



Canterbury

Conservation Area Appraisal

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Adopted 12 October 2010

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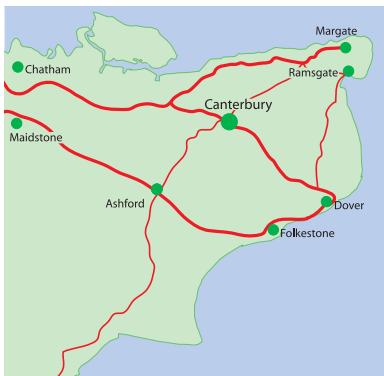
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1. Introduction

Conservation areas are defined as “areas of special architectural or historic interest, the character or appearance of which it is desirable to preserve or enhance” (Section 69 of the Planning (Listed Buildings and Conservation Areas) Act 1990). The Town and Country Amenities Act, of 1974, placed a duty upon Local Planning Authorities to formulate and publish proposals for the preservation and enhancement of their conservation areas. The Canterbury Conservation Study was published in 1979 in order to create a ‘framework within which development and change could take place without damaging the essential character of the City’. This document updates and supersedes the 1979 Study. The appraisal outlines the key elements that contribute to the special architectural and historic interest of the City of Canterbury.



2. Location

Canterbury is located at the centre of East Kent, approximately equidistant (10 -15 kilometres) between Ashford, Dover and the Thanet towns. It is located at the foot of the North Downs in the valley of the River Stour. To the north is the extensive area of London clay known as the Blean and to the south an area of Upper Chalk overlain with silty soils. Running from west to east between these geological bands is an area of ‘Thanet’ beds and river terrace gravels. These make fertile deep well drained soils which are suited to fruit growing and brick production. Along the river valley itself is a band of alluvium.

Canterbury city had a population of 45,200 in 2009 and is the sub regional centre of East Kent.

