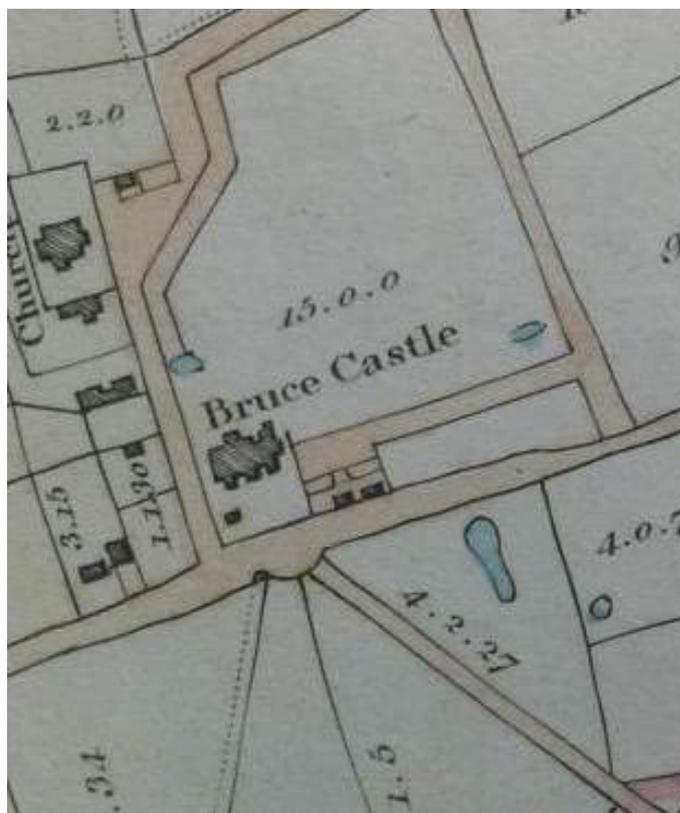
**1.4.4.** Thomas Clay's map of Tottenham (1619) for the Earl of Dorset, then owner of Tottenham Manor, depicts Bruce Castle - the 'Lordship House' - and its tower on a site that is similar in extent to the present public park. The main link between the church and manor and the High Road was Berry Lane (now Lordship Lane), the road from Tottenham to Wood Green, with Church Lane, as yet un-named branching northwards along the west side of Bruce Castle.



Thomas Clay's map of Tottenham 1619  
(the map is oriented south)

**1.4.5.** South of the churchyard stood an un-named farmstead: this was Awlfield Farm, later named Church Farm, the property of local landowner Joseph Fenton, a City barber-surgeon who rebuilt the farmhouse in 1620. It was later named the Priory because it was believed to occupy the site of a house of the priors of Holy Trinity, City of London.

**1.4.6.** The development of Bruce Grove was enabled by the disposal of the manorial lands in 1789. The straight line running south-east between Bruce Castle and the High Road follows one of the avenues eading to Bruce Castle. Building commenced with a series of villas on the south side near the junction with the High Road (within Bruce Grove Conservation Area), but little further development took place until the late-19th century.



Wyburd's parish map 1798



John Rocque's map 1757

**1.4.7.** Wyburd's parish map (1798) shows the present Church Road linking the High Road with All Hallows Church. Just to the north-east of the church stood a small house, the Sexton's cottage, a weather-boarded building whose site is now the vehicle entrance to Haringey Mortuary (within Tottenham Cemetery Conservation Area). The map shows pathways leading northward from the churchyard across fields to White Hart Lane, and another leading north-eastward from Church Lane to White Hart Lane which terminated at the end of Love Lane opposite the vicarage in White Hart Lane.

**1.4.8.** Tottenham parish tithe map (1844) shows a series of detached villas in large gardens along the west side of Church Lane south of Church Farm and around the junction with Lordship Lane. A large house named Elmslea, as named on subsequent maps, had been built on the south side of Lordship Lane opposite Bruce Castle Park. By contrast, to the north of the park, a row of modest paired cottages had been built in Prospect Place. Dated 1820, they were later complemented by the present Nos. 158-170 Church Road and 1-15 Cemetery Road. These houses illustrate the spectrum of dwellings that were built in this attractive area of Tottenham in the late-Georgian and early-Victorian period.



Tottenham parish tithe map 1844, courtesy of Bruce Castle Museum, Haringey Libraries, Archives and Museums Service

**1.4.9.** In 1868 almshouses were built in Evelyn Place (now in Beaufoy Road) by Sir William Staines, a former Lord Mayor of London, replacing almshouses in Jacob's Passage in the City of London which made way for the Metropolitan Railway. The former Drapers' Almshouses (now Edmansons' Close) were built by an amalgamation of City charitable foundations under the trusteeship of the Drapers' Company, replacing institutions in Bow. In 1868-9 the company purchased Elmslea, by then a school, and the adjacent land to the west, building the almshouses on the latter site. They were also known as the Sailmakers' Almshouses after one of the charities' beneficiaries. Elmslea continued as a school until 1930.

**1.4.10.** The opening of the Liverpool Street-Edmonton branch of the Great Eastern Railway in 1872 instigated a development boom and in 1894 Tottenham, administered by a local board since 1850 and now separated from Wood Green, became an Urban District. By 1894 the area between Bruce Castle Park and the High Road was developed and soon after the entire south side of Bruce Grove was built up, continuing around the junction with Lordship Lane and further westwards. In 1904 an electric tram route was introduced, connecting the High Road and Wood Green via Bruce Grove and Lordship Lane.

**1.4.11.** In the Edwardian period the land to the west of the conservation area boundary began to be developed with planned working-class housing, starting with Tower Gardens (1903-13), the first stage of the London County Council's White Hart Lane Estate, and Peabody Cottages (1907). Although Church Farm and the open land to the west still appear on the 1913 OS map, Risley Avenue (now The Roundway/All Hallows Road) had been created connecting Church Lane with the emerging housing developments to the west, severing the former farmstead. Risley Avenue School (1913) stood on the north side of the new road and in 1918 a second school, Risley Avenue Central School, a selective boys' school, was built just to the east. In the early/mid 20th century, all but one of the Georgian villas around the south-west side of Church Lane and the junction with Lordship Lane made way for a series of industrial buildings. Inter-war development includes three small blocks of flats - Bruce Castle Court - at the north-east junction of Bruce Grove and Lordship Lane, and the former Magistrates Court (1937) on the site of Elmslea. Later in the 20th century, blocks of flats replaced houses in Church Road and Beaufoy Road destroyed in World War II.

## Bruce Castle

**1.4.12.** The evolution of Bruce Castle is complex. In 1513 the manor was purchased and the medieval house rebuilt by Sir William Compton, a courtier of Henry VIII. Compton's grandson Henry substantially rebuilt the south wing in the late-16th century. In 1626 the manor passed to Hugh Hare, Lord Coleraine, whose son Henry Hare, an antiquarian, carried out major alterations in 1682-6 (a plan of 1684 shows a U-plan house) and may have adopted the name of Bruce Castle at that time. The building was extended and remodeled in the early-18th century, and again in 1764 by Alderman James Townsend. From 1804-1815 it was the home of the politician and author John Eardley Wilmot, notable for helping refugees from the American War of Independence and the French Revolution, and from 1815-1827 by a merchant named John Ede, who demolished the west wing and stables and coach house to the north. From 1827 it was occupied as a private boys' school set up by the progressive educationalist Rowland Hill, better known as a postal reformer and inventor of the Penny Black stamp, and his brother Arthur. A one-storey west wing was added in the mid-19th century and raised to three stories c1870. In 1892 the grounds were purchased by Tottenham Local Board and opened as Tottenham's first public park. The house became Tottenham's first public museum in 1906, and houses Haringey's Local History Archive service.

## All Hallows Church

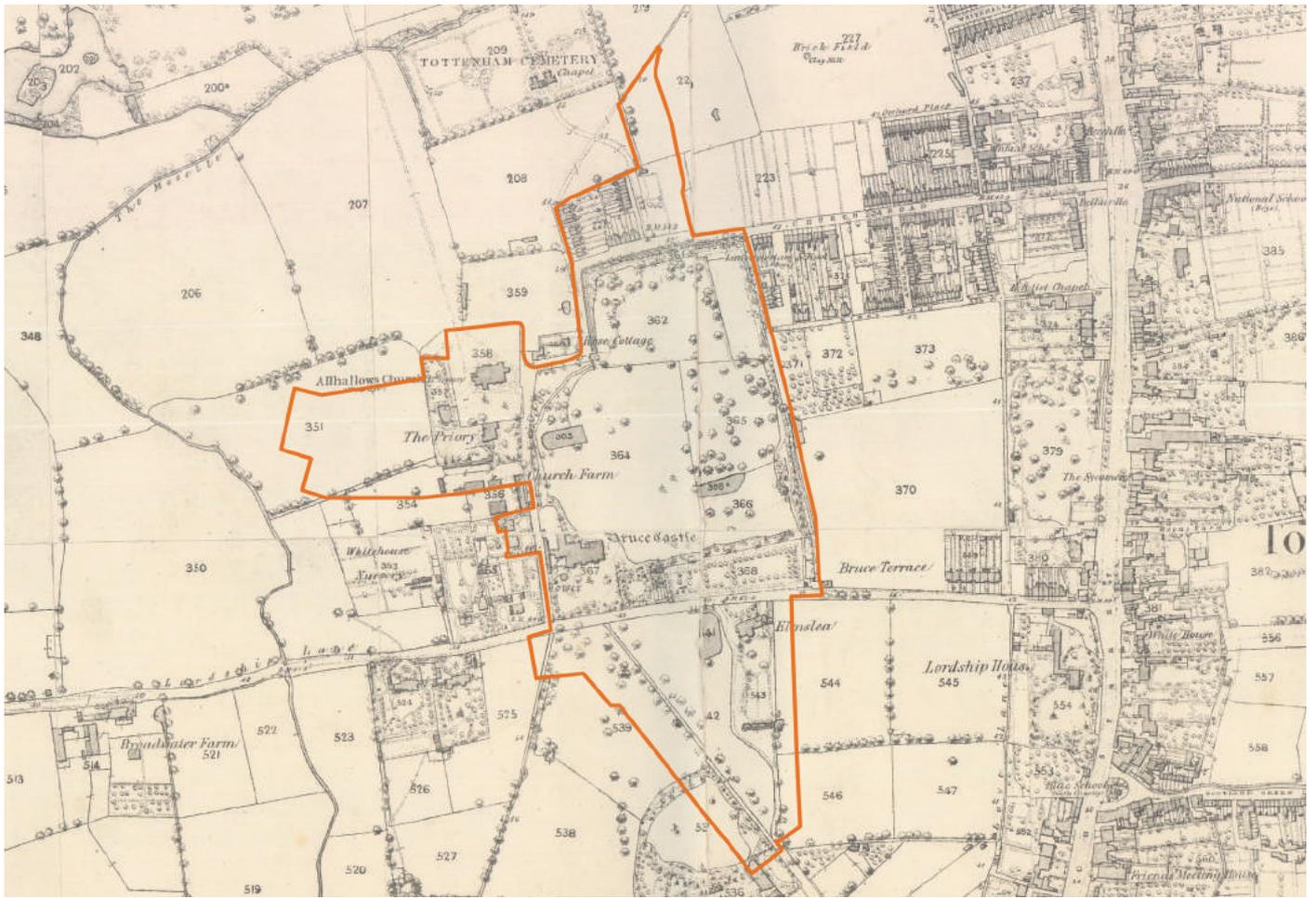
**1.4.13.** The parish church, originally dedicated to All Saints and renamed All Hallows in the 15th century, is visibly dateable to the early-14th century with later medieval and 19th-century rebuilding and extensions. The church was extended to the east in 1875 - 77 by the architect William Butterfield, who worshipped here and is buried in Tottenham Cemetery.

**1.4.14.** The churchyard was extended on the north side by half an acre in 1792, and was closed for burials in 1857 when Tottenham Cemetery was opened. The first recorded vicarage house, which is shown on the 1619 map, stood in White Hart Lane near the junction with the High Road. It was largely demolished to make way for the railway, after which the vicarage was relocated to No. 776 High Road. In 1906 the Priory became the vicarage of All Hallows.

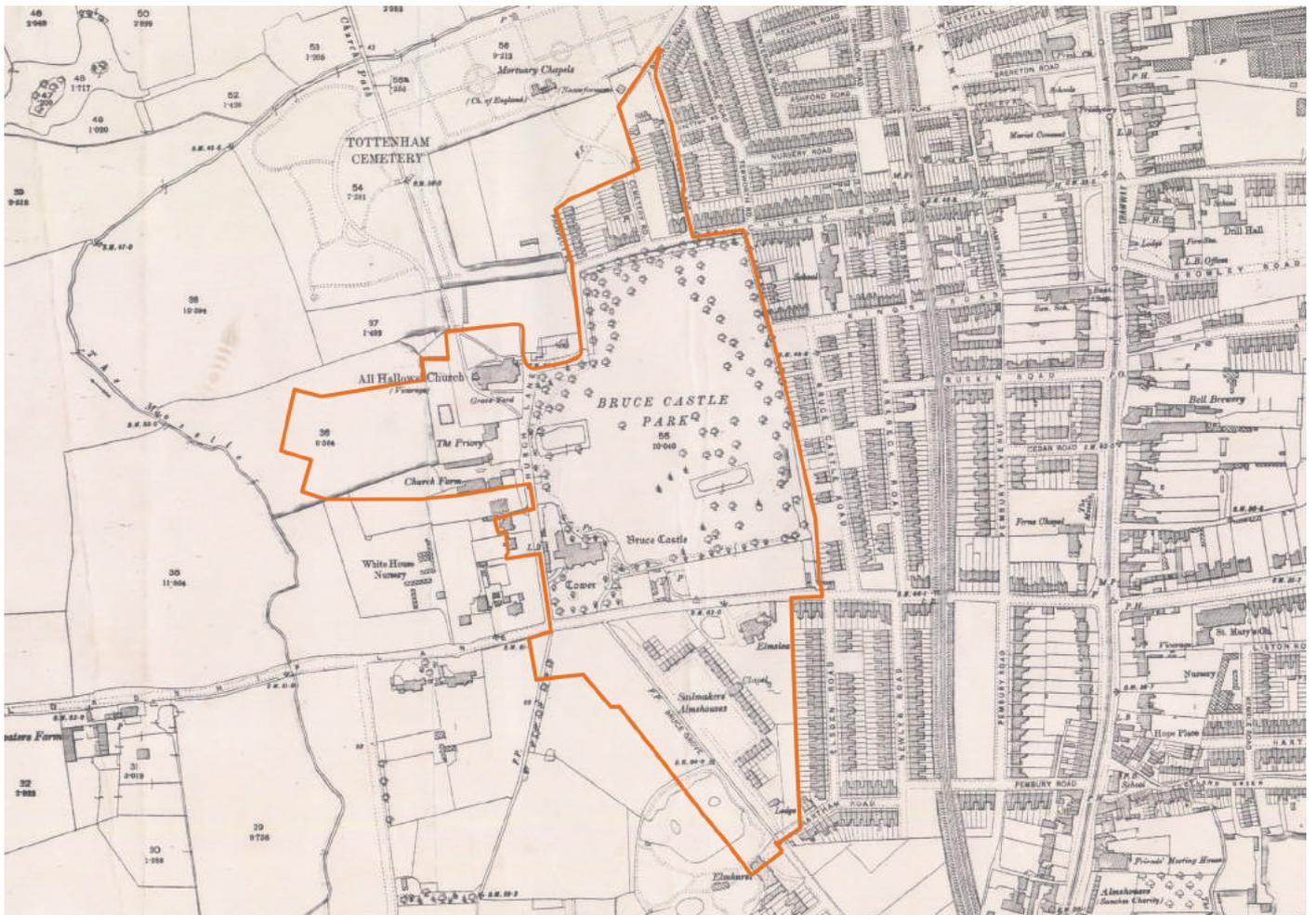
## Archaeology

**1.4.15.** Bruce Castle and Park, All Hallows Church and Churchyard, and the area to the north and east of Bruce Castle Park are within the Bruce Castle and All Hallows Church Archaeological Priority Area (APA). This means that, based on existing information, there is significant known archaeological interest or particular potential for new discoveries.

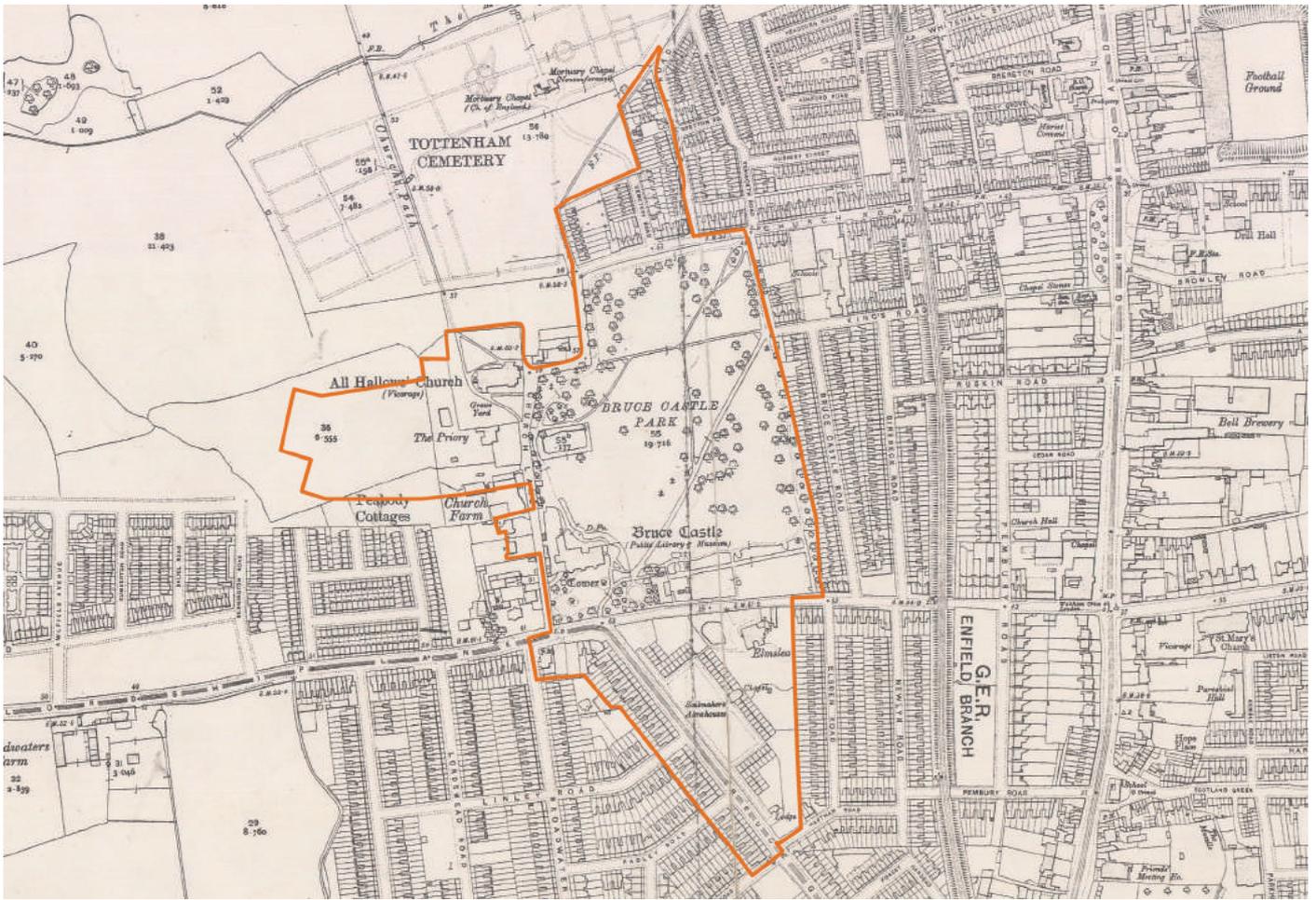
**1.4.16.** In 1999 a geophysical survey revealed the presence of two chambers beneath the tower's existing floor. A community dig carried out in 2006 under the direction of the Museum of London Archaeological Service (MOLAS) excavated two trenches: one at the rear of the house and one adjoining the tower. The former revealed the south-east corner of a chalk-founded medieval building, which had been truncated by a system of 18th-century drains. The latter exposed two of the arches at the base of the tower which had cruciform cross-loop windows, which indicate that the tower was built to a lower level and may have been surrounded by water. Penetration by a small camera revealed the upper chamber to be vaulted.