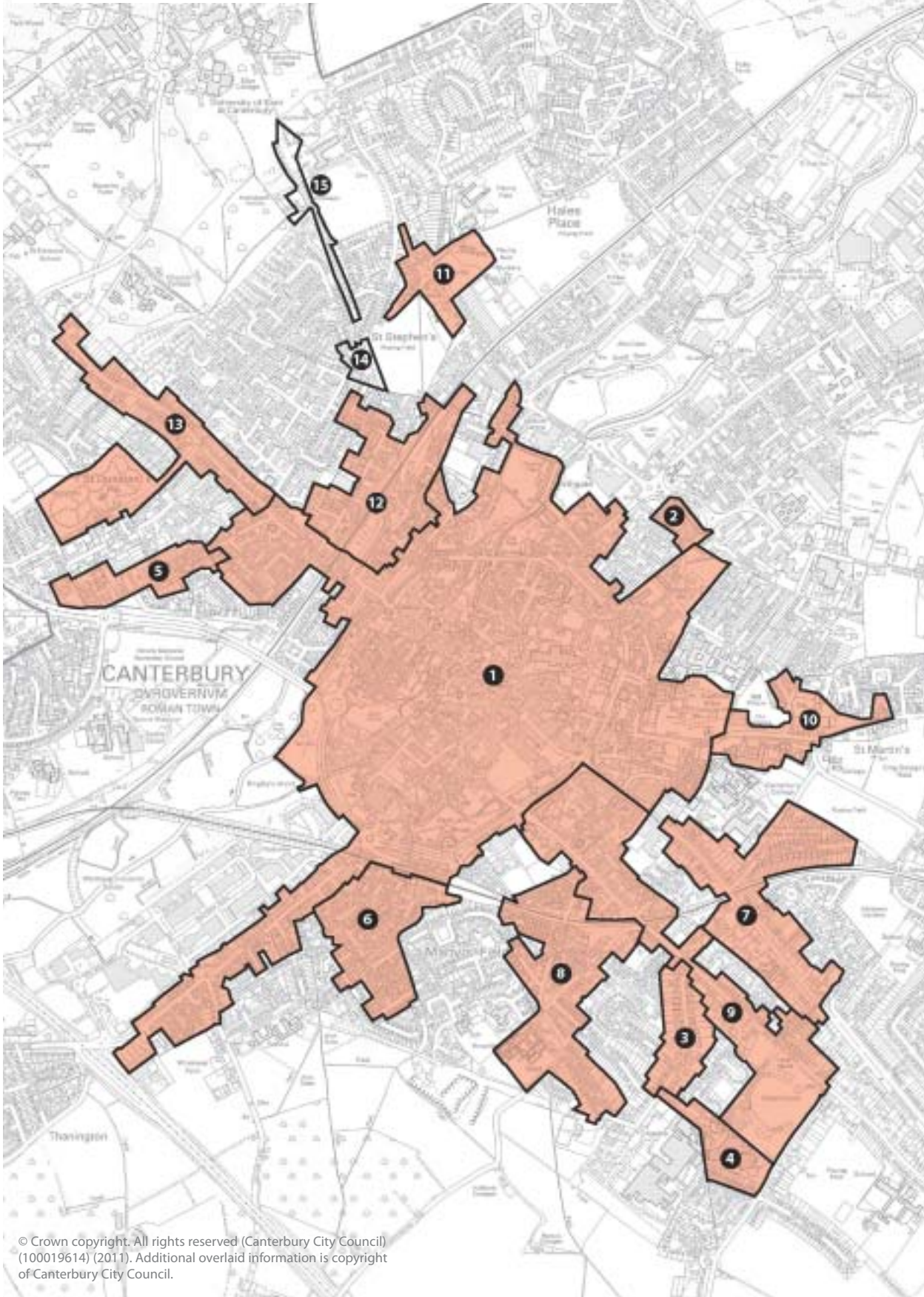
3. Conservation area designations

The first conservation area in Canterbury, formally known as the ‘Canterbury City Number One Conservation Area’ was designated on the 20th September 1968 under the provisions of Part One of the Civic Amenities Act 1967. It included the historic core within the city wall together with Longport, Oaten Hill, St Dunstan’s and Wincheap (see plan 1). The City Number One conservation area was amended in August 1982 to include, London Road, Old Dover Road, St Martin’s and Whitstable Road. At this time a separate conservation area was designated at New Dover Road. A major review of conservation areas in the Canterbury district was undertaken in the 1990’s and resulted in a number of new and amended conservation areas. A list of the conservation areas in the urban area of Canterbury, (at September 2010), with the dates of designation is given below:

- 1. Canterbury City**
10th November 1998 (incorporating the City Number One area designated on 20th September 1968, and amended on 4th August 1982)
- 2. Canterbury (Alma, Clyde and Notley Street)**
3rd December 1996
- 3. Canterbury (Ethelbert Road)**
10th November 1998
- 4. Canterbury (1937 Kent & Canterbury Hospital)**
10th November 1998
- 5. Canterbury (London Road)**
3rd December 1996
- 6. Canterbury (Martyrs Field)**
10th November 1998
- 7. Canterbury (New Dover Road and St Augustine's Road)**
10th November 1998
- 8. Canterbury (Nunnery Fields)**
10th November 1998
- 9. Canterbury (Old Dover Road, Oaten Hill & St Lawrence)**
10th November 1998
- 10. Canterbury, St Martin's**
3rd December 1996
- 11. Canterbury, St Stephen's**
18th November 1974
- 12. Canterbury West Station**
3rd December 1996
- 13. Canterbury Whitstable Road**
3rd December 1996
- 14. Canterbury and Whitstable Railway (St Stephen's)**
3rd December 1996
- 15. Canterbury and Whitstable Railway (Hackington)**
3rd December 1996

This appraisal deals with all of the urban Canterbury conservation areas apart from the Canterbury and Whitstable Railway conservation areas (numbers 14 and 15 above), which were included in an appraisal prepared and approved in 2000 (updated in 2009).

Plan 1 Conservation areas covered by this appraisal



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4. Historical development

Continuous occupation of 'Canterbury' began over 2000 years ago with the "Belgae" who established a widely scattered settlement, (oppidum) on both sides of the River Stour, which was probably a tribal capital. In the 1st century BC a large Iron Age hillfort was constructed at Bigbury (to the west of the city), and tradition maintains that it was attacked by the Roman invasions of 54/55 BC led by Julius Caesar. Following these incursions the Cantiaci (or Kentish tribe) developed social and economic contacts with the Romans in Gaul.

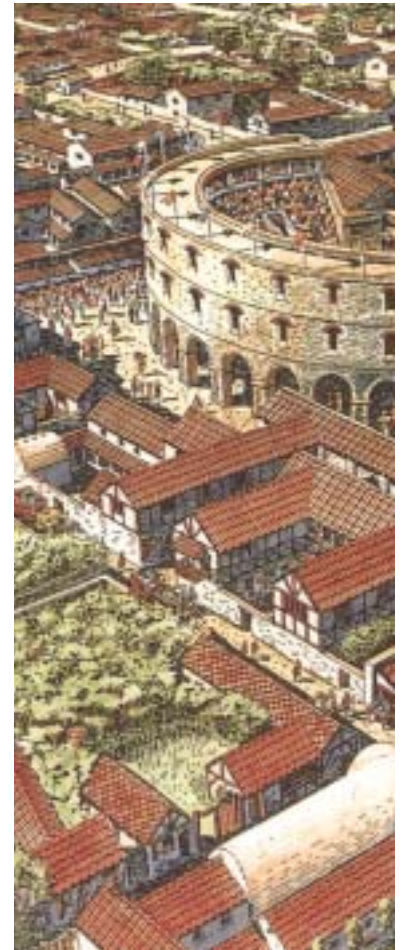
Roman Canterbury

Roman Canterbury was founded soon after the Claudian invasion in 43 AD, and became a regional (cantonal) capital and administrative centre later known as Durovernum Cantiacorum. The earliest Roman development is believed to be located at the Westgate gardens area alongside, or superseding, the "Belgic" settlement. By the end of the 1st century a town with a street grid had evolved and by 275 AD a town of 120 acres was enclosed by a wall, backed by an earthen rampart. Fragments of the Roman wall survive, including part of a brick arched gate at Queningate. The medieval walls tended to follow the line of the Roman defences. The road network linking Canterbury with Dover, London, Reculver and Richborough was established. Remains of a large number of buildings and streets have been discovered through archaeological excavations, including the sites of the forum and basilica, theatre and two suites of baths. The Roman Museum in Butchery Lane contains important remains of a Roman town house.

Anglo-Saxon Canterbury

Following the collapse of Roman administration, Canterbury became the centre of a new Kentish kingdom and became a fortified burgh. By the end of the 6th century Canterbury had become the capital of the independent Anglo-Saxon Kings of Kent and was known as Cant-wara-byrig. From 597, the date of St Augustine's arrival from Rome, Canterbury became the centre of English Christianity. The great Cathedral of Christ Church and the Abbey of St Augustine's, built outside the city walls, were both founded by St Augustine. The independent kingdom of Kent came to an end in 725 and during the following century it alternated between the domination of Wessex and Mercia.

By the 9th century a new pattern of streets had been established and it is this pattern that essentially survives today. The Roman ruins were plundered for building materials, and consequently several buildings in Canterbury contain reused Roman bricks and



Above: Reconstruction of Roman Canterbury at the end of the third century by J A Bowen.

Below: Mosaic panel from Roman pavement, Canterbury Roman Museum



© Canterbury Archaeological Trust

© Canterbury City Museums



Detail from map of Canterbury circa 1640

tiles. Canterbury was vulnerable to Danish raids and was attacked in 839, 850 and from 991 to 1011. By the eve of the Norman Conquest Canterbury was a prosperous town with two major monastic foundations, churches, watermills and some extra-mural development.

Medieval Canterbury

The Norman Conquest led to the construction of a new stone castle, which replaced a temporary timber structure on the Dane John Mound. The Anglo-Saxon cathedral was damaged by fire in 1067 and was replaced with a larger building commissioned by Archbishop Lanfranc. He was the first Norman archbishop, and he also founded the hospitals of St John's, Northgate, and St Nicholas, Harbledown (both of which survive). In 1071 Abbot Scotland (or Scolland) began the great rebuilding of St Augustine's Abbey that was not finished until 1110.

Following the murder of Archbishop Thomas Becket in 1170 Canterbury became an important destination for pilgrims. Medieval Canterbury saw the construction of a large number of inns, taverns and lodging houses to house these pilgrims. The Eastbridge Hospital of St Thomas was built in 1180 as a hostel for poor pilgrims. The Poor Priests Hospital in Stour Street was constructed in 1373. The Blackfriars were granted a site in Canterbury in 1236 and the Greyfriars in 1267 (remains of both survive).

Canterbury's growth was a result of its position as a trading centre for East Kent. The earliest market on record is the 'forum' at Queningate. The main market activity in medieval times was centred on the Buttermarket. It appears to have been a mixed market, but had its 'flesh shambles' (small stalls or shelters erected for the sale of flesh, or fish, let to traders on market days). The variety of goods being brought to Canterbury for sale was distributed throughout the city. In many instances the names of streets and areas perpetuate the name of a particular market, i.e: an oat market at Oaten Hill, wine or wagon (wain) at Wincheap, a bread market in the High Street gave its name to the adjoining church of St Mary Breadman.

The city walls were extensively repaired and rebuilt in flint and stone in the 14th and 15th centuries in response to the threat of French raids. Thirteen of the original twenty-four towers and bastions survive which constitutes about 60% of the wall circuit. Sadly the medieval gates were removed in the 18th and 19th centuries, except the Westgate, commissioned by Archbishop Simon Sudbury in 1380.

Fragmentary remains of a number of great stone or stone and timber early medieval merchants' houses survive. The surviving elements are to be found in undercrofts or cellars, of later

buildings, for example: the cellar under numbers 6a and 7 The Parade/numbers 10 and 11 Mercery Lane on the corner of Mercery Lane; and, the cellar under Costa Coffee (Number 11 High Street) on the corner of Guildhall Street. Otherwise, domestic buildings from the early medieval period are rare, however, Cogan House (Zizzi) in St Peter's Street (number 53) survives and elements of the building date from 1190. Most survivals are the more prestigious, better quality, religious or institutional buildings. Records from the 13th century show that in a few cases the dimensions of individual burgage plots (an ancient system of tenure) have survived for over 700 years. One example of where a 'plot' remains undivided is Robert of Cockering's 'ground' in Wincheap. A record dating from circa 1200 gives the dimensions of the 'ground' as 150 x 300 feet; precisely the size of the open space and playground that exists there today.