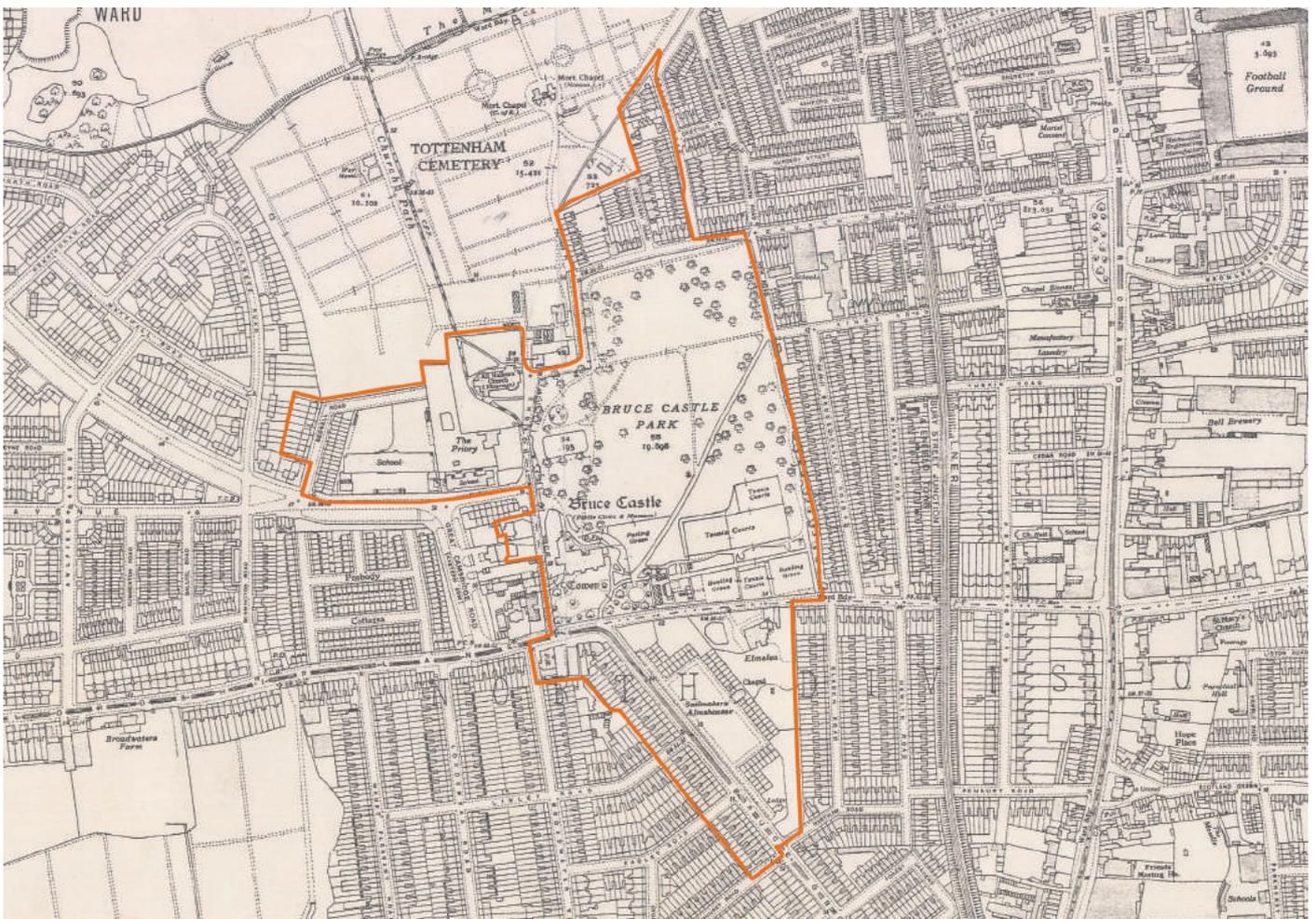
The area in 1864



The area in 1894



The area in 1894



The area in 1935

## 1.5 Architectural Quality and Built Form

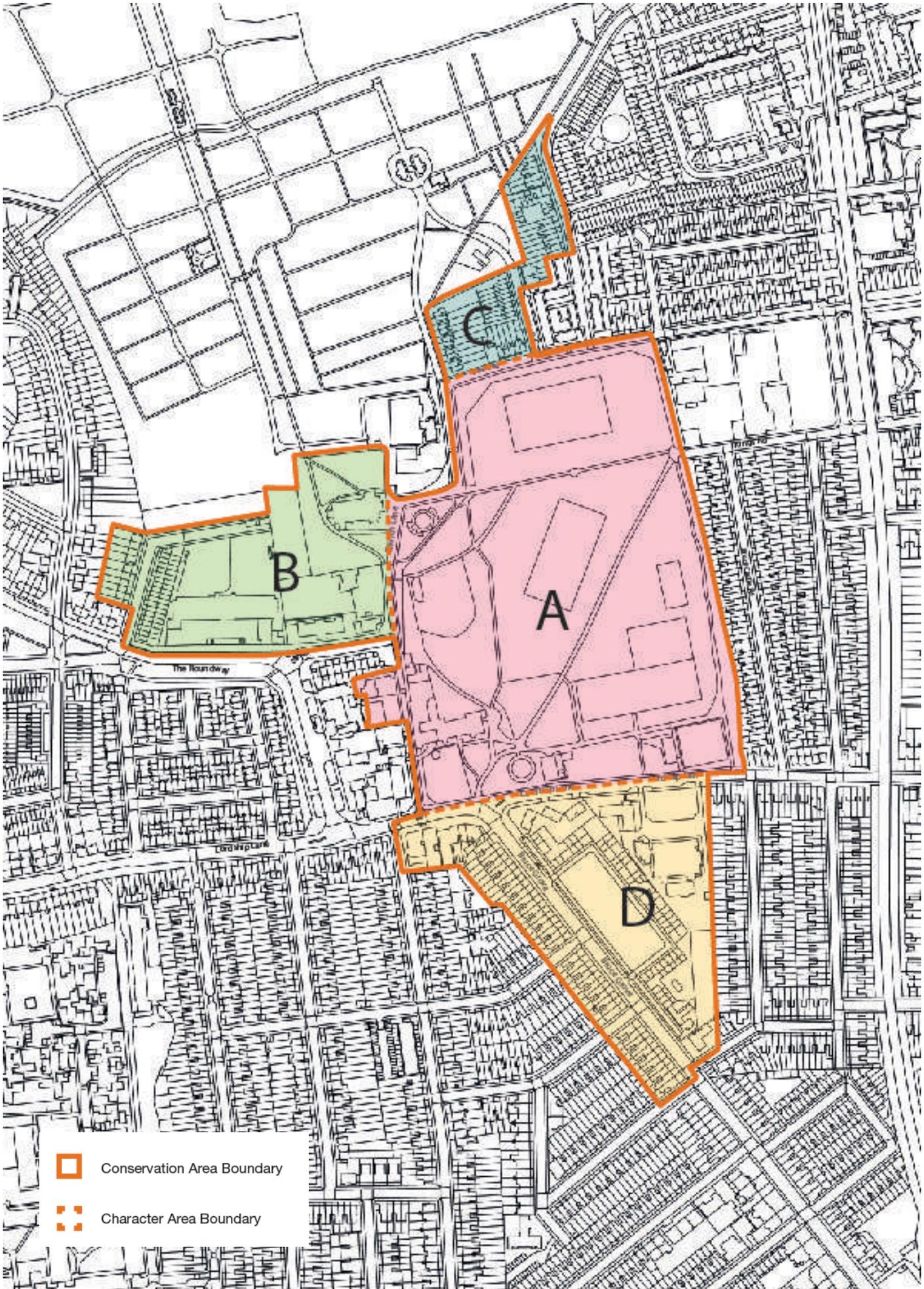
### Character sub-areas

1.5.1. Character sub-areas are a helpful way of understanding conservation areas that contain development of more than one period. They are also a useful means of identifying the differences in townscape character of parts of the conservation area.

1.5.2. Bruce Castle and All Hallows Conservation Area consists of the following character sub-areas:

- **Sub-area A:** Bruce Castle and Park, Church Lane (south of All Hallows Road)
- **Sub-area B:** All Hallows Church, Church Lane (north of All Hallows Road), All Hallows Road/The Roundway and Bedwell Road
- **Sub-area C:** Prospect Place, Church Road, Cemetery Road and Beaufoy Road
- **Sub-area D:** Bruce Grove and Lordship Lane





## CHARACTER SUB-AREA A

### Bruce Castle and Park

#### Bruce Castle

**1.5.3.** Bruce Castle, a Grade I listed building, forms the historic and architectural centrepiece of the conservation area. Architecturally the house is a composite creation reflecting different periods of construction and remodeling. A brief description of the external appearance of the house is as follows.

**1.5.4.** The oldest parts of the present house date from the early-16th century after Sir William Compton took possession of the manor. His grandson Henry Compton made changes to the house in c1570, and much was subsequently remodeled during the 17th and 18th centuries. It is thought that the existing south elevation originally formed part of the south front of an earlier courtyard house. The current appearance of the south front is mainly derived from the 1684 remodeling by Henry Hare (2nd Lord Coleraine) of an earlier symmetrical composition, adding a clock tower and cupola to the Elizabethan porch and raising the height of the polygonal end bays. An extra range of rooms surmounted by a heavy pediment was added to the north front by Henry 3rd Lord Coleraine after he succeeded his grandfather in 1708. Hare's original gabled attics were removed after 1764 when the east wing was remodeled, or rebuilt, by James Townsend. The west wing, along with stables and a coach house, was demolished in c1813 by John Ede and replaced by the existing three-storey extension in c1870 when the house was used as a school.



Painting of Bruce Castle 1686, attributed to Wolridge. Courtesy of Bruce Castle Museum, Haringey Libraries, Archives and Museums Service

**1.5.5.** The principal three-storey south elevation is a symmetrical composition in red brick with roofs concealed behind a parapet and with prominent stone quoins and window dressings. The façade is dominated by the ornate central clock tower containing a ground floor round-arched Doric entrance porch with painted stone quoins, and a first-floor sash window with painted ionic pilasters supporting a white-painted bracketed timber balustrade at second-floor level. The tower is stuccoed above first floor level and extends above the roof parapet to include a large clock at third floor level. It has a white painted timber balustrade and glazed octagonal belvedere at fourth floor level surmounted by a prominent open drum and cupola with a lead-covered domed roof and gilded weathervane. The central five bays are flanked by massive brick and stone half-octagonal side wings that rise to parapet level. The windows are 18th-century type sash windows with glazing bars and exposed moulded timber frames.



Bruce Castle Principal South Elevation

**1.5.6.** The three-storey east wing, built in a plum-coloured brick, has the proportions of a large but plain Georgian house, having been designed to appear as a free-standing building with its own east-facing principal elevation, rather than as an extension to the original building. The eight window wide façade has red gauged-brick window arches and timber sashes with glazing bars. The three southernmost ground-floor windows take the form of French doors. The façade is asymmetrical, reflecting the plan of the older building, with an off-centre doorway emphasised by the arched window above on the first floor. The door case has a pair of wide six-panelled doors with a semi-circular fanlight within an open pediment supported on ionic pilasters.



Bruce Castle - east wing

**1.5.7.** The early-18th century five-bay two-storey façade of pinkish brick dominates the north elevation, with a heavy timber entablature and pediment cornice containing Lord Coleraine’s achievement of arms. The recessed sash windows have glazing bars and gauged segmental red-brick arches with keystones. A first-floor band course rests on the keystones of an arcaded ground floor, originally an open loggia, with a stone impost band and very finely gauged red-brick arches. The windows to either side of the central arch have been partially infilled.

**1.5.8.** The three-storey yellow stock-brick extension with red-brick dressings and a tall central pyramidal ventilator was added to north-west of the main building in c1870 to accommodate the use of Bruce Castle as a private boarding school.



Victorian school wing

**1.5.9.** Immediately south-west of Bruce Castle is a circular battlemented red-brick tower (also listed Grade I), believed to date from the early-16th century. The

tower has a corbel table of pointed brick arches below the parapet, below which is continuous four-centred arcading. Another corbel table of single carved bricks runs around the arcade panels just over half way up. The panels rest on a plinth that is arcaded on the south side with a four-centred arched entrance to the basement. Access is by a modern door reached by means of five stone steps on the north-west side. The tower also has a quatrefoil window, probably a later insertion, and a 19th-century window with Y-tracery. Wolridge’s painting of 1685 shows that the tower was surmounted by an octagonal brick structure, also battlemented, which had gone by the late-18th century.



Bruce Castle tower

**1.5.10.** The building’s original purpose is uncertain, with some suggestions that it was a conduit house and/or a belvedere banqueting house for entertainment, but it is a rare survival of considerable architectural and archaeological interest.



Bruce Castle - north elevation

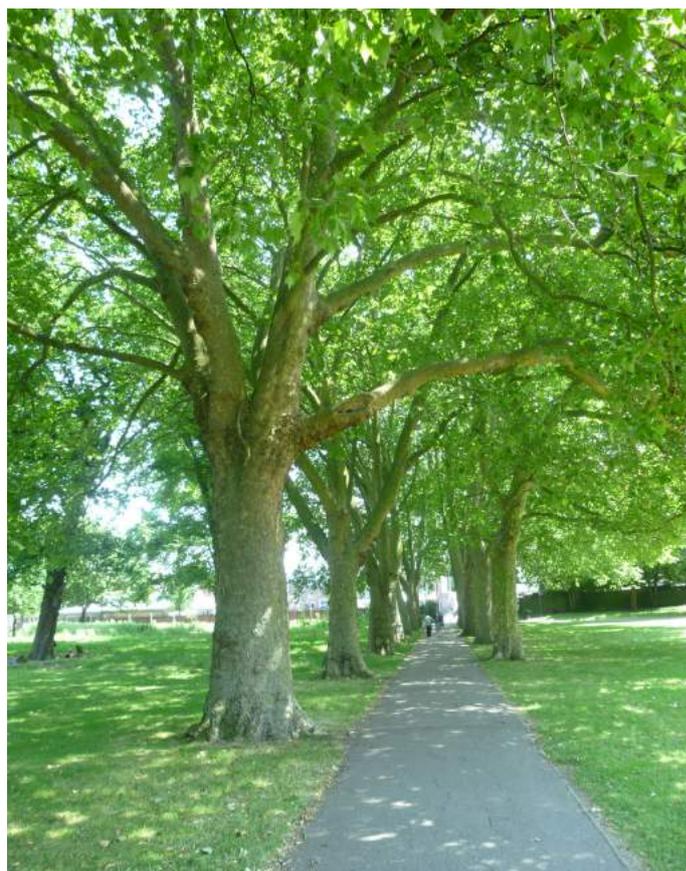


Ancient oak tree in Bruce Castle Park

## Bruce Castle Park

**1.5.11.** Bruce Castle Park is an attractive and well-used landscaped space, which contributes a sense of openness to this part of the conservation area. The present layout of the former landscaped park, which is some 8ha in extent, dates mainly from the 19th and 20th centuries, but preserves some 18th-century features. A painting attributed to Wolridge shows the house in c1686 after Hare's alterations, with a series of formal gardens on the north, east and south sides beyond which was open parkland.

**1.5.12.** The park was surrounded by a belt of planting and an elm avenue was planted as a formal approach to Bruce Castle from Tottenham High Road on the line of the present Bruce Grove. In the late-18th century the park timber was sold and only one ancient tree, a four-hundred-year-old oak tree located close to the centre of the park, remains as a well-known landmark. In the 19th century the Bruce Castle estate was reduced in size to its current 19 acres. The mature trees including limes, horse chestnut, cedar, yew and oak that now dominate the park and line the pedestrian pathways that cross the green space, some of which are thought to be over 200 years old, mostly remain from this period. The surrounding belt of trees and shrubs was gradually reduced in the 19th and 20th centuries. In the 20th century a new path was laid across the north of the park, flanked with London plane trees.



Avenue of plane trees - Bruce Castle Park

**1.5.13.** Bruce Castle was opened as Tottenham's first public park in 1892, after which it was given a new layout, most of the physical features of which remain today. The formal gardens were replaced with shrubberies and serpentine paths around the house and a circular flower garden to the south-east was adapted in 2001 as the Holocaust Memorial Garden with a sculpture designed by local artist Claudia Holder, unveiled in 2008. The memorial garden, which is attractively landscaped and enclosed by cast-iron railings, is adjoined to the east by a single-storey park-keeper's cottage, built in London stock brick with red-brick dressings and a pantile roof. The cottage is surrounded by a densely planted area and

is currently used for storage and the park's staff room. Beyond this is the site of the original walled garden which abutted the south boundary wall of the park, of which a fine section along Lordship Lane remains.

**1.5.14.** It is assumed that the entire park would have been enclosed by a brick boundary wall, of which sections survive in Lordship Lane and Church Lane. This was incrementally replaced by railings, although the railings with urn finials enclosing the forecourt of Bruce Castle and the south-west return in Church Lane, shown in a late 18th-century view and in early-20th century photographs, do not survive, possibly removed during WWII. In the mid-20th century much of the west, north and east park boundary was moved back a few metres and enclosed by functional railings with concrete piers, creating green tree-planted verges along Church Lane, Church Road and New Road.

Lane the wrought-iron gates have an ornate overthrow bearing the name of the park. The southern boundary to the park is defined by the impressive length of red-brick boundary wall with a sloped coping and plinth, which extends westward from the south-east corner of the park. Probably dating from the 17th century with a section at the east end rebuilt, the wall also served to enclose the south side of the former kitchen garden and is truncated a few metres short of the main entrance where it is replaced by mid-20th century railings. Otherwise, only a short stretch of the historic boundary wall now survives to the north of the museum entrance in Church Lane where it encloses a service area and small car park.

South west corner of Bruce Castle Park, early 1900s, showing



cast-iron railing



Lordship Lane: 17th century boundary wall to Bruce Castle Park



The Antwerp Arms c1900. Courtesy of the National Brewery Heritage Trust on Historypin

**1.5.15.** The eastern fishpond, which can still be discerned as a depression, was filled in in 1905 and the western pond adapted as a paddling pool, which has in turn been replaced by a modern pool. Near to this on the west boundary is a 1930s loosely Art Deco red-brick and concrete public toilet block that is now disused and boarded up.

**1.5.16.** The park's main east-west axis, which leads from King's Road towards the east front of All Hallows' Church, was re-established in the early-20th century and is lined by an avenue of London plane trees.

**1.5.17.** Early-20th century brick and stone gate piers with decorative iron gates distinguish the park entrances in Church Lane and King's Road. In Lordship

**1.5.18.** The northern wall of the kitchen garden was removed in the early-20th century and a bowling green and putting green were laid out on part of the site, with tennis courts and an asphalted pitch area to the north. The pavilion of c1971 by Andrews, Downie and Kelly is noted in *The Buildings of England London: North* as "neat and attractive with interlocking monopitch roofs and boarded walls", but the bowling green has not been maintained.



Park gates in Church Lane

### Church Lane (south of All Hallows Road)

**1.5.19.** At the T-junction with All Hallows Road, the rural character of Church Lane, as described in Sub-area B below, ends abruptly. On the east side is a utilitarian brick 1930s park toilet block which detracts from the streetscape. This is followed by the c1870 school wing of Bruce Castle, an imposing building of an urban scale and character, set within a yard behind a boundary wall. The boundary wall has been rebuilt crudely and set back from the line of the historic red-brick boundary wall to Bruce Castle, which survives for several metres up to the south-west museum entrance where it is replaced by a post-war brick-wall followed by a picket fence.



Church Lane - Victorian school wing to Bruce Castle

**1.5.20.** On the west side, the frontage commences with the flank of Nos. 2-18 All Hallows Road, an unremarkable 1920s terrace which is excluded from the conservation area. After this, No.14 Church Lane, now a nursery, albeit altered, is of significance as the last survivor of a group of three late-Georgian villas; it was also the home of Albert Hill of the Hill family of Bruce Castle School. It is two storeys high, built in stock brick with a shallow pitched roof but its original symmetry has been marred by a late-Victorian full-height window bay; the entrance with its original patterned fanlight is enclosed in a modern porch and the right-hand window, set in a recessed arch, converted to a door. This is followed by a series of post-war vehicle repair garages which detract badly from the streetscape, and an early-20th century brick former electricity substation at the junction with Lordship Lane (outside the CA boundary). The Elmhurst Public House is attractively framed in the view looking south along Church Lane.