The city is particularly notable for the number of substantial medieval timber framed buildings. Several of these were large lodging houses or pilgrims' inns; the most famous being the late 14th century Chequer of the Hope in Mercery Lane (numbers 1 to 9 and number 1 the Parade), half of which remains including original stone arcading on the corner with High Street.

16th and 17th Centuries

Henry VIII's dissolution of the monasteries saw the end of the religious houses, except the Cathedral. The pilgrimages to Canterbury dramatically reduced when the shrine to St Thomas was destroyed. The Cathedral Priory of Christchurch was dissolved, the Prior and monks being replaced by a Dean and Chapter. The St Augustine's Abbey buildings were dismantled and the stone sold.



© Canterbury City Museums



Above: Burgage plot record (circa 1200) in Wincheap (William Urry)

Below: The same area today showing the undivided plot that is now a playground



Painting of the ruined Ethelbert Tower at St Augustine's Abbey by John Bulman (circa 1780)



© Canterbury City Museums

Braun and Hogenburg's birds-eye view of Canterbury (circa 1588)

A period of economic decline was checked by the influx of Huguenot and Walloon refugees from the end of the 16th century, bringing with them their silk and worsted weaving skills. Silk manufacture started about 1600, and in 1675 one third of the city's population was employed in the trade. Today there are few signs left of this industry apart from the weaver's house in St Peter's Street (number 1) and the weaving lofts in Turnagain Lane.

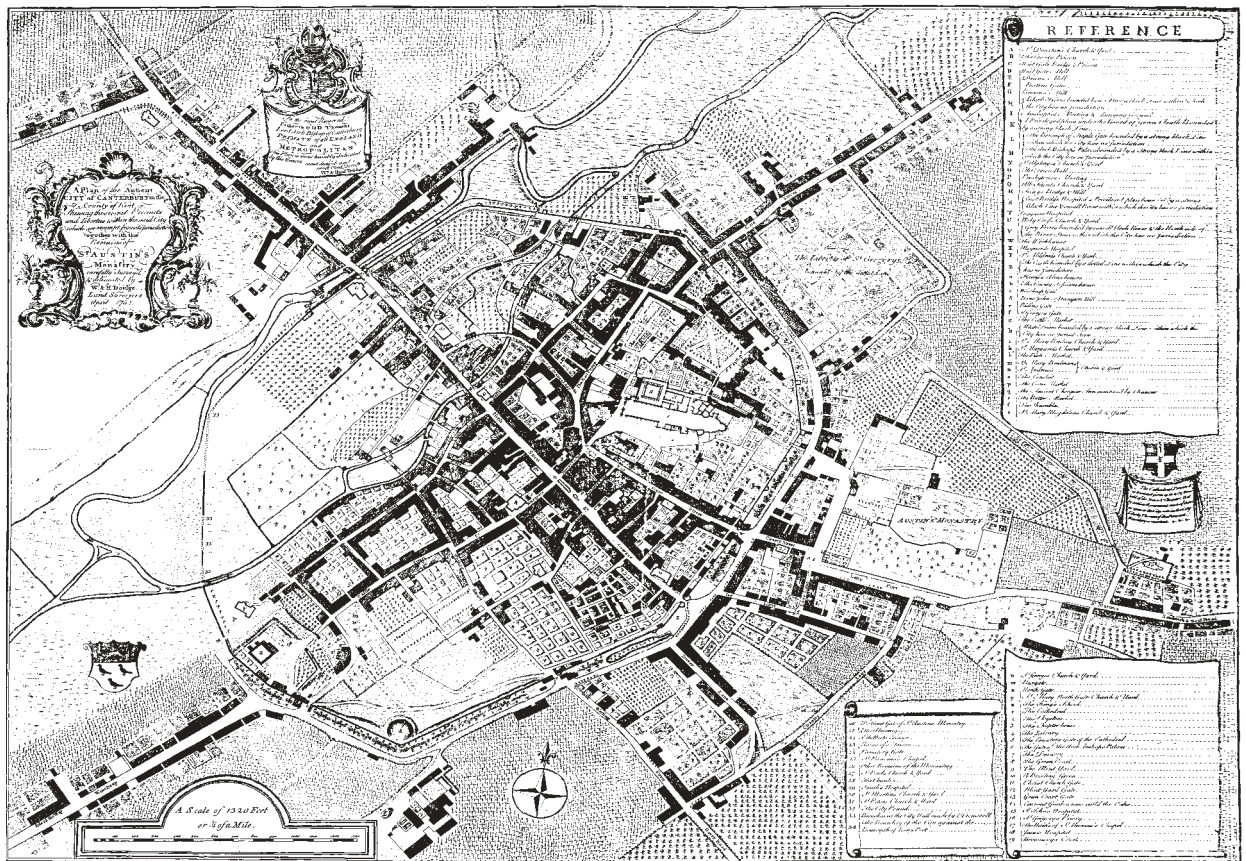
In 1647 Parliamentary troops demolished the west section of the city wall, the first breach in the circuit. The famous leaning house in Palace Street (number 28) appears to have been built at this time. The prosperity of the city in the 17th century can be gauged from the fine gabled houses in St Dunstan's Street, for example the House of Agnes (number 71).

18th Century

The 18th century saw a dramatic transformation of the city. In the 1780's the Commission for Paving and Lighting was responsible for the repaving of the city streets, a work which involved the 'improvement'

The South-West prospect of the City of Canterbury by Samuel Buck (1738) (detail)



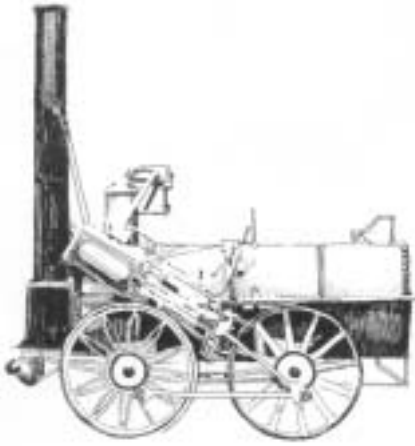


A Plan of the Ancient City of Canterbury by W & H Doidge, 1752

of many medieval houses. James Simmons, a wealthy Alderman, transformed the Dane John into a pleasure gardens. Guildhall Street and New Dover Road were constructed. The first Canterbury hospital was erected in 1793 and the first permanent cavalry barracks in 1794, followed by infantry barracks five years later. New civic buildings followed with a new Longmarket and Corn Exchange (1824), Fishmarket (1827), Philosophical Institute (1825) and the re-facing of the ancient Guildhall. However, many historic monuments were destroyed at this time and much of the city wall, on the north side, was sold off.

Within the space of about fifty years, Canterbury was transformed from a medieval to a Georgian town. Timber-framed buildings had their jettied fronts removed and modernised. The common practice was to cut off the upper jetty, or underbuild the first floor jetty. Sliding sash windows were inserted and the elevation clad with tile hanging or mathematical tiles to give a fashionable appearance. Some of these alterations created long term structural problems, which proved very expensive to correct.





The Invicta, the first locomotive to work the Canterbury and Whitstable Railway



A Plan of the City of Canterbury & the adjoining suburbs by Fenner (1825)



© Canterbury City Museums

19th Century

Canterbury became a garrison town in the 19th century, and the military with their families constituted a large part of the population. Housing for the families of officers and men was erected during the 1820's and 1830's in terraces laid out behind St Dunstan's Church and Northgate.

The opening of the railway from Canterbury to Whitstable in 1830 improved the links between the two towns and enabled transport of heavy goods (in particular coal). The main railway lines, London to Ramsgate and London to Dover, arrived in 1846 and 1860 respectively. Canterbury remained a market town and escaped major industrialisation. It retained an economy based on agriculture that was augmented by industries such as; paper and corn mills, mineral water factories, breweries, clay pipe manufacturers and tanneries.

Maps of medieval Canterbury show built up street frontages, but also many open areas in gardens and monastic precincts. In the



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Above: Canterbury High Street.
Lithograph by Thomas Sidney Cooper (1827).

Below: 1873 Ordnance Survey showing terraced houses in Blackfriars Street and Mill Lane

19th century many of these areas were infilled with small terraces or courtyards of cottages, such as; Cobden, Northgate, Abbots and Knotts Places in St Radigund's and St Peters and Star Places in St Dunstan's. The majority of these cottages were demolished in the post First World War slum clearances and very few traces of this form of development survive.

Areas of artisan houses were created in Castle Street, Castle Row, Wincheap, Northgate, St Radigund's and King Street. Terraced houses with a regular street plan were built in St Peter's Place, Ivy Lane, Blackfriars Street/Mill Lane and Military Road. Several terraces were demolished in post Second World War slum clearances but many survived and have been improved. These smaller terraced houses with their attractive country Georgian character still represent the archetypal housing within the old city.

More substantial detached houses were erected in London Road, Dane John, St George's Terrace and St George's Place. Of those properties that survived the Second World War many have been converted to commercial uses. Terraces of late Victorian houses were built in Black Griffin Lane, St Peter's Grove, Pound Lane and on the farmland off Wincheap, with more substantial byelaw housing being constructed near to the railway stations. A number of more spacious suburban developments were laid out, for example, in New Dover Road, London Road and later in St Augustine's Road.



As the century progressed, builders became less reliant on local materials and traditional design. In the town centre commercial developments were built with a variety of architectural styles, for example: Lloyds Bank (16th century influences), and the Nat West Bank (Italian palazzo façade), both by J G Hall; the Post Office (Art Nouveau) by J Rutherford; and, the Beany Institute (Art and Crafts) by A H Campbell.