No. 14 Church Lane – altered early 19th century villa

## Townscape summary

**1.5.21.** The special architectural and historic interest of the sub-area lies in the historic and architectural significance of Bruce Castle and its associated structures, and in the relationship between the house and surrounding park that retains the essential character of its historic setting.

**1.5.22.** The house itself is a unique combination of architectural styles ranging from the early-16th to the late-19th centuries, resulting in a building that, whilst lacking a coherent appearance, tells a different story on each elevation. The history of the house is uniquely read on the exterior and the differing architecture, rather than clashing, adds up to an amalgam that visually underscores the historic narrative.

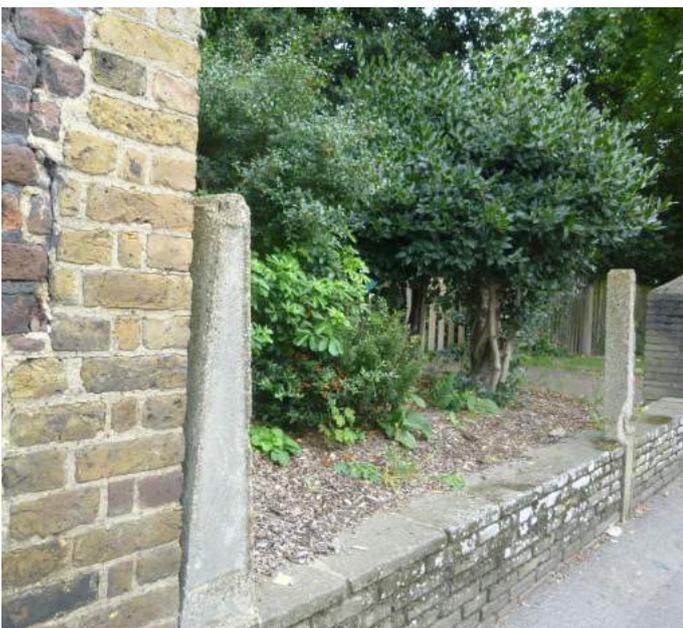
**1.5.23.** Over many years the house has undergone repairs of varying quality with different brickwork and pointing clearly apparent, especially on the south front. The tower in particular has undergone some poor quality brickwork repairs and repointing in cement mortar. Although these do not detract significantly from the interest and importance of the buildings, consideration should be paid to mitigating their impact in future restoration projects.



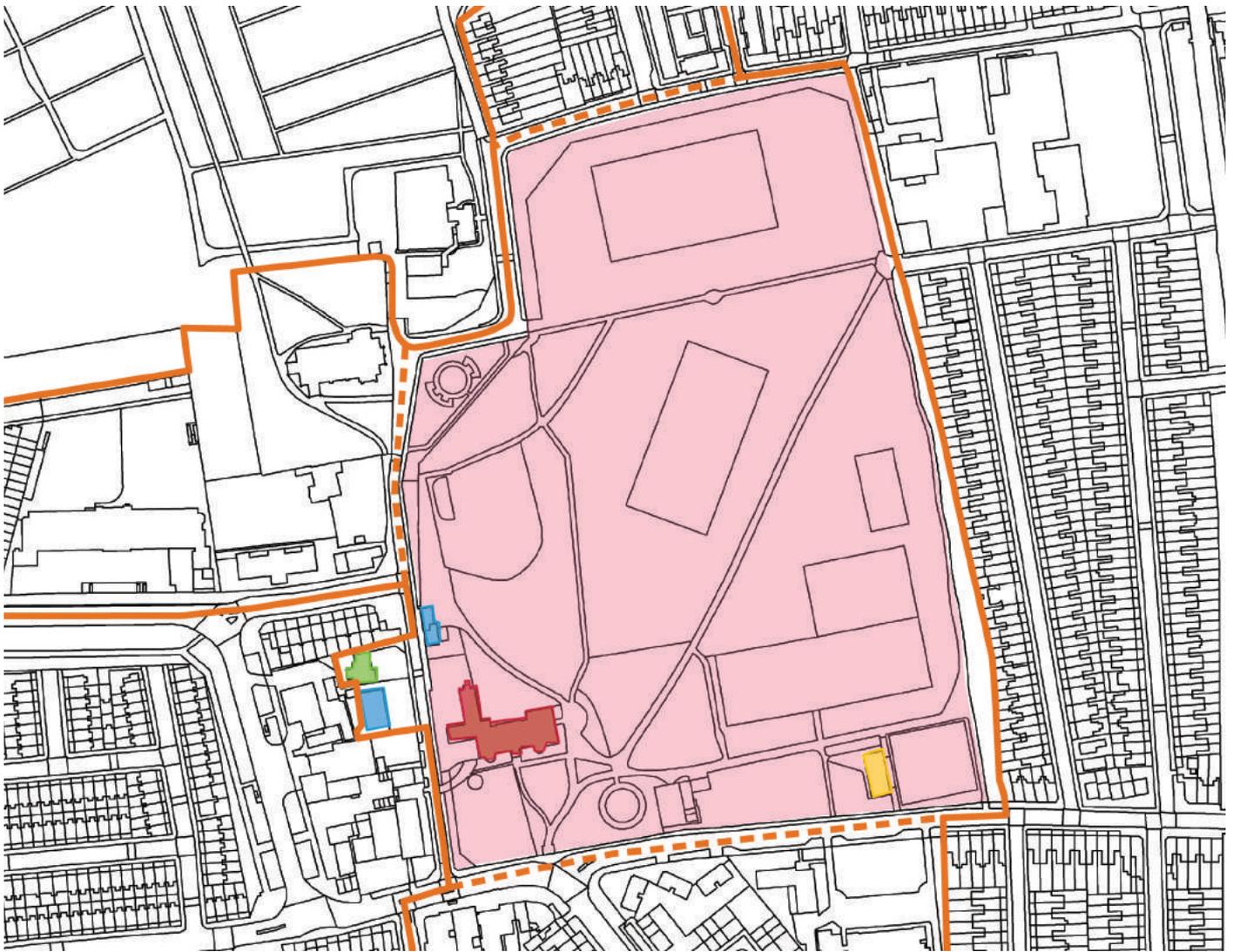
Church Lane, east side: view into Bruce Castle Park



Church Lane – garages



Church Lane – poorly integrated 20th century boundary walls to Bruce Castle



- Statutory Listed Building
- Historic Park or Gardens
- Detractor
- Locally Listed Building
- Neutral
- Conservation Area Boundary
- Positive Contributor

Sub-area A: Audit map

## CHARACTER SUB-AREA B

All Hallows Church, Church Lane (north of All Hallows Road), All Hallows Road/The Roundway (north side) and Bedwell Road

### Church Lane (north of All Hallows Road)

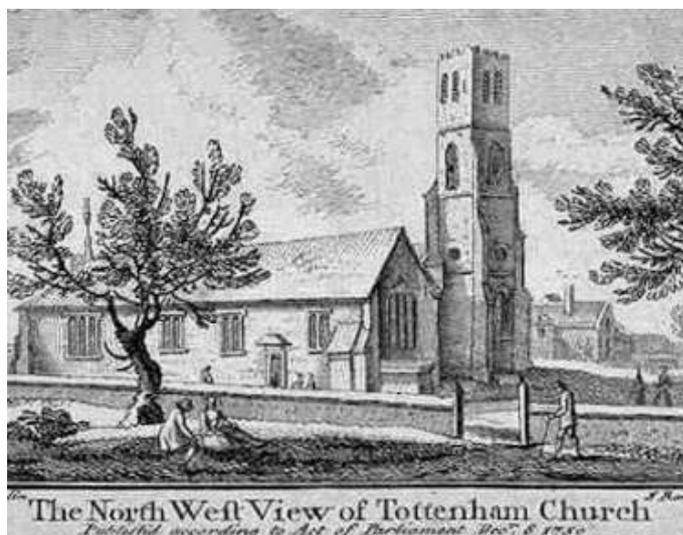
**1.5.24.** The east side of Church Lane is bounded by Bruce Castle Park. The road has a grass verge planted with mature trees.

**1.5.25.** The parish Church of All Hallows stands at the centre of a large rectangular churchyard at the north-

west end of Church Lane. At this point, the grass verge on the east side of the lane broadens into a triangular green, originally part of Bruce Castle Park; the lane then dog-legs east and northwards up to Church Road. The green is planted with trees, providing visual continuity with Bruce Castle Park. At the bend of the road is a 1920s brick wall enclosing the grounds of The Lodge (Haringey Mortuary). The churchyard is bounded on the north-east side by the grounds of The Lodge, on the north by the cemetery and on the south by the garden of The Priory.

**1.5.26.** The church is notable for its contrasting styles and building materials: flint, ragstone, local ferricrete and pebbles, brickwork of several periods, and stone dressings. It consists of a seven-bay aisled nave, chancel, north and south transepts, a north-east vestry, south porch and a four-stage west tower. The tower and six western nave arcades date from the 14th century and demarcate the extent of the original church, which had an undivided nave and chancel. A rood-loft turret on the south side marks the transition between the original nave and the chancel. The aisles were rebuilt in the later 15th century in the Perpendicular style and the fine two-storey brick battlemented south porch was added c1500 - a later, corbelled-out chimney stack on the west side served a fireplace in a first-floor schoolroom. A circular north-east mausoleum/vestry for the Hare family was built in 1696 and demolished to make way for the new chancel in 1875. The tower's battlemented parapet was rebuilt in brick in 1741 and in 1816 the north aisle was rebuilt in yellow stock brick in a similar style to its predecessor.

**1.5.27.** William Butterfield's restoration of 1875 comprised an extended nave, chancel, transepts and vestries, designed in the Geometrical Gothic style in his characteristic red brick with stone banding and blue-brick diapering.



18th-century engraving of All Hallows Church with the gateway from Church Path in the foreground



View of All Hallows Church from Bruce Castle Park, J Bonny, c1912; the Priory to the left, the Sexton's Cottage in the background, the west pond in the foreground. Courtesy of Bruce Castle Museum, Haringey Libraries, Archives and Museums Service



18th-century engraving of All Hallows Church showing the circular Hare family mausoleum

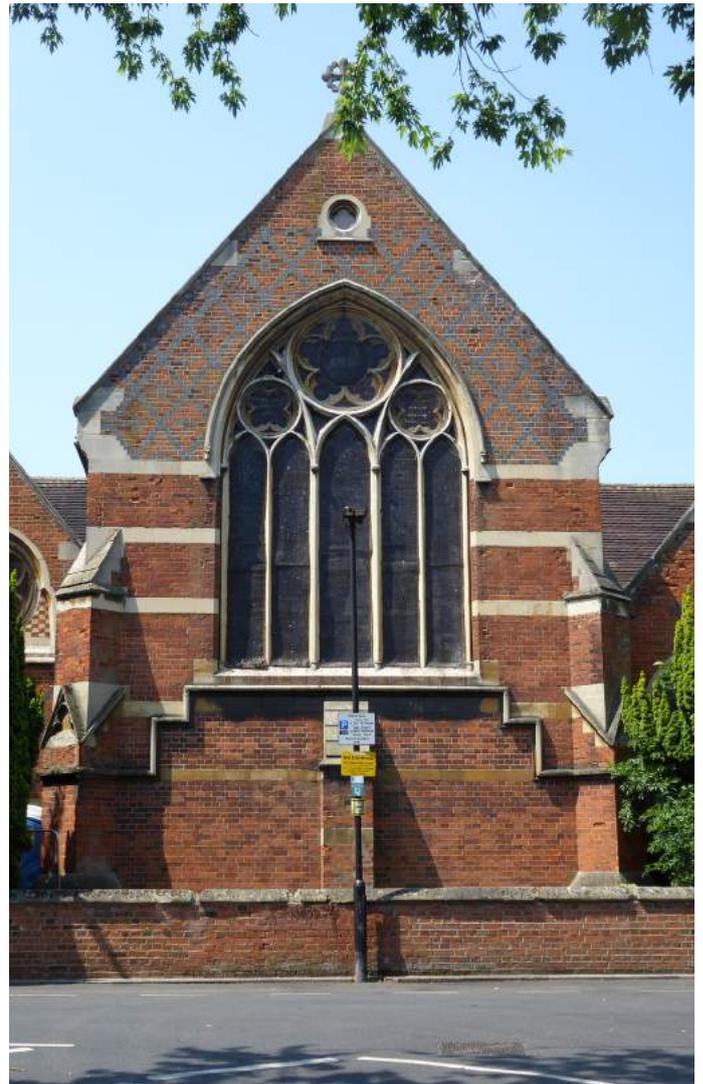


The Sexton's Cottage which stood just to the east of the Church. Early 1900s photograph courtesy of Bruce Castle Museum, Haringey Libraries, Archives and Museums Service



All Hallows Church – north elevation

All Hallows Church



Chancel of All Hallows Church by William Butterfield



All Hallows Church tower – contrasting medieval building materials

**1.5.28.** The churchyard is mainly grassed with mature trees including yews, one of which is c200 years old, and plane trees on the west and north boundaries. It has some good 18th and early-19th century monuments, although some chest tombs are broken and in poor condition. The churchyard is enclosed by brick boundary

walls of various builds: along Church Lane, the low southern section is modern while the northern section with gabled stone copings appears contemporary with Butterfield's chancel. The northern wall (east of Church Path) and the western boundary wall incorporate sections of earlier brickwork; the former, which backs onto the wall of Tottenham Cemetery, is in a very poor condition.

previously been located. The house's earlier gabled north cross-wing abuts the churchyard.



Church Lane - view north



The Priory, Church Lane: walls, gatepiers and wrought-iron gates



17th century west wing to the Priory



All Hallows Churchyard

**1.5.29.** The Priory (All Hallows Vicarage), rebuilt in 1620 and extended in the early-18th century, stands within substantial tree-planted grounds abutting the churchyard to the south. Only the house's early-18th century east front is visible from the road and this has a fine red-brick façade with a segmental pediment and a Doric doorcase. The high red-brick walls and gatepiers also date from the 18th century; the handsome wrought-iron gates, which are attributed to the local smith George Buncker, were brought here in 1906 from No. 776 Tottenham High Road, where the vicarage had



Church Lane entrance to Bruce Castle, early 1900s. Courtesy of Bruce Castle Museum, Haringey Libraries, Archives and Museums Service



The Priory, Church Lane: walls, gatepiers and wrought-iron gates

### All Hallows Road/The Roundway (north side)

**1.5.30.** At the junction with Church Lane, No. 18 All Hallows Road, Tottenham Scout Hall, is an undistinguished two-storey building of the 1960s built in brick with concrete tile-hanging. To the west is the 1970s infant block to Risley Avenue School, which occupies the site of the demolished Risley Avenue Central School, designed in a modern vernacular style with a steep pitched tiled roof with gables to either end.

**1.5.31.** Immediately to the west on the north side of The Roundway, Risley Avenue Primary School, built by Tottenham UDC in 1913 to the design of G.E.T. Laurence, is well-composed two-storey building whose style and materials reflect the cottage character of the emerging public housing of the area. It is built in brown brick with red-brick dressings and roughcast render, original timber windows and a pitched clay tile roof with a timber cupola. The front elevation has projecting

gabled bays with timber bargeboards, stone porches and broad segmental windows. The rear elevation is very similarly treated.



Risley Avenue School

The contemporary caretaker's house (No. 309 The Roundway), designed in a complementary style and materials, has a tablet in the door-hood recording its original use. The forecourt is enclosed by a low brick wall and gate piers with terracotta pyramidal caps, and functional modern steel security railings.

### Bedwell Road

**1.5.32.** The east side of this cul-de-sac, bordering the west side of Risley Avenue School grounds, was completed by 1914 under the first phase of the LCC's Tower Gardens Estate development. The houses (Nos. 2-38) follow the picturesque cottage estate style of the earlier phase, as seen in Risley Avenue and the streets to the south. They are built in brick with characteristic tile-hanging, multi-pane sash windows, tile-creasing lintels and door pediments with fretwork valances. The terrace is relatively intact despite replacement of several windows in uPVC or aluminium.

**1.5.33.** On the west side, Nos. 1-11 and 13-19 belong to 1920s expansion of the estate (White Hart Lane Estate), and are of a similar design to the houses in the streets further west. They are faced in roughcast render, their sash or casement windows mostly replaced. Nos. 1-11 are distinguished by bracketed door canopies and narrow rectangular fanlights with geometric-pattern glazing, but the houses are otherwise plain and lacking the variety and contrast in materials and detailing of the terrace opposite. The road terminates at the north end with a view of the cemetery

entrance gates and stone gate piers (within Tottenham Cemetery Conservation Area). Looking east from the end of the road is an attractive view of All Hallows Church and the trees in the garden of The Priory, but this is marred by the security gates and car parking to the rear of Risley Road School.

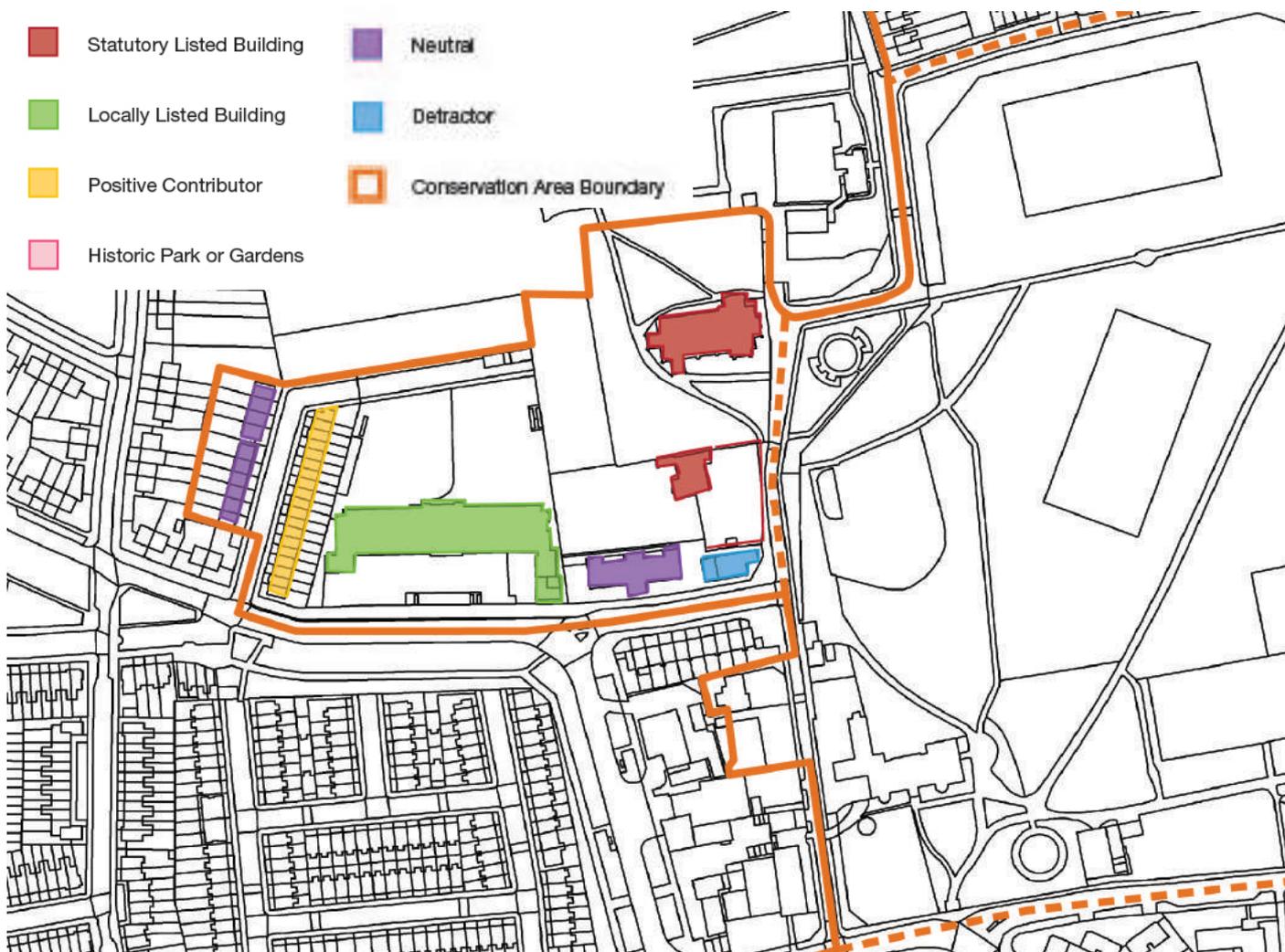
## Townscape summary

1.5.34. The special architectural and historic interest of the sub-area focuses principally on the grouping of the medieval parish church, its churchyard and the Priory, and from their strong visual relationship with Bruce Castle Park. An abundance of trees both in the public and private realm is enhanced by the continuity with the cemetery which has been a major factor in preserving the setting of this historic enclave. Church Lane retains its essential village character while further south, as a result of the incursion of All Hallows Road in the early-20th century, the area has a much more suburban character.