1900 – 1942

During the early years of the twentieth century, increasing commercialisation led to the loss of many houses and ancient gardens to uses associated with motor vehicles and other light industries. At the same time the first of many slum clearance programmes were responsible for the loss of many ancient houses that had become unsanitary, their residents relocated to new Council housing estates on the suburbs of the city. After the First World War, suburban development followed a similar pattern to that of most English towns, with housing estates, (both private and public), being developed on greenfield sites further from the city centre.

Slum clearance that began in the early twentieth century and continued up to the 1960s resulted in the loss of many historic buildings and places within the city.
Below, clockwise: Rear of The Borough, Union Street, Staplegate Place, Old Ruttington Lane, Knotts Lane





Within the city much of the redevelopment that took place before the second war was designed in the “Tudorbethan” style that was favoured at the time. The only example of a “Modern” building within the historic centre is Debenhams in Guildhall Street. This was built as Lefevre’s drapery shop in 1927 and is three-storied steel framed building clad in white tiles. During the 1930’s the first modern road improvements were carried out with the widening of Broad Street and building of car parks next to the city wall at Queningate, in St George’s Place and on the site of Ash’s Brewery in Watling Street.

Top left: New housing estate under construction at Westgate Court Avenue.
Above: ‘Tudorbethan’ Central Picture Theatre in St Margaret’s Street that became the original Marlowe Theatre

In 1942 Canterbury suffered severely from a series of bombing raids (known as the Baedeker raids). Almost the entire eastern end of the city was destroyed and six acres of land within the city walls was devastated overnight. Over 300 properties were totally destroyed and a further 2,500 damaged. The main area of

Devastation in St George’s Street following the Baedeker raids



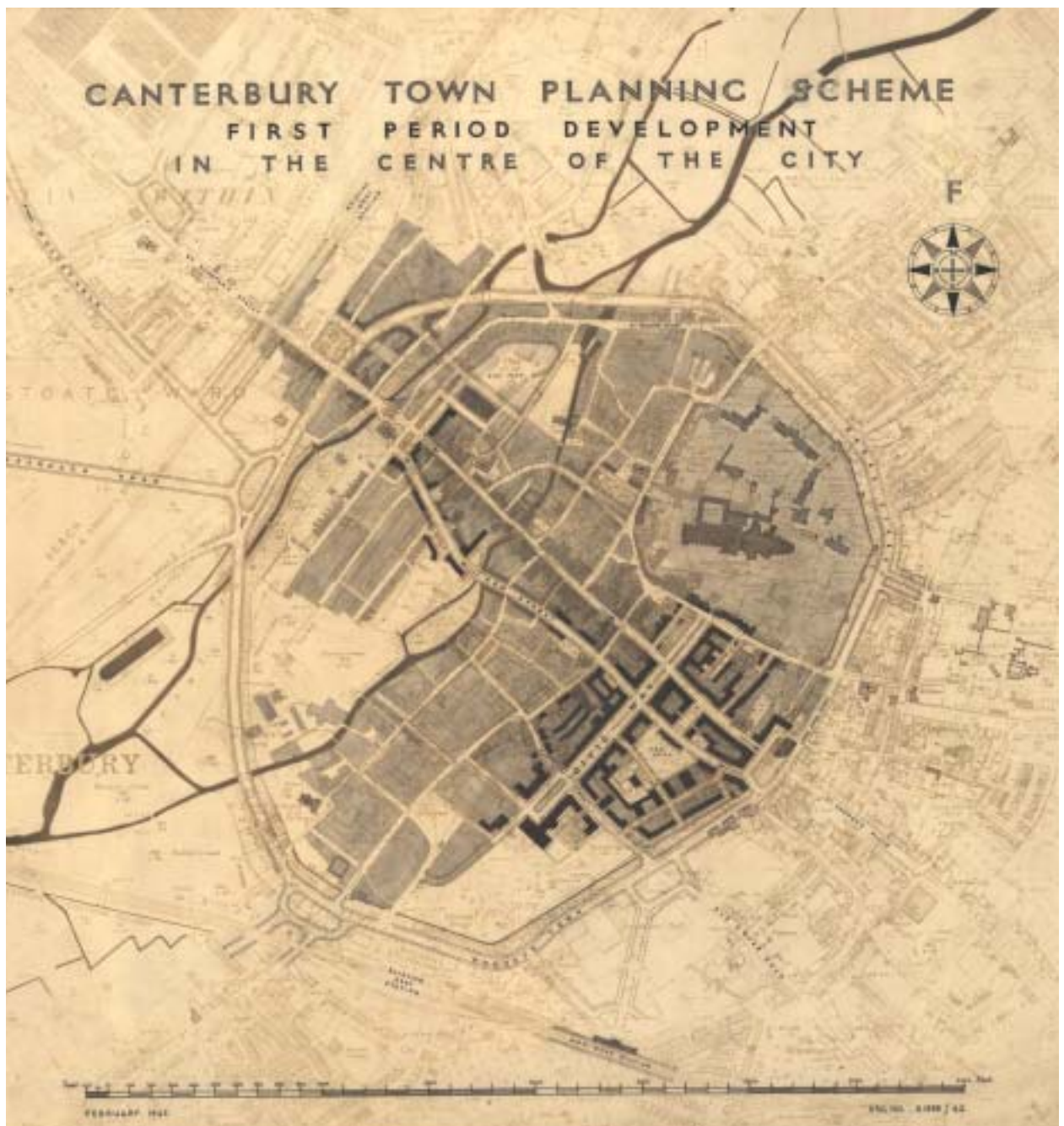


Rose Lane looking northeast following the Baedeker raids

devastation was centred on St George's Street and Burgate and among the many ancient buildings that perished were: the churches of St George the Martyr and St Mary Bredin; the Royal Fountain Hotel; the Corn Exchange and Longmarket; and, the birthplace of Christopher Marlowe. The Cathedral had a remarkable escape with only limited damage, although the Cathedral Library received a direct hit and there was considerable damage to buildings around the precincts.

1942 – 2009

There was a great deal of controversy during the immediate post-war period as to how the damaged areas should be rebuilt. On 4th December 1943 Dr Charles Holden was appointed as the 'artist' charged with the task of reconstructing the city. In 1945 he published his masterplan that would turn Canterbury into a modernist utopia. The masterplan proposed the redevelopment of the central involving the compulsory acquisition of substantial areas of land. Only the major historic buildings were to be retained. The masterplan recommended that a High Street relief road be built through the city to ease congestion, and that a new 'Civic Way' should be built to link the Cathedral with a new civic centre adjoining the Dane John Gardens. This met with a great deal of opposition from the newly formed Citizen's Defence Association (CDA), which was made up of local landowners and businesses. The CDA challenged the council at the local elections in November 1945 and it gained a majority. The Holden plan was reviewed and modified but the main proposals remained, albeit reduced in scale. The plans were subject to much debate and were reviewed again in 1948. At this time the Civic Way was abandoned with the existing road on the site, Rose Lane, being widened instead. The High Street relief road was also reduced in scale.



Dr Charles Holden's masterplan for the centre of the city (1945)

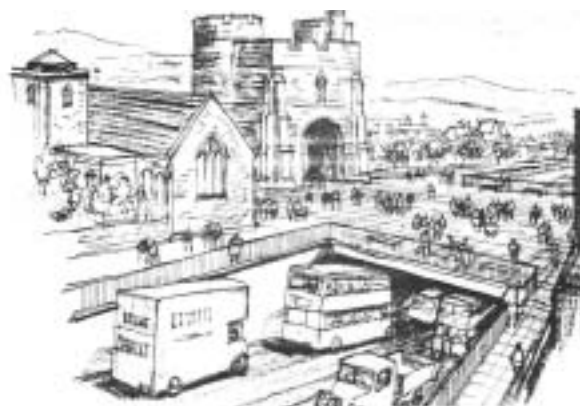
The Minister of Town and Country Planning, Lewis Silkin, was becoming tired of waiting for Canterbury to sort out its planning problems and threatened to give Kent County Council the authority to decide the plan for the city. Faced with the possibility of having to comply with a plan produced by the County the revised proposals were agreed by the City Council in October 1948. In February 1949 a decision was taken to produce a Development Plan for the redevelopment of the war-damaged areas in accordance with the Town and Country Planning Act 1947. This plan took two years to produce and was submitted to the Ministry in October 1951. The Minister finally approved the plan in February 1952.

Model of the proposed civic centre that was to have adjoined the Dane John Gardens



The 1952 plan envisaged the construction of a ring road following the line of the city walls, and the widening of Rose Lane as the first stage of the Civic Way. In addition the plan also included a cross city (east to west) relief road, (which Gravel Walk was to form a part), a secondary north-south relief road, and four multi-storey car parks. Although the southern half of the ring road circuit was constructed during the 1960's involving much demolition of historic properties, no satisfactory route to the north of the city could be found. Following public protests, proposals for completing the circuit were formally abandoned in 1976. The east – west relief road, to be constructed to the south of the High Street was also abandoned. Rose Lane was widened but the Civic Way was never completed. The uncertainties created by post war planning lead to a blight on historic buildings within the city. The revived slum clearance programme resulted in the clearance of large areas of 18th and 19th century housing that had escaped wartime bombing. Several important historic buildings were demolished, including the ancient Guildhall and the great medieval Fleur-de-Lys hotel.

Two sketch options for the proposed northern section of the ring road circuit at the West Gate





The city as envisaged by John Berbiers, City Architect and Planner in 1963

Some of the earliest post war reconstruction was well designed with good quality materials and detailing, for example Burgate House, (numbers 17-21 Burgate), and 23 St. George's Street (formerly the David Greig building, now Superdrug). The Gravel Walk car park (1969) however was constructed in the Brutalist style. This marked a low point in urban design, having no regard to context or townscape and created a bleak 'anywhere' environment of buildings and spaces with an inhuman scale.