1.5.35. Risley Road School, which forms part of Tottenham's impressive portfolio of early-20th century school buildings, has an important historical relationship and group value with the Peabody and Tower Gardens cottage estates to the south that are also designated conservation areas.



Bedwell Road



Sub-area B: Audit map

## CHARACTER SUB-AREA C:

Prospect Place, Cemetery Road and Beaufoy Road

### Prospect Place

**1.5.36.** Prospect Place is a pedestrian path next to the entrance gates of Tottenham Cemetery in Church Road, immediately to the north of Bruce Castle Park and All Hallows church. It is an attractive footpath that cuts across the cemetery's boundary to emerge at Beaufoy Road. The path has an enclosed feeling between tall hedges with occasional views out into the cemetery. The eastern side of the path is lined with five pairs of small, semi-detached two-storey cottages that would originally have had an open prospect over adjoining fields.

**1.5.37.** The Grade II listed cottages are built in yellow stock brick with shallow hipped slate roofs, prominent brick chimney stacks with terracotta pots, and windows set beneath gauged-brick flat arches with the entrance on the side return. Sadly, they have been much altered with most of the windows changed from sashes to casements and much of the brickwork either painted or rendered. The central pair (Nos. 5 and 6) have a pedimented front with a stone panel inscribed 'Prospect Place 1822' and this pair still retains its original iron railings along the front boundary. The best preserved pair is possibly Nos. 1 and 2, which retain unpainted brickwork and vertical sliding sash windows beneath rendered and painted brick lintels, although a side porch has been added to No. 2.



Prospect Place - Grade II listed cottages

### Church Road

**1.5.38.** Nos. 158-170 on the north side of Church Road is a two-storey terrace of cottages which does not appear on the 1844 tithe map but was probably built shortly after. They are built in yellow stock brick with white painted stucco banding and a projecting cornice. All retain their timber sash windows except No. 156 which has tilting uPVC windows, and the ground floor of the end house No. 158, which was a shop for much of the 20th century and has a Regency style former shop front with a bow window. No. 164 has a simple four-pane rectangular fanlight typical of the period.

**1.5.39.** At the west end the terrace incorporates the Antwerp Arms public house (No.168 and 170), originally two separate houses and united as a single premises before 1894. No. 170 has a hipped, tiled roof while No.168 was originally the end unit of the adjoining terrace whose roofs are concealed behind a stucco parapet and moulded cornice. The brickwork of the public house has been coated in roughcast render and the projecting pub front is a modern replacement of the tiled Victorian original. The south side of the road is bordered by Bruce Castle Park.



Church Road - early Victorian terrace

## Cemetery Road

**1.5.40.** Cemetery Road is a short cul-de-sac terminated at its northern end by the ornate stone gate piers of Tottenham Cemetery which date from the 1880s when the cemetery was extended (these are within Tottenham Cemetery Conservation Area). Beyond these the view is dominated by the cemetery's dense tree cover and planting. The road was originally lined on both sides with two-storey Victorian terraces, but following WWII bomb damage some of these have been replaced with mid to late 20th century three-storey blocks of flats.

**1.5.41.** On the west side of the road, Nos. 1-15 is a well-preserved early-Victorian terrace of two-storey cottages; although not present on the 1844 tithe map they were probably built shortly after. Built in yellow London stock brick with red-brick dressings and clay pantile roofs, they retain their timber sash windows with Georgian-style glazing bars and have round-arched entrances. They have small front gardens (some well maintained) and low picket fences. The group is locally listed and makes a notable contribution to the street.



Nos. 1-15 Cemetery Road

**1.5.42.** On the east side of the road, Nos. 8 and 10 are the remaining pair of an original terrace of five double-fronted late-Victorian houses. They are built in yellow London stock brick with red-brick door and window reveals and prominent white-painted lintels with keystones. No. 10 retains its sash windows but those of No. 8 have been replaced in uPVC. Both now have concrete roof tiles. The exposed southern flank elevation of No. 8 has been rendered.

**1.5.43.** Together with houses in the parallel Beaufoy Road, Nos. 2-6 Cemetery Road were damaged by WWII bombing and were replaced c1970 by a modern block of flats, William Atkinson House. This is three storeys high, built in yellow stock brick with shallow-pitched concrete tile roofs and is of little architectural merit. The single-storey substation building on the site of No. 6 Cemetery Road further detracts from the streetscape. On the west side No.158A (built in the rear garden of 158 Church Road) is a late-20th century detached house of no architectural merit with three oversized dormer windows in a steeply pitched mansard roof.



Nos. 8 and 10 Cemetery Road

## Beaufoy Road

**1.5.44.** The west side of Beaufoy Road forms the eastern boundary to the sub-area. The late-Victorian terraced houses on the west side of the road (Nos. 53-65) are built in yellow stock brick with slate roofs, red-brick banding and window arches and projecting gabled timber porches and glazed front entrance doors. The terrace is largely intact and the houses retain their timber sash windows. There are small front gardens behind some surviving original metal railings and gates.



Nos. 53-65 Beaufoy Road

**1.5.45.** Next come the former Alderman Staines Almshouses, a small group of two-storey houses arranged around three sides of a small square, dating from 1868. They are built in yellow stock brick with stone dressings, designed in the Tudor Gothic style with tall gables and steeply pitched slate roofs. There is a coat-

of-arms and motto on the gable end of No. 45. The ground and first floor windows have segmental relieving arches and the doors have four-centred gauged brick arches. The Grade II listed houses, together with their central garden, form a distinctive group of architectural merit in the area.



Former Staines Almshouses, Beaufoy Road

**1.5.46.** Nos. 25-37 Beaufoy Road, another terrace of two-storey late-Victorian houses, is built in yellow stock brick with slate roofs. The window and door openings have white-painted lintels with keystones, similar to those to Nos. 8-10 Cemetery Road. Many of the houses have uPVC replacement windows, and some also now have concrete roof tiles in place of the original slate. Most of the front boundary railings are still in place, but overall the terrace has lost much of its visual integrity because of the piecemeal changes that have taken place.

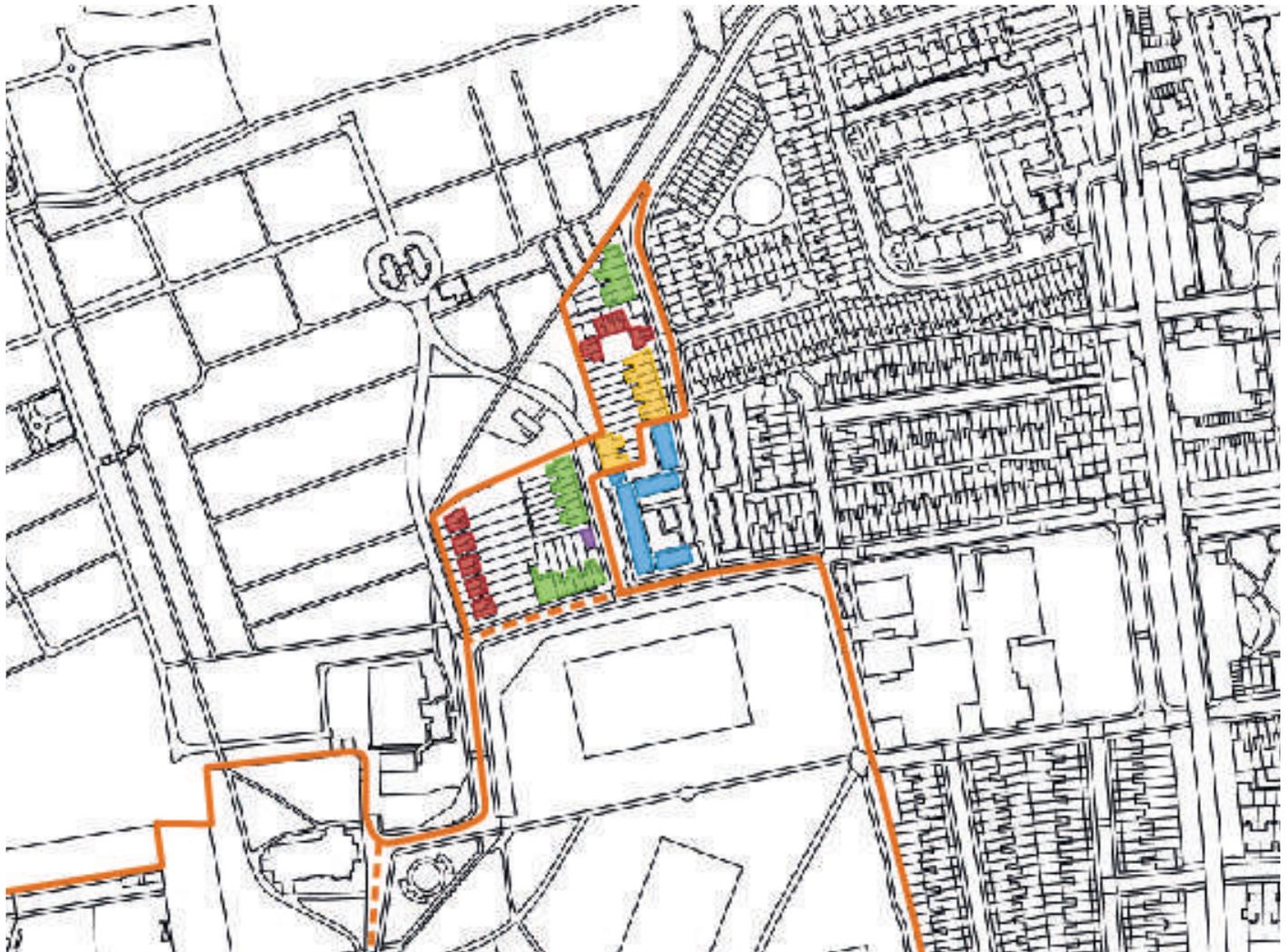


Nos. 25-37 Beaufoy Road

## Townscape summary

1.5.47. The special interest of the sub-area derives principally from the groups of early to mid-19th century cottages and terraced houses which still contribute a quiet and modest domestic character to the area, albeit this has been broken by the introduction of the modern blocks of flats. They are important survivals of the modest, artisan-class dwellings that were built in the hinterland of Tottenham High Road in the late-

Georgian and early Victorian period, of which relatively few examples have survived. The grouping of the former Almshouses in Beaufoy Road around a central garden provides an interesting contrast to the prevailing terrace form of the surrounding streets. Prospect Place is part of an historic local footpath network that crossed adjoining fields.



- |  |  |
|--|--|
|  Statutory Listed Building |  Neutral                    |
|  Locality Listed Building  |  Detractor                  |
|  Positive Contributor      |  Conservation Area Boundary |
|  Historic Park or Gardens  |  |

Sub-area C: Audit map

## CHARACTER SUB-AREA D:

### Bruce Grove and Lordship Lane

The north-east and south-west sides of Bruce Grove are described respectively as north and south.

#### Bruce Grove (south side) and Lordship Lane (west of Bruce Grove)

**1.5.48.** From the conservation area boundary at Elmhurst Road to the junction with Lordship Lane, Bruce Grove is lined with three two-storey terraces of c1900: Nos. 27-37, 38-48 and 49-67, intersected by Radley Road and Linley Road. The majority of the houses are built in red brick, all with precast lintels and decorative details and paired recessed porches. The predominant design comprises a square, full-height bay with paired windows divided by a pilaster, often surmounted by a gable, and a French window above the entrance with a small balconette. Gables have roughcast infill, either with decorative timber framing and fretted bargeboards, or moulded cornices. A few houses retain sash windows with decorative glazing bars to the upper lights and the majority their glazed panelled doors.

**1.5.49.** Nos. 38-41 are built in stock brick with red-brick banding, canted bay windows and coved roughcast cornices; some retain sashes with multi-pane upper lights. The porches have a small gable inset with terracotta decoration; terracotta panels also embellish the window bays and the flank elevation of No. 38.

**1.5.50.** The group as a whole has been badly affected by piecemeal alterations including replacement of the majority of windows in uPVC or aluminium, painting of brickwork, replacement of roof slates with concrete tiles and mis-matching boundary walls and balcony balustrades. The conversion of front gardens to parking hard standings has particularly affected the westernmost terrace.

**1.5.51.** At the curved return into Lordship Lane, Nos. 119-125 Lordship Lane is a two-storey parade of shops and flats of c1900 built in stock brick with red brick banding, a moulded stucco cornice and parapet with elaborate Gothic style cast-iron cresting. Nos. 119 and 121 now a surgery. A postcard of c1910 shows the corner shop units occupied by A. Bolton Toilet Saloon

(a barber's shop). The shops are divided by glazed brick pilasters with heavy consoles and retain their moulded cornices. The shop fronts of 119-121 are modern facsimiles, those to No.123 and 125 are modern, the latter now part of the garage at No. 127.



Shopping parade at corner of Bruce Grove and Lordship Lane

**1.5.52.** The majority of sash windows have been replaced in uPVC, and the brickwork of Nos. 123 and 125 has been painted which disrupts the integrity of the parade. The appearance is further undermined by a continuous fascia and forecourt shared between No. 125 and the garage at No. 127, an inter-war building of no architectural merit which detracts from the streetscape.

**1.5.53.** At the junction with the Broadwater Road, the Elmhurst public house, built in 1903 to the design of Charles M. Cobb, is a picturesque neo-Tudor composition, possibly a deliberate response to Bruce Castle. It is built in red brick with an oriel window and corner turret, gables with decorative timber framing, pargetting, stone mullion and transom windows with original leaded lights, and inset relief panels depicting people at work, a distinctive feature. To the south is a single-storey billiard room and to the east a wall with scalloped coping encloses the yard.



The Elmhurst Public House, Lordship Lane

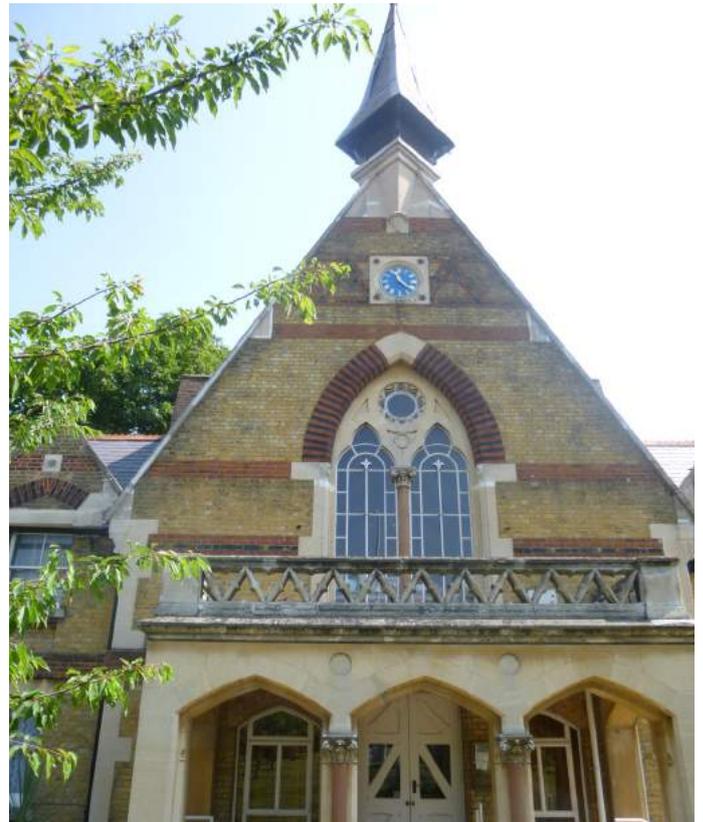
**Bruce Grove (north side) and Lordship Lane  
(east of Bruce Grove)**

**1.5.54.** At the corner of Hartham Road is a nurses' home (No. 68E), a modest 1930s two-storey detached building built in Fletton brick with concrete lintels and a hipped concrete tile roof.

**1.5.55.** Immediately to the north, the former Drapers' Almshouses (now Edmanson's Close) was built in 1868-9 to the design of Herbert Williams, architect to the Drapers' Company, who also designed the Drapers' College (later High Cross School) in Tottenham High Road. The almshouses are laid out around three sides of a broad courtyard with short detached wings to either side fronting Bruce Grove. They are designed in the High Victorian Gothic style, two storeys high built in yellow brick with contrasting red and blue brick, stone dressings, slate roofs and moulded chimneystacks. The gables are accentuated by over-scaled stone 'kneelers' and red-brick relieving arches. Each pair of almshouses shares a timber porch with an integral wooden seat. The central chapel has a stone portico with an openwork parapet and a large Gothic window with plate tracery. Above is a timber flèche.



Drapers' Almshouses



Drapers' Almshouses Chapel



Drapers' Almshouses

**1.5.56.** The former lodge to the south is designed in a matching style and materials. Originally detached, it is now linked to the almshouses by a late 20th century single-storey brick range with an oversailing mansard attic and verandah. While subsidiary in scale to the Victorian buildings and borrowing details such as the bracketed verandah posts, the mansard roof and loss of separation between lodge and almshouses detract from the original composition. Behind the almshouses are small individual gardens and an allotment area. The grassed courtyard is enclosed by trees and shrubs behind modern railings.

**1.5.57.** The junction with Lordship Lane is lined with mature street trees which continue east as far as the magistrates' court.

**1.5.58.** In Lordship Lane, Bruce Castle Court comprises three late-1930s Moderne style blocks of flats laid out on a zig-zag arrangement, the westernmost block angled to face the junction with Bruce Grove behind a triangular lawn. They are three storeys high, faced in red brick with painted render or stone storey-bands and parapets, the slightly projecting central entrance bay with a narrow vertical stair window. The original steel Crittall windows have been replaced in uPVC, which is particularly unfortunate in the curved end bays where the curved windows have been replaced with flat casements. The forecourt is enclosed by a low brick wall with inset render panels.



Bruce Court, Lordship Lane: 1930s flats

**1.5.59.** Tottenham Magistrates (originally Police) Court was built in 1937 design of the Middlesex County Council Architect, WT Curtis. It is a dignified neo-

Georgian composition faced in brown and blue brick with rubbed red-brick and stone dressings and banding. The symmetrical nine-bay frontage block is two storeys high with a hipped tile roof with dormers, flanked by single-storey wings. The central stone entrance has a segmental open pediment on columns, inset with a plaque of the MCC arms, continuing to a central first floor window with a scrolled surround. To the rear are contemporary courtrooms and a modern extension.

**1.5.60.** The courthouse is set back behind a deep lawn flanked by mature trees. Along the road frontage is a contemporary low red-brick wall and gate piers with metal gates and railings with geometric-pattern panels. The brick boundary wall enclosing the site's eastern boundary belonged to the grounds of Elmslea, the early-19th century house that previously stood on the site. To the west, the probation office (No. 71) is a plain 1970s brick L-plan building of one and two storeys, of no architectural merit.



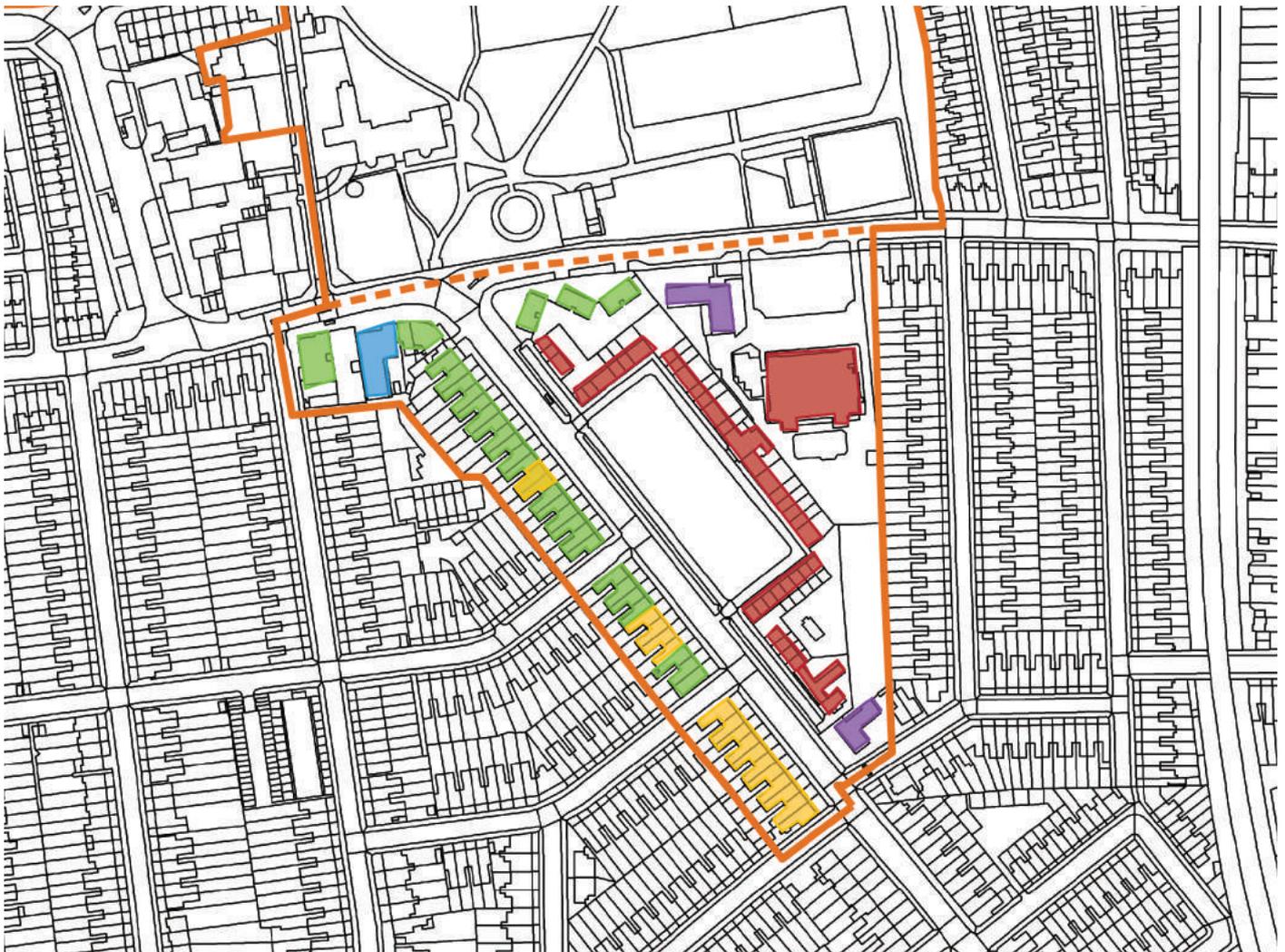
Former magistrates' court, Lordship Lane

## Summary of townscape interest

1.5.61. The architectural centrepiece of the sub-area is the Grade II listed 1860s almshouses which are a fine example of their type and period, reflecting the time when many charitable City institutions were relocating their almshouse provision to London's suburban-rural fringes. The sub-area is otherwise predominantly late-Victorian and Edwardian in character, the most notable building of that period being the Elmhurst Public House,

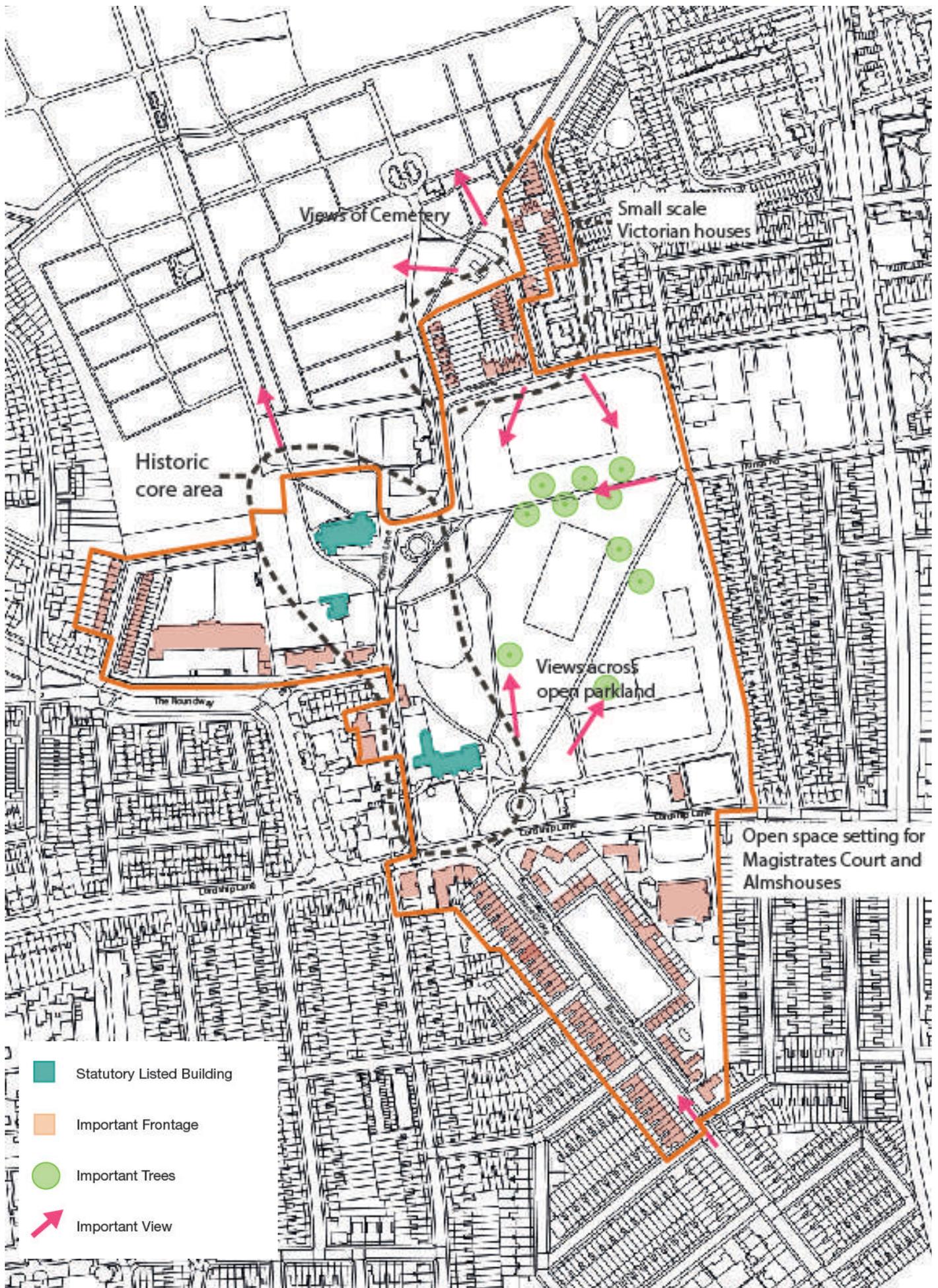
one of Tottenham's most architecturally impressive pubs. Of the inter-war period, the Magistrates' Court, listed Grade II, is an impressive example of its type.

1.5.62. The terraces on the south side of Bruce Grove and corner shopping parade complete the linear streetscape of Bruce Grove and, with the Almshouses opposite, play an important role in framing the approach to Bruce Castle. However, the level of alteration to these terraces is reaching a critical stage where their continuing inclusion in the conservation area may be difficult to justify.



- |   |  |
|---|--|
|  Statutory Listed Building |  Neutral                    |
|  Locally Listed Building   |  Detractor                  |
|  Positive Contributor      |  Conservation Area Boundary |
|  Historic Park or Gardens  |  |

Sub-area D: Audit map



Bruce Castle Townscape Map

## 1.6 Public Realm

**1.6.1** Bruce Castle Park and All Hallows Churchyard are important parts of the public realm. Church Path appears to be a well-used pedestrian route linking Church Road with White Hart Lane to the north via All Hallows churchyard. The southern part of Church Lane has lost any sense of its original historic character but the northern section, dividing All Hallows Church from Bruce Castle Park, has townscape potential that could be realised by resurfacing to reduce the visual impact of the tarmac road and double yellow lines, and with a better connection between the park and the churchyard.

**1.6.2** The area around the traffic roundabout at the junction of Bruce Grove and Lordship Lane is affected by an accumulation of signage and street furniture.



Signage and street furniture clutter detracting from setting of Bruce Castle

## 1.7 Condition and Development Pressures

### General condition

**1.7.1.** All Hallows Church is included in Historic England's Register of Heritage at Risk, which records its condition as 'poor'. Grant aided works are currently (2017) being undertaken.



All Hallows Churchyard – north boundary wall in poor condition

**1.7.2.** Most of the churchyard monuments are in a fair condition, but damage has occurred to some chest tombs. The north boundary wall, which backs onto the south boundary wall of Tottenham Cemetery, is in a very poor condition.



Damaged chest tomb - All Hallows Churchyard

**1.7.3.** Also included in the Heritage at Risk Register are the Grade II listed south and west boundary walls to Bruce Castle, in Lordship Lane and Church Lane respectively.

**1.7.4.** The condition of most buildings is moderate to good but there are instances of poor maintenance or repair practices – as seen in the brickwork repairs on Bruce Castle tower and boundary walls. The open spaces vary – the Park appears reasonably well maintained but is affected by broken glass and litter not removed.



Bruce Castle tower – poor quality brickwork repairs and repointing

**1.7.5.** Some of the terraced houses retain their historic integrity, but there have been many incremental changes which detract from their character, especially in the terraces on the south side of Bruce Grove.



Painted brickwork and poor shop fronts detract from the group

**1.7.6.** These include:

- ➔ replacement of original timber sash or casement windows in uPVC or aluminium;
- ➔ replacement of original timber doors;
- ➔ painting or rendering of brickwork;
- ➔ replacement of original roofing material with

concrete tiles;

- ➔ loss of decorative architectural detail;
- ➔ satellite dishes on front elevations;
- ➔ removal of front boundary walls to create parking hardstandings.



Bruce Grove: right-hand house with original sash windows; left-hand house with replaced windows and painted brickwork



Bruce Grove: painting of brickwork



Bruce Grove – loss of front gardens to parking

## Other development pressures

**1.7.7.** There are limited development opportunities within the conservation area. The potential change of use of the Magistrates Court site may lead to pressure for additional development on the open space in front of the building, infilling the open aspect from Lordship Lane. This could be harmful to the setting of the listed building and to the character and appearance of the conservation area. The front boundary wall and gates also make an important contribution to this part of the conservation area.

**1.7.8.** The principal site where future redevelopment may be anticipated is the vehicle repair garage at No. 12 Church Lane, together with adjoining sites containing a number of large sheds and other buildings. This combined site, including the former electricity substation at the junction with Lordship Lane, forms part of a large and disparate group of 20th century

industrial buildings which stand largely outside the conservation area boundary but which impact significantly upon the setting of Bruce Castle and Park. The garage forecourt at No. 12 Church Lane preserves the setback building line of the original detached house that stood on the site (as seen at the neighbouring No. 14 Church Lane) and this provides an important cue for the future redevelopment and enhancement of this blighted frontage. The scale and height of future development on this site will be crucial in maintaining the setting of the listed buildings and historic open spaces. It is recommended that a detailed heritage-based urban design appraisal should be carried out prior to any future development proposals in order to establish agreed principles regarding acceptable height, scale and massing that should form part of any development brief for the site.



# Bruce Castle and All Hallows Conservation Area Management Plan

## 2.1 The Purpose of Conservation Area Management Plans

2.1.1. Local authorities have a duty to formulate and publish proposals for the preservation and enhancement of conservation areas. Conservation Area Management Plans are essential tools in this process. Their principal functions can be summarised as follows:

- ➔ To set out the council's strategy for managing change in the conservation area
- ➔ To provide guidance to all stakeholders to ensure that future change in the conservation area will preserve or enhance its special character

## 2.2 Summary of the Implications of Conservation Area Designation

2.1.2. Conservation area designation introduces stricter planning controls over demolition and tree protection:

- ➔ Demolition of buildings greater than 115m<sup>3</sup> and structures over 1m high next to a public highway, path or open space; or over 2m high elsewhere
- ➔ Works to trees with a trunk diameter greater than 75mm at 1.5m<sup>2</sup> above ground level: written notice must be given to the council, which has six weeks to decide whether to grant permission or make a Tree Preservation Order (TPO). Failure to comply may result in prosecution

2.1.3. Generally, development must preserve or enhance the character or appearance of the

conservation area. There is a strong presumption against the demolition of buildings or structures which make a positive contribution to its character or appearance, and similarly to preserve trees.

2.1.4. Additionally, there are restrictions on the types of development that can be carried out without planning permission (permitted development) in conservation areas. Flats and non-residential premises have fewer permitted development rights than dwelling houses. Advice should always be sought from the council on what works are likely to require planning permission.

2.1.5. Stricter rules apply in conservation areas with regard to the type and size of advertisements that can be erected without advertisement consent.

## 2.3 Managing Change in the Conservation Area: Key Principles

- ➔ In considering development proposals in the conservation area, the council will apply the relevant national, regional and local policies and guidance.
- ➔ All new development in the conservation area should preserve or enhance its special interest in terms of scale, design and materials and should have regard to the design guidance provided in Part 3 – Preserving and Enhancing the Conservation Area.
- ➔ The council recommends that pre-application advice is sought from the Planning Services.
- ➔ The council will endeavour to ensure that its departments work corporately to ensure that development decisions preserve or enhance the conservation area.

## 2.4 Enforcement

2.4.1. The council has an adopted Planning Enforcement Charter and will investigate and, where necessary, take enforcement action against unauthorised works in the conservation area.

2.4.2. Advertisements and signs: the council is committed to taking enforcement action against inappropriate signage and advertising where this is not 'historic', appropriate notices are being served and actions have been taken. The council will continue to do so in the future.

2.4.3. Notices under Section 215 of the Town and Country Planning Act (1990) have been served on properties that 'adversely affect the amenity of the area'. The council will continue to serve such notices where deemed appropriate on a case-by-case basis and in accordance with the provisions of the legislation.

2.4.4. To carry out works affecting the special character of a listed building without consent is a criminal offence and can result in severe fines and even imprisonment. Works to listed buildings, therefore, should never be carried out without consent. Where alterations to a listed building have been carried out without consent and are considered to be unacceptable, the council may seek to prosecute those responsible and/or serve a listed building enforcement notice.

## 2.5 Quality of Planning Applications

2.5.1. Applications should provide sufficient information to enable the council to assess the impact of the proposed development and its setting to enable the council to assess the impact of the proposals on the character and appearance of the conservation area. Applications for outline planning permission will not normally be accepted. The council's Validation Checklist sets out the level of information required in support of planning applications. The following are of key importance:

### Level of detail

2.5.2. A typical planning application might include:

- plans, elevations and sections of the proposed building at scale 1:50, showing the proposal in relation to existing buildings;
- plans, elevations and sections of the existing at scale 1:100 or 1:50, marked up to show the extent of demolition;
- detail drawings of elements such as windows, doors, decoration at scales 1:20 and 1:5;
- drawings annotated to show proposed materials;
- any other information considered necessary to assess the potential impact of the development (including, for example, colour perspective drawings, models, photographs, structural engineers statement);
- planning applications for replacement of windows should include elevations at scale 1:10 or with all dimensions clearly annotated, property elevations or photographs of the whole of the property, with the windows to be replaced numbered to correspond with window elevations, a cross-section at a scale of 1:5 or preferably full size through the transom showing the relationship of fixed and opening lights and drip rails, with full size details of any glazing bars or leaded lights.

### Heritage Statements

2.5.3. All applications should be supported by a design and access statement or heritage statement where appropriate. The amount of detail that is required will vary according to the particular proposal. The statement should include:

- an assessment of significance of any heritage assets which may be affected including their setting;
- an assessment of the likely impact of the proposed development on the heritage asset(s) and their setting;
- an explanation of the rationale behind design choices, including how the proposal would relate to its context and how potential negative impact on heritage assets would be avoided.

## Archaeology

**2.5.4.** Where a site falls within an Archaeological Priority Area or has the potential to contain archaeological deposits, planning applications should be accompanied by an archaeological assessment and evaluation of the site, including the impact of the proposed development. It is advisable to contact Historic England's Greater London Archaeological Advisory Service (GLAAS) before the submission of a planning application.

## Materials and workmanship

**2.5.5.** Planning applications should be supported by details of the proposed materials to be used for the external finish and details. Samples of the materials may also be required.

## Experienced consultants and builders

**2.5.6.** The council strongly advises that applicants appoint consultants and builders with proven experience in historic buildings work.

## 2.6 Recommended Steps

**2.6.1.** A dated photographic survey of the more significant elements of the conservation area is recommended as an aid to monitoring changes, the efficacy of the Management Plan, and to support enforcement action. It may be possible to engage local volunteers in this exercise.

**2.6.2.** Several properties in the conservation area are in uses that have limited permitted development rights with regard to external alterations, and many of the works identified in the Appraisal as adversely affecting the conservation area are already subject to planning controls. The principal issue is therefore the effective and consistent application of development control policies and, where necessary, enforcement.

**2.6.3.** The conservation area has a number of single family dwellings that do not require planning permission for many types of common external alteration, and a significant proportion of these have undergone alterations that have diminished their character. Article 4 Directions would be the most effective means of controlling the most prevalent alterations such as replacement windows and painting/rendering of

brickwork, coupled with design guidance encouraging best practice generally.

## Funding opportunities and heritage-led regeneration

**2.6.4.** As a Grade I listed building which houses the Borough Museum and archives service and a public park, Bruce Castle and Park is likely to meet the eligibility criteria for the National Lottery Grants for Heritage as well as grant funding from Historic England and other grants programmes and funding streams related to heritage. This could cover a range of costs including capital works and project and delivery costs. Opportunities to obtain funding for repair and enhancement of the assets and their setting through Section 106 planning obligations and CIL should also be explored.

**2.6.5.** All Hallows churchyard is an important historic space and local amenity, and consideration should be given to opportunities for grant funding to support repair and enhancement.

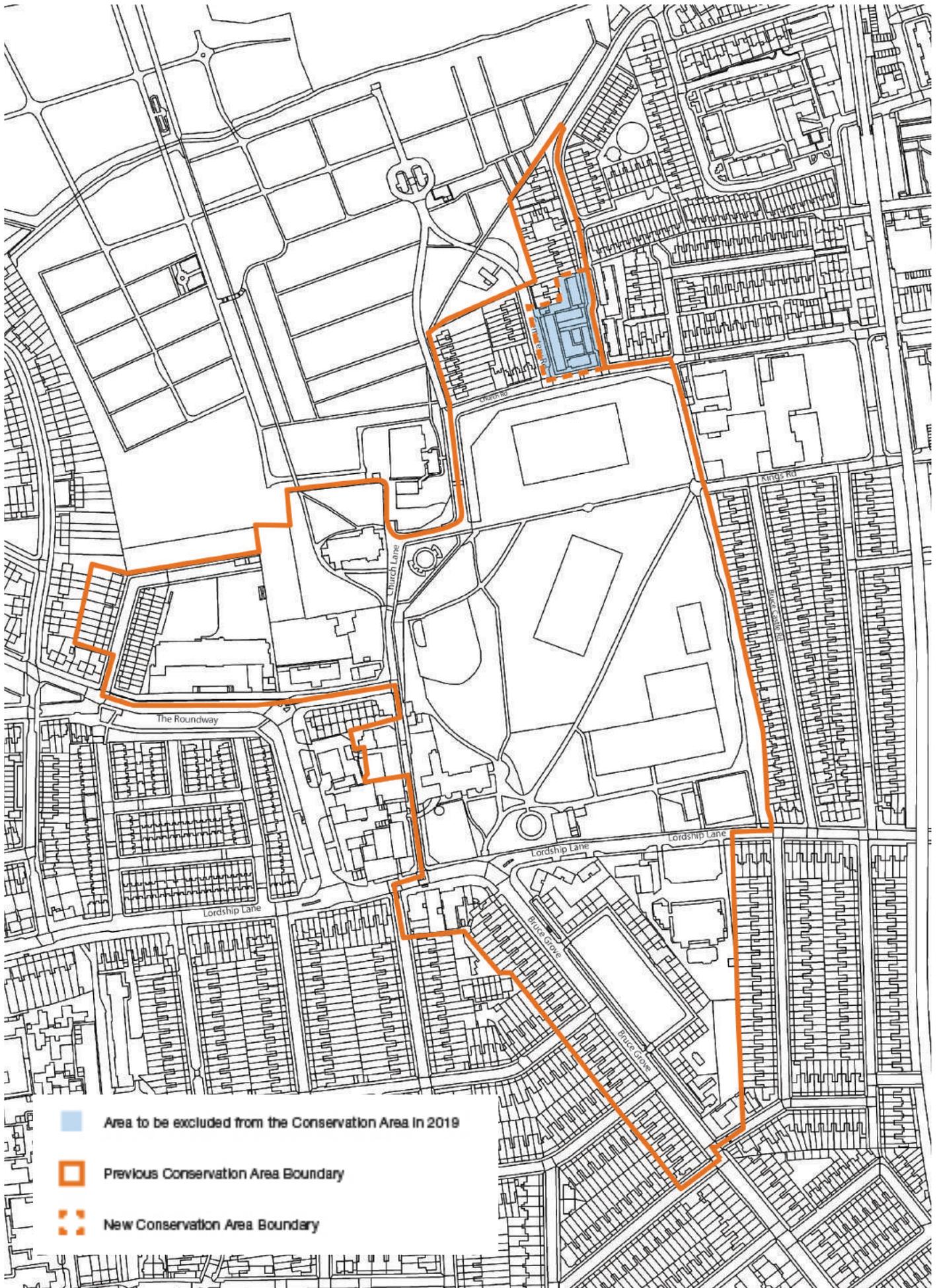
**2.6.6.** Bruce Castle and All Hallows Church are important buildings within Tottenham. Given the wider regeneration aspirations for the area, Co-ordinated working should be sought to ensure that these heritage assets are integral to current and future regeneration plans, and to ensure that the historic environment is used as a basis for heritage-led regeneration and positive change (in line with Haringey's Local Plan policy SP12).

## 2.7 The Conservation Area Boundary

**2.7.1** The post-war blocks of flats in Beaufoy Road (William Atkinson House and William Rainbird House), which form a discrete block at the edge of the conservation area, and which are of no architectural merit, were excluded from the conservation area in 2019 as shown on the map opposite.

## 2.8 Monitoring And Review

**2.8.1** The council will review this Conservation Area Appraisal and Management Plan as part of a five-year programme, in compliance with national legislation and policy.



Bruce Castle and All Hallows boundary alterations 2019



The following guidance applies to all buildings within the conservation area and reflect what the council considers to be the best approach to preserving and enhancing the character of the conservation area. Applicants for planning permission or listed building consent should ensure that all proposals are in line with the guidelines contained here.

## 3.1 When is Permission Needed?

**3.1.1.** Many common alterations will require planning permission. Some changes which would ordinarily be considered 'permitted development' will require planning permission in a conservation area. Below is a brief guide to common projects requiring planning permission. More information is available at <https://www.planningportal.co.uk>.

### Maintenance and Repairs

**3.1.2.** Planning permission is not required for like for like repairs using tradition techniques, materials and finishes.

### Windows and doors

**3.1.3.** Planning permission is needed for replacement of, or alteration to windows and external doors on flats, or non-residential buildings. Replacement of windows and doors of a house is considered 'permitted development' and does not require planning consent, provided that the replacement windows are of similar appearance to the existing ones.

### Rendering and cladding

**3.1.4.** Rendering and cladding is not considered permitted development in a conservation area, and will require planning consent.

### Extensions

**3.1.5.** Single storey rear extensions to private dwelling houses of up to 3 metres in depth (or 4m in the case of a detached house) are considered 'permitted development' and do not require consent, provided that the design and materials match the existing building. Most other extensions including extensions and alterations to roofs will require planning consent.

### Boundaries and gardens

**3.1.6.** Planning permission is required for the construction, alteration or demolition of a wall, fence or other boundary treatment over 2m in height, or over 1m in height when abutting a highway.

### Vents, satellite dishes and solar panels

**3.1.7.** Permission is required for the installation of any of these on a wall or roof slope facing the street.

### Demolition

**3.1.8.** Permission is required for the total or substantial demolition of a building with a cubic content of more than 115 cubic metres (measured externally). It is an offense to carry out such works without consent. If in doubt, please consult the council's conservation team.

## Trees

**3.1.9.** The council must be notified six weeks prior to cutting down or carrying out works to a tree in the conservation area.

## Listed buildings

**3.1.10.** Like-for-like repairs can be carried out without consent, but Listed Building Consent must be obtained for any work that is likely to affect the building's character or significance. This applies to internal alterations, external alterations, works to boundary walls, buildings within the curtilage, or structures attached to the listed building. It is an offence to carry out such works without consent. If in doubt, please consult the council's conservation team. In some circumstances it will be necessary to apply for planning permission alongside listed building consent.

## Change of Use

**3.1.11.** Changes of use will often require planning permission. Change of use from shops (A1) or financial or professional services (A2) to use as a dwelling house (C3) requires planning permission within the conservation area.

## Shop fronts

**3.1.12.** Planning permission is required for any alterations or removals that affect the appearance of the shop front. This includes alterations to doors, windows or stall risers, and the installation of shutters or security grills. A separate consent is required for advertisements and shop signs (see below).

## Advertisement Consent

**3.1.13.** Advertisement consent is usually required for exterior signs and advertisements which are illuminated, or with an area of greater than 0.3 square metres. This also applies to advertisements displayed inside of a shop window, which can be viewed from outside the building. More information about advertisement consent is available at [www.planningportal.co.uk](http://www.planningportal.co.uk).

## 3.2 Listed Buildings

### Listed building consent

**3.2.1.** Listed building consent is required for any works of demolition, alteration or extension of a listed building which might affect its character as a building of special architectural or historic interest. This applies to internal as well as external works. It is for the council to determine in each case whether consent is required.

**3.2.2.** Decisions must be based on an assessment of the significance of the building in accordance with Historic England guidance. The list descriptions held by Historic England are intended mainly for identification purposes and are rarely a comprehensive record of all features of interest. They should not be relied upon to determine which features are significant, or whether or not listed building consent is required. Buildings that lie within the curtilage of a listed building and objects fixed to the building are also subject to listed building control even if they are not specifically mentioned in the list description.

**3.2.3.** Certain types of work do not normally require consent. These include internal redecoration not involving removal of any internal features of significance, renewal of concealed services and routine repairs and maintenance in matching materials. More substantial repairs may require consent. In case of doubt, the advice of the council should be sought in writing.

**3.2.4.** Applicants for listed building consent should make sure that proposals are in line with the guidelines set out here.

### General Principles

- ➔ The council will need to be satisfied that all aspects of proposals for alterations are necessary, and that the overall effect of a proposal is not detrimental to the architectural or historic integrity of the building.
- ➔ Alterations should normally be entirely in accordance with the period, style and detailing of the original building or with later alterations of architectural or historic interest.

- As far as possible, existing detailing and features of the building should be preserved, repaired or, if missing, replaced.
- All works, will should be carried out in the correct scholarly manner, under proper supervision, by specialist labour where appropriate.

### Maintaining listed buildings

**3.2.5.** Regular maintenance is essential to the long-term preservation of listed buildings. Prompt action to remedy minor defects will prevent costly and disruptive repairs at a later stage. Routine maintenance is the responsibility of the owners of a listed building. The council should usually be consulted to confirm whether consent will be needed.

**3.2.6.** Masonry surfaces can easily be damaged by inappropriate cleaning, and in many cases it is best to leave them undisturbed. External cleaning of buildings with low-pressure intermittent water sprays and bristle brushes does not normally require listed building consent. Other methods of cleaning stone or brickwork will generally require listed building consent as these can have a marked effect on the character of the building. Cleaning methods should be carefully specified and appropriate for the circumstances. Cleaning should only be carried out by specialist firms and under close supervision, and it is advisable to employ an independent stone cleaning consultant to specify and supervise such works.

### Interiors

**3.2.7.** Interior features of interest may include chimney pieces, plasterwork, panelling, doors and door surrounds, staircases and balustrades. These should always be retained and fully protected from damage during the course of any works to the interior of a listed building. Proposals for the internal refurbishment of listed buildings should be supported by drawings which clearly identify all interior features of interest, and confirm their retention. It is important that original plan forms and room proportions are maintained during any conversion. In sensitive interiors, alterations may have to be restricted to a minimum

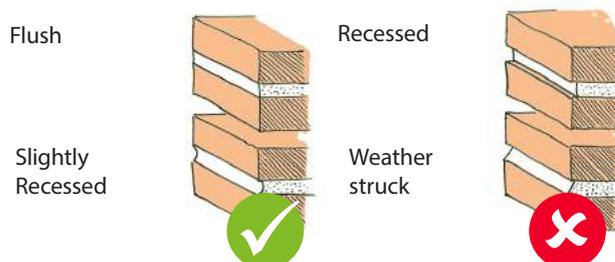
## 3.3 General Maintenance and Improvements

### Masonry and brickwork

**3.3.1.** Brickwork, stone, terracotta, tiles, and other original facing materials should not be painted, rendered, or covered with cladding. This can affect the appearance of the building or group, cause damage to the building, and introduce a long-term maintenance burden. Such works will not normally be permitted. Where inappropriate painting or cladding has taken place, the council supports its removal, provided this can be achieved without damaging the fabric of the building. It is important that a specialist using appropriate non-abrasive methods undertakes the work.

**3.3.2.** Repairs to brickwork should accurately match the bond, colour, texture, dimensions and pointing of the original brickwork. Any decorative features should be retained, and where necessary repaired or reinstated. Decayed bricks should be replaced with bricks of a similar quality and colour, and laid in the same pattern as the original. In all cases, skilled bricklayers with an understanding of historic brickwork should be employed.

**3.3.3.** Where necessary, older brickwork should be repointed with an appropriate mortar mix – usually a lime-based mortar carefully matching the existing mix in texture and colour. A flush or slightly recessed mortar joint profile is most appropriate. Cement based hard mortar should not be used on older buildings as it is less permeable than a lime mortar mix and can lead to deterioration of brickwork. This is one of the principal causes of decay in historic masonry and can cause irreversible damage to the appearance of external wall surfaces.



A flush or slightly recessed mortar joint is the most appropriate.

## Roofs

**3.3.4.** The form, structure and materials of historic roofs are almost always of interest. Where original roofs survive, there will be a presumption will be in favour of their retention.

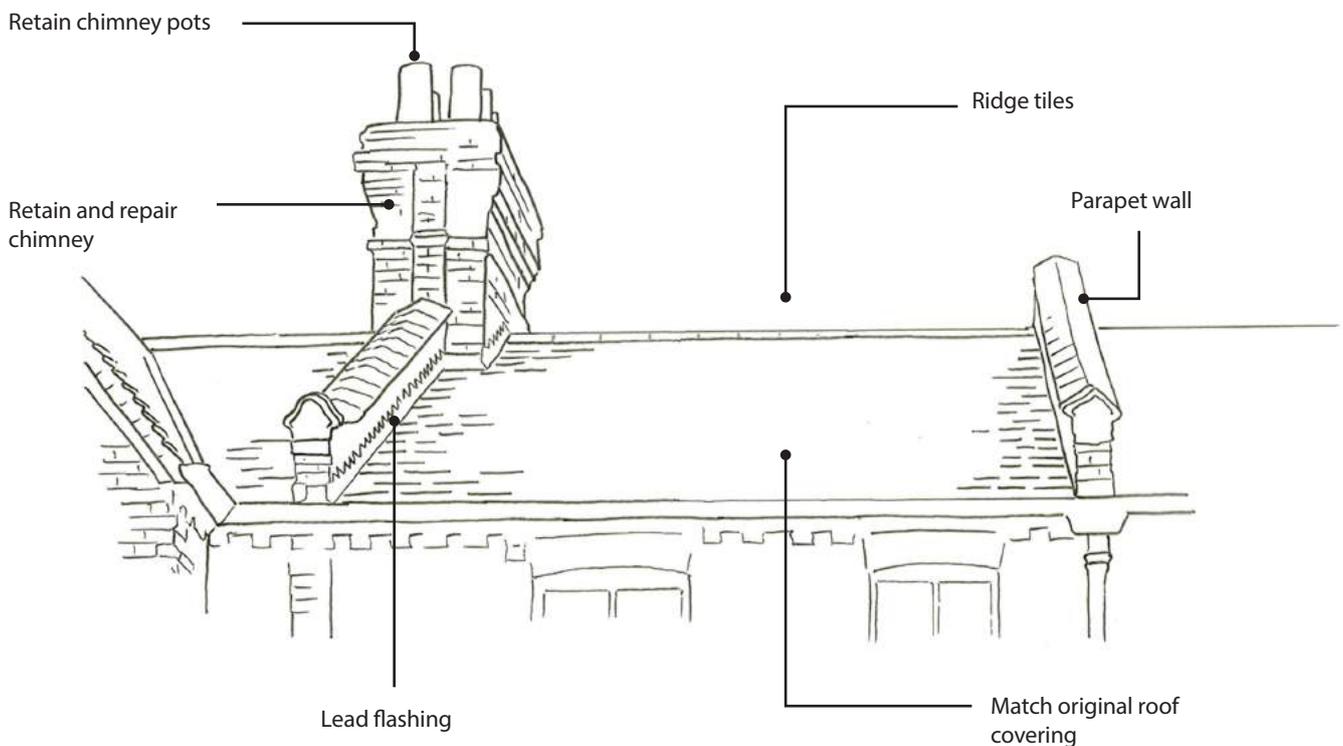
**3.3.5.** Where repairs or reroofing is required, this should be done in materials to match the original, in type, size and colour. On older buildings this will most often be either slate or clay tile. Where possible, the original slates or tiles should be retained and reused. Features such as parapet walls, ridge tiles and flashing should be retained or restored.

**3.3.6.** Artificial roof coverings such as Eternit should not be used even when these purport to replicate the appearance of the original, as they are often a short

term solution. Where the original roofing material has been lost and the roof needs to be replaced, the original material (or the most appropriate material for the building type) should be used. Ridge tiles, finials and other details should always be retained and reused, or replicated. The layout, tile/slate size and any patterning in the original roof should be replicated.

**3.3.7.** Where additional ventilation is required, this should be provided at the eaves and ridge line and should not affect the appearance of the roof. Vents should not be installed on the roof slope.

**3.3.8.** Chimney stacks are important features of the roofscape and should never be removed or altered without consent. Repairs may be necessary to stabilise the chimney, but the council recommends that the height is not reduced and pots are not removed.



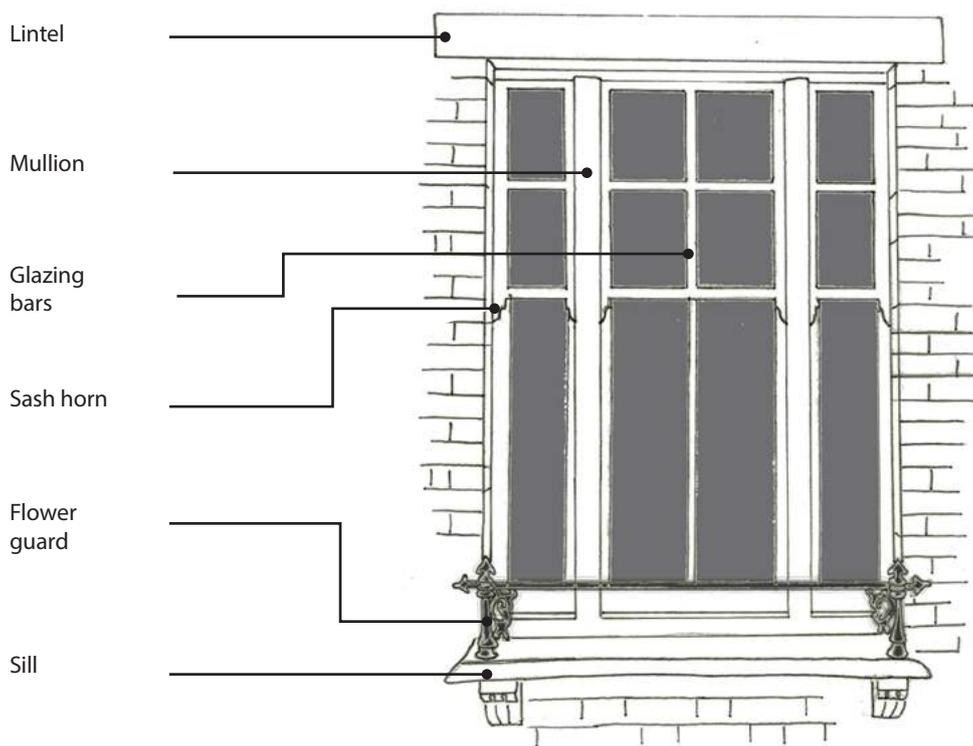
Roof features including chimneys should be retained or reinstated when doing work to the roof.

## Windows and doors

**3.3.9.** Original windows and doors are important elements of the conservation area. Their inappropriate alterations or replacement can be very damaging to the special character and appearance of the building wider area. Where windows and doors have been altered, every opportunity should be taken to restore them to their original style. In cases where a previously altered

window is to be replaced, the new window should replicate the original design and materials, which can usually be ascertained by looking at nearby houses of the same type.

**3.3.10.** It is always best to retain original doors and windows. These can be repaired and overhauled which is often cheaper than replacing them and will protect the appearance and value of the house. Timber doors and windows should be painted regularly to prolong their life.



The features of a historic sash window, which should be carefully replicated if new windows are installed.

**3.3.11.** In the case of listed buildings, the council will strongly resist the loss of original windows and doors (including historic glass). Where an original window or door is beyond repair, it should be replaced on an exact like for like basis, and double glazing will not usually be acceptable. Historic glass, whether decorative or plain, should be retained where possible, and carefully protected from damage during building works.

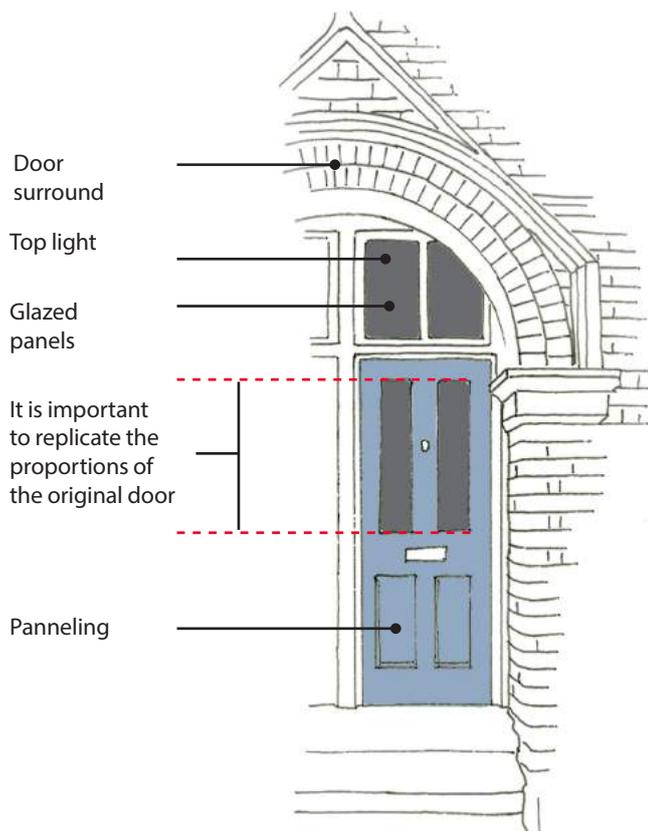
**3.3.12.** The thermal performance of windows can be significantly improved through the use of draught-proofing, discreet secondary glazing, shutters and curtains or blinds. In the case of listed buildings, the installation of secondary glazing will usually be permitted where it can be accommodated without harm to the significance of the building interior.

**3.3.13.** Where it is necessary to replace windows, high quality single or double glazed timber replacements which closely replicate the design and dimensions of the originals will usually be considered acceptable. UPVC which closely replicates the design and dimensions of the original may be considered appropriate on rear elevations that are not visible from the street. Glazing bars should always be mounted externally.

**3.3.14.** Where it is necessary to replace a door, a high quality timber replacement which closely replicates the original design will usually be acceptable. Side lights and top lights are an important part of the door design and should not be covered or altered. UPVC doors will not usually be considered acceptable.

**3.3.15.** It is never appropriate to alter the original configuration of windows, the size and proportions of window and door openings, or details such as lintels, brick arches and sills. The depth to which window frames are set back from the face of the building should not be altered.

**3.3.16.** External security grills, gates and shutters should not be installed to doors or windows as this harms the character of the area. Residents wishing to improve security are advised to seek specialist advice on more appropriate solutions.



It is important to replicate the design and proportion of the original door, and to retain surrounding features such as top lights.

## Architectural features and detailing

**3.3.17.** Original architectural features and decoration (and later features which add to the architectural or historic interest of the building) should be retained as far as possible. These might include features such as porches, parapets, balconies, railings, barge boards, carved details in stone or timber, moulded brickwork and terracotta panels, statuary, and ornamental ironwork.

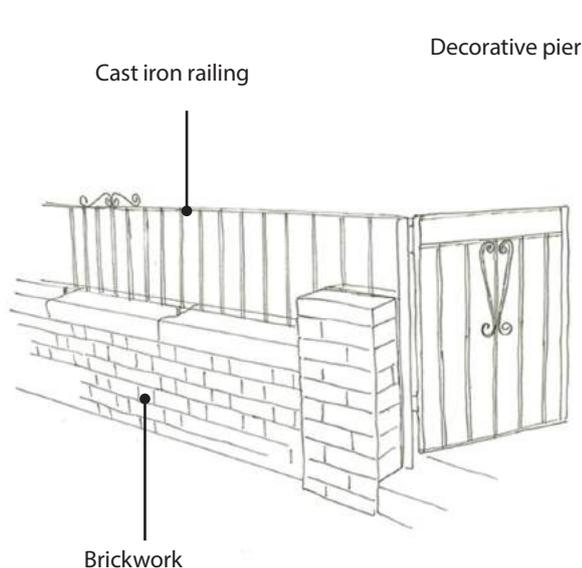
**3.3.18.** Repairs to decorative features should usually be carried out by an appropriately skilled craftsman or conservator.

**3.3.19.** Where architectural features or decorative details have been lost, or replaced with poor-quality substitutes, the council will strongly encourage their reinstatement (if there is clear evidence of their original appearance.)

**3.3.20.** It is always best to retain the original porch arrangement which is often an integral part of the design of a building. Open porches should not be enclosed. Canopies or enclosed porches at the front of the house that are not part of the original design, will not be considered appropriate.

## Boundary walls, front gardens and Parking

**3.3.21.** Walls, fences and other boundary treatments to both front and back gardens make an important contribution to character. Their removal, or the addition of a boundary treatment of a different height or type will not be considered appropriate.



**3.3.22.** Where boundary walls are in poor repair or have been lost entirely, they should be carefully repaired or rebuilt to reflect the original appearance. Repairs to brickwork should accurately match the bond, colour, texture, dimensions and pointing of the original brickwork.



Boundary walls make an important contribution to character and should be retained and restored where possible.

**3.3.23.** Substantial loss of front gardens and/or boundary treatments in order to create parking spaces will not usually be considered acceptable. The creation of hard standing should not cover more than 50% of the original garden and should be appropriately landscaped. The original boundary treatment should usually be retained.

It may be possible to locate it within the envelope of the building. If not, it must be concealed in views from ground level.

**3.3.26.** Satellite dishes will only be acceptable where they cannot be easily seen from the street or other public areas - usually at the rear of the property below the level of the roof ridge, or on hidden roof slopes.

## External services and fitting

**3.3.24.** External services such as ventilation equipment, flues, satellite dishes or electrical equipment should only be installed where absolutely necessary, and should be designed and located to minimise the impact on appearance. Where possible these should be in unobtrusive locations and on walls and roof slopes that are not visible from the street. In the case of listed buildings, such additions will require listed building consent.

**3.3.25.** Roof plant should be avoided if at all possible.

## 3.4 Extensions

**3.4.1.** In many cases historic buildings can be extended without damage to their character, subject to sensitive handling of scale and detail. However, in some cases extensions would detract from the uniformity of a formal group of buildings, or from the integrity of a particular design and will therefore be unacceptable in principle.

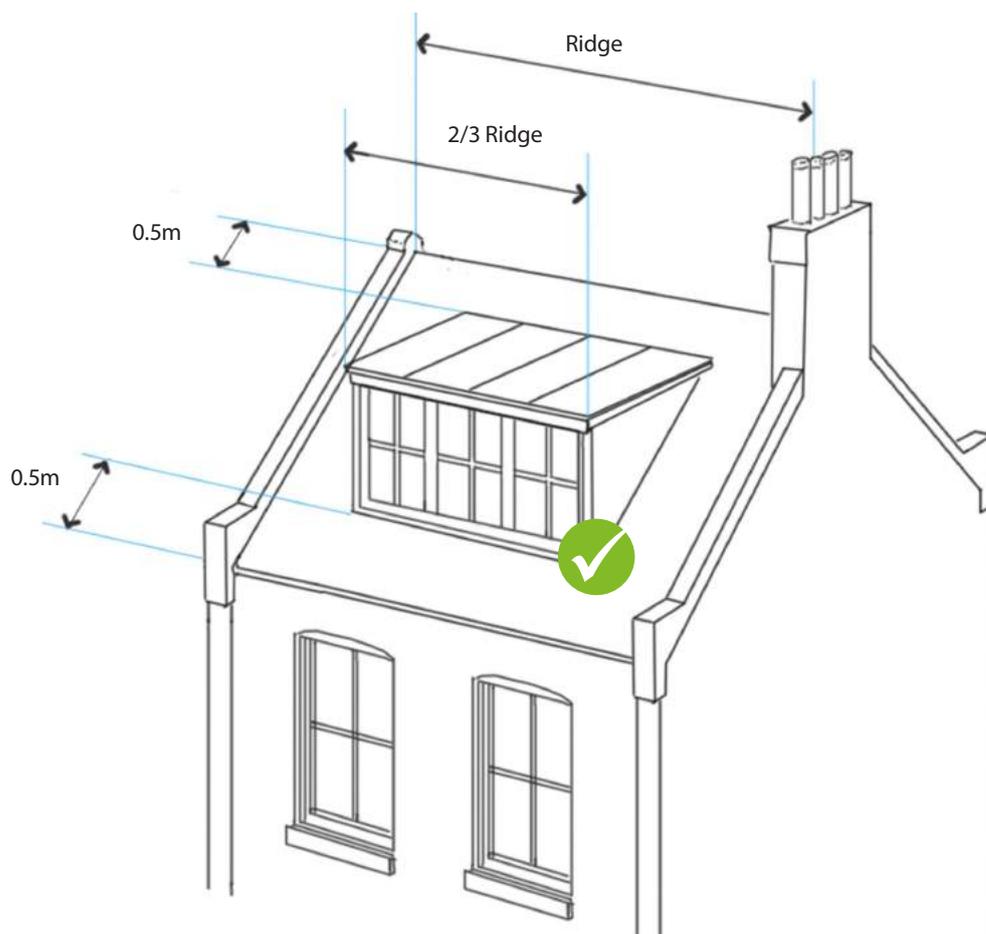
**3.4.2.** Extensions will only be permitted if subordinate in size and appearance to the original building. Care

should be taken that the form and proportions of the original building are not obscured.

**3.4.3.** Design, detailing and materials (including roofing material, windows and doors) should be carefully considered to reflect or complement the existing building and the character of the area, and to be visually subordinate to the existing building. The design might reflect the style of the original building, or provide a modern contrast which complements (and does not compete with) the original.

## Dormers and roof extensions

**3.4.4.** Rear dormers should be subordinate to the size of the roof. Usually the width of the dormer should be not more than  $\frac{2}{3}$  the length of the ridge. Dormers should usually be set in 0.5m from both sides of the roof and the eaves, and 0.3m from the ridge. Overly large and solid dormers with large 'cheeks' and 'aprons' to create habitable roof space will not be considered acceptable.

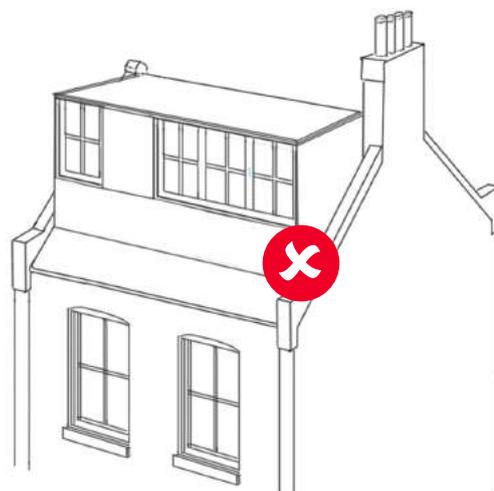


Dormer roof extensions should be subordinate to the original roof.

**3.4.5.** Roof extensions to the front or side of the property will not usually be considered acceptable, unless these are a feature of the original building or an established characteristic of the street.

**3.4.6.** Hip to gable extensions will not usually be considered acceptable.

**3.4.7.** Juliet balconies, roof terraces and 'cut in' terraces will not be considered acceptable as part of a roof extension, unless they are a feature of the original building or an established characteristic of the street.



Overly large dormers designed to increase the habitable roof space will not be considered acceptable.

**3.4.8.** Mansard roof extensions will not be considered appropriate unless these are a feature of the original building, or they are an established characteristic of the street scene and can be accommodated behind an existing parapet.

**3.4.9.** Roof extensions should complement the original form of the roof, matching the original roof type and slope, roofing material and details such as parapets and ridge tiles. Architectural details such as chimney stacks, finials and decorative brickwork should be retained where possible.

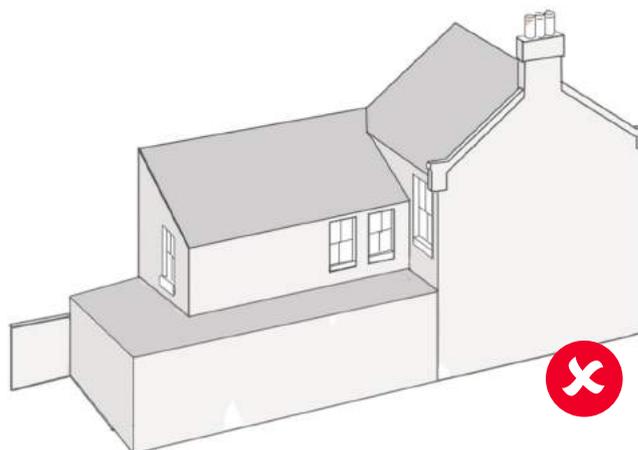
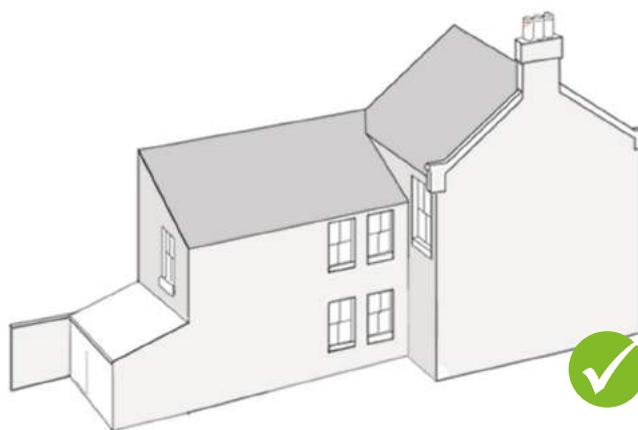
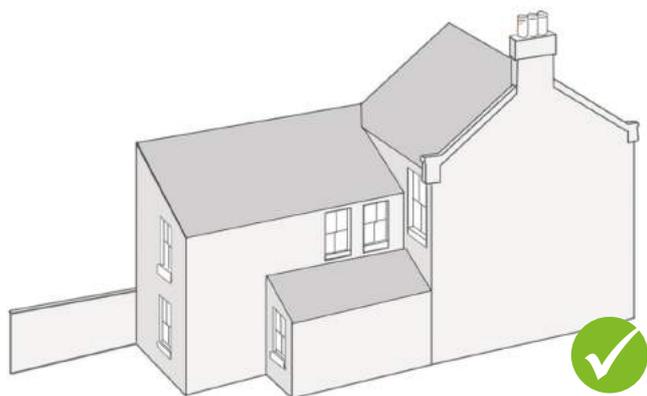
**3.4.10.** Roof lights should be conservation type and sit flush with the roof slope. These should be located on roof slopes not visible from the street and should be of a size that does not dominate the roof slope.

### Rear and side extensions

**3.4.11.** Rear extensions should usually be one storey lower than the original building and should generally extend no more than 3m beyond the rear wall in terraced properties, or 4m in detached properties.

**3.4.12.** Rear extensions should not be wider than the width of the house. Where the original footprint of the house is L shaped, extensions should reflect this, and should not obscure the original massing and footprint. (see diagrams.)

**3.4.13.** Side extensions may be acceptable in some circumstances. These should be set back at least 1m from the front wall of the house with a roof ridge height lower than the ridge of the original roof. Side extensions should preserve suitable gaps between buildings where these contribute to the character of the area.



Extensions should not obscure the original footprint of the house. 'Wrap-around' extensions will not usually be appropriate.

## 3.5 Energy efficiency in historic buildings

**3.5.1.** The council is keen to support sustainable design and construction methods and to improve the energy efficiency of buildings. It is possible to reduce energy loss in traditionally built buildings without compromising their historic and architectural character. However, some interventions may be unsuitable in certain types of historic building. Detailed advice about improving energy efficiency in older buildings is published by Historic England and is available on their website: [www.historicengland.org.uk/advice/your-home/saving-energy](http://www.historicengland.org.uk/advice/your-home/saving-energy)

**3.5.2.** Improvements for energy efficiency should minimise disturbance to existing fabric and be easily reversible without damaging the existing fabric (especially changes to services).

**3.5.3.** It is important that when proposing any works to modify an older building, its construction, condition and

performance are appropriately understood. Traditionally constructed buildings perform differently to modern buildings. They are more porous and naturally ventilated, so they 'breathe'. They generally include softer materials such as lime based plasters and mortars which respond to air and moisture differently.

**3.5.4.** The first measure should always be repairs and draft proofing, which can deliver significant improvements with very little disruption and cost. The installation of modern energy efficient boilers, appliances and heating systems will generally improve efficiency without harming the building's character.

## Insulation

**3.5.5.** Older buildings tend to be constructed from permeable materials and it is important that water vapour is able to evaporate from the fabric to prevent moisture build up. The installation of some modern insulation materials can alter this and cause damp to build up on or within the structure leading to problems such as mould growth, rot and decay. It is usually better to choose vapour permeable materials such as natural wool, and great care should be taken to provide appropriate ventilation.

**3.5.6.** It will usually be possible to install insulation in the roof with good results. If additional ventilation is needed, this should be incorporated in to the ridge and under the eaves. Vents should not be installed on the roof slope.

**3.5.7.** External wall insulation will usually be harmful to the character of the building and should only be considered on hidden facades at the rear of the building, or on rendered facades. It should always match the appearance of the original building or group of buildings, including replicating window reveals and frames, doorways, and any other architectural or decorative features.

**3.5.8.** It is usually possible to insulate the walls internally. materials should be chosen and installed with great care in order to avoid moisture build-up or cold spots where condensation may occur. Expert advice should be sought.

Repairing and draft-proofing windows can deliver significant improvements in their thermal performance, as can the use of blinds, shutters, and secondary glazing. Where it is necessary to replace a window, appropriately designed double glazing will often be considered appropriate (see p\_\_ 'Windows').

## Micro-generation equipment

**3.5.9.** Micro-generation equipment such as solar panels will often deliver improvement in the overall energy efficiency of the building but its application in the conservation area will necessarily be limited and other interventions should be considered in the first instance. It is not appropriate to install solar panels or other microgeneration equipment on facades or roof slopes that are visible from the street. Discretely located installations on hidden elevations or rear roof slopes may be appropriate.

## 3.6 Shop Fronts

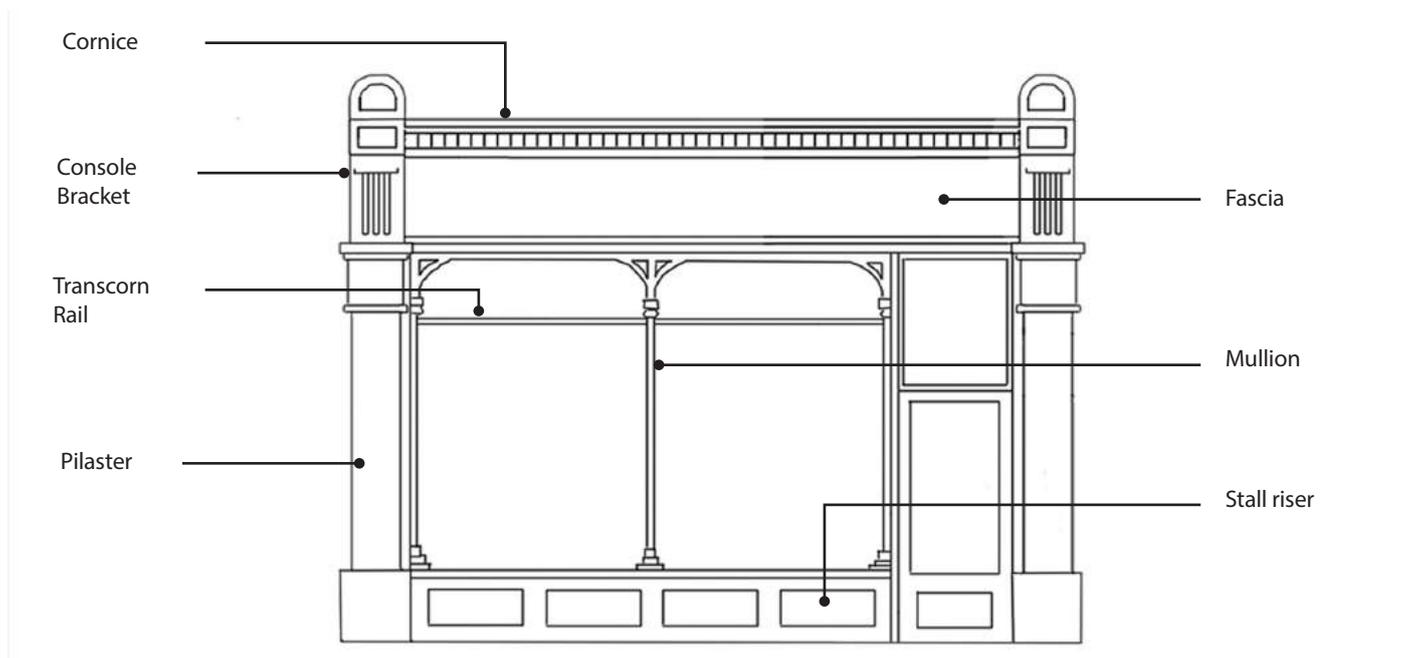
**3.6.1.** High quality shop fronts make an important contribution to the character of an area. Some shop fronts in the conservation area have been extensively altered or are in poor repair. Nonetheless, original features remain and the council will encourage shop owners to repair and restore shop fronts. Planning permission is required for most changes that will alter the appearance of the shop front, including for shutters and awnings.

**3.6.2.** Historic features should be conserved and restored as far as possible. The removal of original shop front features will not usually be permitted unless these are beyond repair.

**3.6.3.** Shop fronts should have regard to their context, so that the design complements the building as a whole and the street scene. Each design should relate to other shop fronts in the area, taking account of fascia lines, stall riser heights, transom height, bay width and materials. Individual shop fronts should not dominate the street scene.

**3.6.4.** Designs should incorporate the elements and proportions of traditional shop front design (see diagrams) and make use of high quality traditional materials like timber, that complement the character of the building.

Shop fronts in the conservation area need not always be reproductions of historic styles. New designs are encouraged, but these should also express the features and proportions of a traditional shop front.



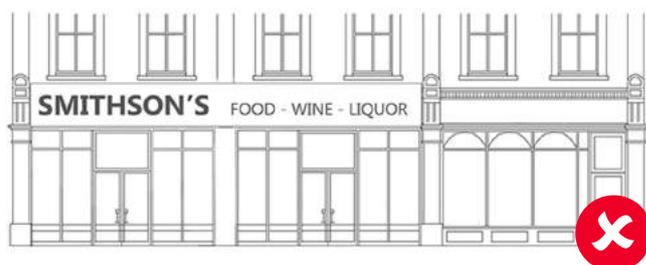
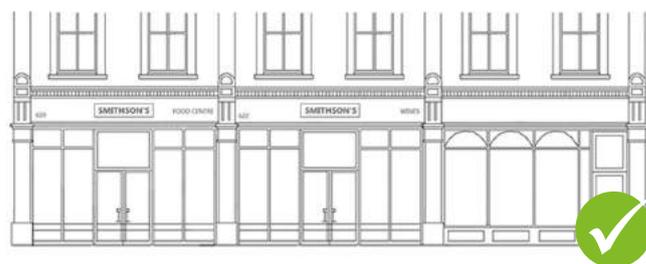
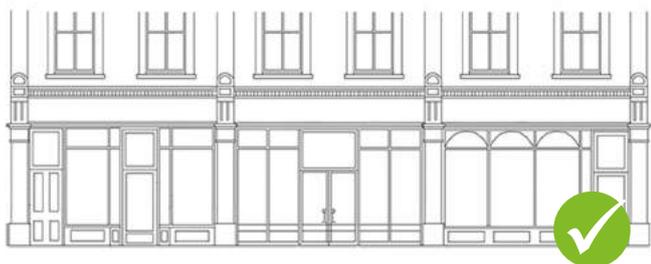
Shop fronts should incorporate the elements and proportions of a traditional shop front.

**3.6.5.** Shop fronts that combine more than one shop unit can disrupt proportions, relating poorly to buildings around them. In these cases, pilasters should be retained or included to provide a visual break. Fascia signs should not be extended over multiple units.

measures or canopies should be incorporated within the design and should not obscure architectural elements.

**3.6.6.** Designs must be simple and uncluttered. Shop owners are encouraged to reduce clutter such as unnecessary signage, electrical equipment, stickers and additional advertising. Any signs, lighting, security

**3.6.7.** Canopies and awnings will only be permitted if they can be accommodated without damage to the character of the building, and are capable of fully retracting. Retractable traditional straight canvas blinds accommodated within the cornice or architrave will usually be acceptable.



Shop fronts should relate to others in the area. Fascia signs should be in proportion, and not extend across multiple units.

## Signage and Advertising

**3.6.8.** Materials, colours and design for all signage should complement the historic character of the building and area. Signwriting directly on to the timber or metal fascia board or individually mounted lettering are usually appropriate. Perspex, acrylic and other non-traditional materials are not.

**3.6.9.** Fascia signs should not obscure architectural features, project forward of other features, extend unbroken over more than one shop unit, or impinge upon first floor windows. Box fascias and projecting box signs are not acceptable. Additional signs applied to the facade above fascia level or on upper storeys will not usually be permitted.

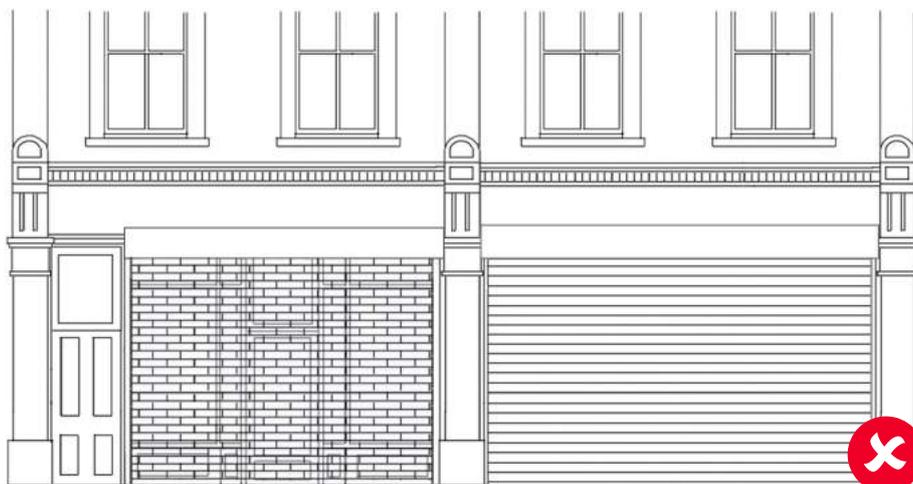
**3.6.10.** Internally illuminated panels, signs or lettering will not usually be permitted. There will be a preference for illuminating signs indirectly with an appropriate swan neck

or trough light. Matt finish slim metal lettering with discrete individual halo illumination may be considered appropriate in some instances.

## Shutters, Grills And Security

**3.6.11.** All security measures should be integrated within the overall shop front design and should not have a negative impact on the street scene or obscure architectural features.

**3.6.12.** Shop fronts should use the least visually intrusive security solution. Toughened or laminated glass; Internal screens, grills and shutters; or traditional removable external shutters are the council's preferred solutions. Rod and link (or other open type) external grills may be permitted in exceptional circumstances where it can be shown that it is the only possible solution, but these must be integrated with the overall shop front design (including box and runners).



Solid external shutters are not acceptable.

## 3.7 Demolition

3.7.1. There is a presumption in favour of the retention of all buildings on the statutory list, locally listed buildings and buildings that make a positive contribution to the conservation area, in line with national and local policy. Permission for demolition will not normally be granted.

3.7.2. In exceptional cases consent for demolition, or part demolition, may be granted. The National Planning Policy Framework (NPPF) sets out the criteria to be used by the council in assessing proposals that cause total or substantial loss of significance of a heritage asset. The contribution made by the existing building must be assessed. The council will also consider:

- The condition of the building, the cost of repairing and maintaining it in relation to its importance, and to the value derived from continued use;
- The adequacy of efforts made to retain the building in use; and
- The merits of alternative proposals for the site.

3.7.3. Consent for demolition would not be granted simply because redevelopment is economically more attractive to the applicant, or because the applicant acquired the building at a price that did not reflect the condition and constraints of the existing historic building.

3.7.4. Proposals involving demolition of any part of a listed building will be subject to consultation with the national amenity societies, as well as being referred to Historic England. Historic England must be notified of all proposals to demolish listed buildings, and allowed access to buildings which it wishes to record before demolition takes place.

## 3.8 Uses for historic buildings

3.8.5. The great majority of historic buildings must remain in economically viable use if they are to be maintained in the long term. The best use for a historic building is often that for which it was originally designed. However, if buildings are left empty, neglect becomes a considerable danger.

3.8.6. Change of use of a may be appropriate in these circumstances, if it will result in the preservation of an historic building and if it can take place without loss of character and is consistent with national and local policies. The aim should be to identify the optimum viable use that is compatible with the fabric, interior and setting of the historic building.

3.8.7. The preservation of facades alone, and the gutting and reconstruction of interiors, is not normally an acceptable approach to the re-use of historic buildings: it can destroy much of a building's special interest and create problems for the long-term stability of the structure.

## 3.9 Development affecting the setting of the Conservation Areas

3.8.8. Proposals that would affect the setting of the conservation area or the settings of listed and locally listed buildings within the conservation area, will also be assessed against heritage policies, and are required to preserve or enhance the significance of the affected heritage assets.

3.8.9. The open character of Bruce Castle Park allows for long views, so that large-scale development or tall buildings on nearby sites may be visible and could affect the character of the conservation area. The impact of any such proposals on views from the park should be assessed as part of an accompanying Townscape and Visual Impact Assessment.

3.8.10. More detailed guidance on assessing impacts on the setting of heritage assets is contained in Historic England Good Practice Advice Note 3: The Setting of Heritage Assets.



## 4.1 Appendix A - Audit

### STATUTORILY LISTED BUILDINGS

The National Heritage List for England (NHLE) is maintained by Historic England. The NHLE, or the local planning authority, should always be consulted in order to ascertain whether or not a property is listed, as information from other sources may be out of date.

	Grade
Beaufoy Road (west side) Nos. 39-51	II
Bruce Grove (north side) Drapers' Almshouses (Nos. 1-59 ) Chapel at Drapers' Almshouses	II
Nos. 60 and 61, Lodge to south-east of Drapers' Almshouses	II
Church Lane (west side) Parish Church of All Hallows' The Priory (All Hallows' Vicarage) Boundary wall and gates to The Priory	II*
Church Lane (east side) Wall along western boundary of grounds of Bruce Castle	II
Lordship Lane (north side) Bruce Castle Tower to south-west of Bruce Castle South boundary wall to Bruce Castle Park	I
Lordship Lane (south side) Tottenham Magistrates' Court	II
Prospect Place (east side) Nos. 1-10	II

## LOCALLY LISTED BUILDINGS

Beaufoy Road (west side)  
Nos. 53-65 (odd)

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Bruce Grove (south side)  
Nos. 38-41 (consecutive)  
Nos. 46-54 (consecutive)  
Nos. 57-67 (consecutive)

---

Cemetery Road (west side)  
Nos. 1-15

---

Church Lane (west side)  
No. 14

---

Church Lane (east side)  
Bruce Castle Park gates and piers opposite church

---

Church Road (north side)  
Nos. 158-166 (even)  
Nos. 168 and 170 (Antwerp Arms Public House)

---

Kings Road  
Bruce Castle Park gates and piers

---

Lordship Lane (south side)  
Wall on east boundary of Magistrates Court (former  
Elmslea garden wall)  
Nos. 1-18 Bruce Castle Court  
Nos. 119-125  
No. 129 (The Elmhurst Public House)  
Boundary wall to east of The Elmhurst

---

Lordship Lane (north side)  
Wrought-iron entrance gates to Bruce Castle  
(incorporating overthrow and lantern housing)

---

The Roundway (north side)  
Risley Avenue School (main building)  
No. 309 (former Risley Avenue School Caretakers  
House)

---

## BUILDINGS MAKING A POSITIVE CONTRIBUTION TO THE CONSERVATION AREA

Beaufoy Road  
Nos. 25-37

---

Bedwell Road  
Nos. 2-38

---

Bruce Grove  
Nos. 27-37  
Nos. 42-45  
Nos. 56 and 57

---

Cemetery Road  
Nos. 8 and 10

---

Lordship Lane  
Bowling Pavilion, Bruce Castle Park

---

## BUILDINGS MAKING A NEUTRAL CONTRIBUTION TO THE CONSERVATION AREA

All Hallows' Road (north side)  
Infant block to Risley Avenue School

---

Bedwell Road  
Nos. 1-11 and 13-19

---

## BUILDINGS AND SITES WHICH DETRACT FROM THE CONSERVATION AREA

All Hallows' Road  
Community Hall at the junction with Church Lane

---

Bedwell Road  
Car parking area to the rear of Risley Avenue School

---

Cemetery Road  
Substation adjacent to No. 8

---

Church Lane  
No. 12

---

Lordship Lane  
No. 127

---

## 4.2 Appendix B - Planning Policy Context

### National

- Planning (Listed Buildings and Conservation Areas) Act 1990 (as amended) is the principal legislation governing the built historic environment. Part II of the Act relates to conservation areas.
- National Policy Planning Framework (NPPF), published by the Department for Communities and Local Government (2018) sets out twelve 'core planning principles' which include the conservation of heritage assets. The main policies are in Chapter 16. Further advice is provided by DCLG in Planning Practice Guidance: Conserving and Enhancing the Historic Environment (2014).
- Historic Environment Advice Note 1: Conservation Area Designation, Appraisal and Management. A good practice guide published by Historic England in 2019.

### Regional

- The London Plan published by the Greater London Authority (GLA) in 2011 and amended to comply with the NPPF, sets out the spatial development strategy for Greater London. Chapter 7 includes policies for planning applications affecting heritage assets, and notes that conservation areas make a significant contribution to local character and should be protected from inappropriate development.
- Supplementary Planning Guidance: Shaping Neighbourhoods: Character and Context published by the GLA in 2014, is of particular relevance to conservation areas
- Streets for All: A Guide to the Management of London's Streets English Heritage (2000) sets out good practice in managing streets and public realm

### Local

- Haringey Local Plan: Strategic Policies (2013) is the principal statutory plan for the development of the Borough up to 2026. Section 6.2 (SP12) relates to the historic environment.
- The Development Management DPD (adopted July 2017) sets out detailed development policies. DPD Policy DM9 relates to the management of the historic environment.
- Haringey's Streetscape Manual provides guidance on public realm management
- Links for all the above documents are provided in the Sources section.

## 4.3 Appendix C - Planning Policy And Guidance Links

### National

Planning (Listed Buildings and Conservation Areas) Act 1990  
[www.legislation.gov.uk/ukpga/1990/9/contents](http://www.legislation.gov.uk/ukpga/1990/9/contents)

Department of Communities and Local Government, The National Policy Planning Framework (NPPF)  
[www.gov.uk/government/uploads/system/uploads/attachment\\_data/file/6077/2116950.pdf](http://www.gov.uk/government/uploads/system/uploads/attachment_data/file/6077/2116950.pdf)

DCLG, Planning Practice Guidance: Conserving and Enhancing the Historic Environment  
<http://planningguidance.planningportal.gov.uk/blog/guidance/conserving-and-enhancing-the-historic-environment/>.

Historic England, Historic Environment Advice Note 1: Conservation Area Designation, Appraisal and Management (2019). <https://historicengland.org.uk/images-books/publications/conservation-area-designation-appraisal-management-advice-note-1/>

Historic England Good Practice Advice Note 3: The Setting of Heritage Assets (2017) <https://historicengland.org.uk/images-books/publications/gpa3-setting-of-heritage-assets/>

## Regional

The London Plan [www.london.gov.uk/priorities/planning/publications/the-london-plan](http://www.london.gov.uk/priorities/planning/publications/the-london-plan)

Chapter 7 of the London Plan: London's Living Places and Spaces

[www.london.gov.uk/sites/default/files/LP2011%20Chapter%207.pdf](http://www.london.gov.uk/sites/default/files/LP2011%20Chapter%207.pdf)

Supplementary Planning Guidance: Shaping Neighbourhoods: Character and Context,

[www.london.gov.uk/priorities/planning/publications/shaping-neighbourhoods-character-and-context](http://www.london.gov.uk/priorities/planning/publications/shaping-neighbourhoods-character-and-context)

Historic England, Streets for All: A Guide to the Management of London's Streets

<http://historicengland.org.uk/images-books/publications/streets-for-all-guide-to-management-of-londons-streets/>

## Local

Haringey Local Plan: Strategic Policies

[www.haringey.gov.uk/sites/haringeygovuk/files/final\\_haringey\\_local\\_plan\\_2017\\_online.pdf](http://www.haringey.gov.uk/sites/haringeygovuk/files/final_haringey_local_plan_2017_online.pdf)

Haringey Development Management DPD

[www.haringey.gov.uk/sites/haringeygovuk/files/final\\_haringey\\_dmp\\_dtp\\_online.pdf](http://www.haringey.gov.uk/sites/haringeygovuk/files/final_haringey_dmp_dtp_online.pdf)

Haringey Streetscape Manual

[www.haringey.gov.uk/parking-roads-and-travel/roads-and-streets/road-care-and-maintenance/streetscape](http://www.haringey.gov.uk/parking-roads-and-travel/roads-and-streets/road-care-and-maintenance/streetscape)

## 4.4 Appendix D Sources

### Bibliographic

William Robinson, *The History and Antiquities of the Parish of Tottenham of Tottenham* (1818)

Royal Commission on the Historical Monuments of England, *An Inventory of the Historical Monuments in Middlesex* (1937)

Victoria County History, *History of the County of Middlesex*, vol. 5 (1976)

Royal Commission on the Historical Monuments of England, *Bruce Castle Historic Building Report* (1995)

Bridget Cherry and Nikolaus Pevsner, *The Buildings of England, London 4: North* (1998)

Chris and Hazel Whitehouse, *Haringey Pubs* (2004)

Purcell, Miller Tritton, *Bruce Castle Museum and Park Conservation Management Plan* (2008)

Christine Protz, *Tottenham: A History* (2009)

Christine Protz and Deborah Hedgecock, *Tottenham Then and Now* (2011)

Historic England Historians' files: HAR/3; HAR/ 22; HAR/ 49; HAR/ 56; HAR/ 81

### Maps

Thomas Clay's map of Tottenham (1619)

John Rocque's Map of the County of Middlesex (1757)

Wyburd's map of Tottenham (1798)

Tottenham Parish Tithe Map (1844)

Ordnance Survey 1:2500: Middlesex XII 3 1864, 1894, 1913, 1935

### Websites

London Parks and Gardens Trust Inventory of London's Green Spaces of Local Historic Interest entries for All Hallows Churchyard, Bruce Castle Park and Drapers' Almshouses

[www.londongardensonline.org.uk/gardens-online-record.php?ID=HGY003](http://www.londongardensonline.org.uk/gardens-online-record.php?ID=HGY003)

[www.londongardensonline.org.uk/gardens-online-record.php?ID=HGY006](http://www.londongardensonline.org.uk/gardens-online-record.php?ID=HGY006)

[www.londongardensonline.org.uk/gardens-online-record.php?ID=HGY012](http://www.londongardensonline.org.uk/gardens-online-record.php?ID=HGY012) accessed on 17 August 2017

Museum of London Archaeological Archive

<http://archive.museumoflondon.org.uk/laarc/catalogue/siteinfo.asp?id=18833&code=BCP06&terms=BCP06&search=simple&go=Go> accessed on 17 August 2017

## 4.5 Appendix E - Glossary

**Arch** the spanning of an opening by means other than a lintel, made up of wedge-shaped blocks. Arches may be flat, semi-circular, segmental (a section of a circle) or pointed

**Band** an unmoulded, horizontal projecting stringcourse, often delineating a floor/storey.

**Bargeboards** projecting boards set against the incline of a gable, sometimes decoratively carved

**Battlement** a parapet with alternating higher and lower parts

**Bay** the vertical division of the elevation of a building, usually defined by window openings

**Bay window** a projecting window, sometimes curved (also known as a bow window), canted (angled) or square

**Capital** the head of a column or pilaster, often ornamented

**Casement window** a window hinged vertically to open like a door

**Cladding** an external covering applied to a structure for protective or aesthetic purposes

**Column** an upright, often supporting, structure, usually circular but sometimes square or rectangular in form

**Console** a scrolled bracket supporting the cornice of a shop front, marking the termination of one shop unit and the beginning of another

**Coping** a protective capping or covering on top of a wall, either flat or sloping to discharge water

**Cornice** a projecting, decorative moulding along the top of a building, wall, arch or shop front. A dentil cornice comprises small, square blocks

**Corbel** a projecting block, usually stone, supporting a beam, arch, parapet etc.

**Cresting** a decorative finish along the ridge of a roof, often in terracotta or metal

**Cupola** a dome that crowns a roof or turret

**Dog-tooth** a series of mouldings consisting of four leaf like projections radiating from a raised centre.

**Dormer window** a projecting window placed vertically in a sloping roof with a roof of its own

**Dressings** a finish, sometimes in a contrasting material to that of the main elevation, most commonly surrounding windows or doors

**Eaves** the lower part of a roof slope, overhanging a wall or flush with it

**Elevation** the external wall or face of a building

**Façade** the front or face of a building

**Fanlight** a window above a door, often semi-circular with radiating glazing bars, most commonly associated with Georgian buildings

**Gable** the triangular upper part of a wall at the end of a pitched roof

**Glazing bar** a vertical or horizontal bar of wood or metal that subdivides a window frame and holds the panes of glass in place

**Heritage asset** a building, monument, site, place, area or landscape identified as having a degree of significance meriting consideration in planning decisions. Heritage asset includes designated heritage assets and assets identified by the local planning authority (including local listing).

**Keystone** a central wedge-shaped stone at the crown of an arch, sometimes carved

**Lintel** a horizontal beam or stone bridging a door or window

**Mortar** a mixture of cement (traditionally lime), sand and water laid as an adhesive between masonry courses

**Moulding** a continuous projection or groove with a contoured profile used decoratively, or to throw water away from a wall

**Mullion** a vertical bar dividing a window opening into two or more lights

**Nail-head** a series of pyramidal mouldings resembling

the heads of medieval nails

Pantile a roofing tile with a curved S shape designed to interlock

Parapet a low protective wall at the edge of a roof, balcony, bridge etc.

Paterae circular moulded ornaments derived from classical architecture

Pediment a low-pitched gable above a portico, opening or façade

Perpendicular style Gothic style of the late-15th and early-16th centuries

Pier a solid masonry support as distinct from a column, often flanking openings

Pilaster a shallow pier projecting slightly from a wall, often crowned with a capital

Pitched roof a roof with two slopes and a gable at each end

Plinth the projecting base of a wall or column

Pointing the exposed mortar finish to brick or masonry joints

Quoin a dressed stone at the angle of a building usually laid so that their faces are alternately short and long

Render plaster or stucco applied to an external wall surface

Rooflight a window set flush into the slope of a roof

Sash window a window that is double hung with wooden frames (sashes) that slide up and down with pulleys and weights

Setts rectangular blocks of stone (commonly granite) used for road surfacing

Sill (or cill) horizontal projecting element at the base of a window or door opening

String-course a continuous horizontal band, usually moulded

Stucco a form of plaster finish applied to the external face of a building, or as contrasting moulded decoration e.g. to window and surrounds

Transom a horizontal bar of stone or wood across a window opening