Below: Early post war reconstruction Burgate House and the David Greig building, 23 St George's Street.

Below left: Gravel Walk car park





Above, left to right: 25 Mill Lane, Barretts (28 to 30 St Peter's Street, flats in Pound Lane overlooking the River Stour.
Below : Traditional terraced housing form and materials within the Station Road West development

Where infill development took place in the 1960/70's, new buildings were set back to new building lines to allow for future road widening (examples can still be seen in Broad Street and St Margaret's Street). This has had an adverse affect on the intimacy and scale of the historic streets in the city.



The development of the new University of Kent in the 1960's was significant because it retained the southern slopes of the river Stour valley thus preserving the green landscape setting of the city.

Since the 1970's there has been an increased importance placed on the conservation of existing buildings and the design of new development. A key element was the introduction of the Town Scheme (and a subsequent Conservation Area Partnership, or CAP scheme) of grants for the repair and restoration of historic buildings. Starting in 1971 the schemes grew to include all of the listed buildings in the city. The CAP scheme of grants, which ran from 1995 to 2001, was targeted to the city's extra-mural suburbs; the areas of greatest socio-economic need in the city. Hundreds of buildings have been restored, halting the decay of past centuries and breathing new life into historic buildings.

There have been a number of developments that have tried to address the problem of fitting a new building into an historic environment, with varying degrees of success. One of the earliest was the house in Mill Lane (Number 25) with echoes of the former mill buildings. Designed in the mid 1970's, Barretts in St Peter's Street (Numbers 28 to 30) and the East Kent Bus Company's offices in North Lane (Numbers 16 to 22) illustrate early attempts at contextual design, breaking larger developments down into a series of separate buildings that reflect the appearance of the local area. The 1980's saw one or two well designed schemes



including the extension to the Dane John Terrace and Linacre House within the Precincts. The Marlowe Arcade works well, but is rather over scaled. The Sainsbury's supermarket won a design competition and is of a modern design. Well-handled vernacular design can be seen in the extension to the Millers Arms in Mill Lane, at Lullingstone Court in St John's Lane, and in the street frontage to Mulberry Court in Stour Street. Kings Mews in St John's Place, Northgate is a good example of neo-classicism in painted render and brick. The Bowers in Broad Street and the flats in Pound Lane overlooking the river successfully use traditional materials of black stained weatherboarding and clay tiles. Good examples of terraced housing of traditional form and materials can be seen in Castle Row, Notley Street, Roper Road and Station Road West. Examples of good contemporary design can be seen at the Sessions House extension at Longport and the library at Barton Court Grammar School. Adjoining the cathedral is the International Study Centre by William Whitfield and Partners, a major new modern building in the most sensitive of locations. In the town centre two new developments, The Longmarket and St George's Clocktower have replaced post war buildings of the 1950's and 1960's. The Longmarket development is designed as a series of individual buildings of traditional design. The St George's Clocktower development uses traditional materials, but the architectural language is more contemporary. The Whitefriars shopping development was completed in 2005 and has transformed that quarter of the city. The Marlowe Theatre and the Beany Institute are (in 2010) being redeveloped. Both projects have been designed in a contemporary style and are major cultural investments in the city.

Above, left to right: Dane John Terrace extension, Millers Arms extension.

Below : The Longmarket in the city centre



5. The landscape setting and views

Historical setting

Prior to the outward expansion of Canterbury, which began at the end of the 18th century, the City was confined to the valley bottom and largely retained the character of a medieval market town with considerable areas of open space and gardens within the city walls.

A mid 17th century panoramic view of the city by Thomas Johnson shows Canterbury as viewed from Hales Place. The Cathedral dominates the view together with several church towers, the ruins of St Augustine's Abbey, the Castle Keep and the Westgate Towers.

In 1724, Daniel Defoe commented on the prosperity brought to the city by the increase in hop-growing and was told that hops covered some 6,000 acres of ground that had for the most part been planted within living memory. He noted: *"...that the ground round this city proves more particularly fruitful for the growth of hops than of any other production ... so that now they may say without boasting, there is at Canterbury the greatest plantation of hops in the whole island"*.

Hasted, the Kent historian, left a very apt description of Canterbury as he saw it in the year 1800:

"The appearance of the City of Canterbury, from whatever part you approach it, is beautiful, and equals the most sanguine expectation. The magnificent tower of the cathedral strikes the eye as the principal object of admiration; after which, it is directed to the tower of King Ethelbert, and the other stately ruins of St Augustine's monastery, the steeples and towers of the several parish churches, the towers of St George's Gate, and of Westgate, the Old Castle, the river Stour, meandering through the fertile meads, the rich plantations of hops on every side, the fine appearance of Hales Place, the view of St Martin's Hill and church, and the royal cavalry barracks; and lastly the surrounding hills encircling the whole, all together combining to form a prospect so pleasing, as is hardly to be exceeded any where for the extent of it".

*The North Prospect of Canterbury
(mid 17th century) by Thomas Johnson*

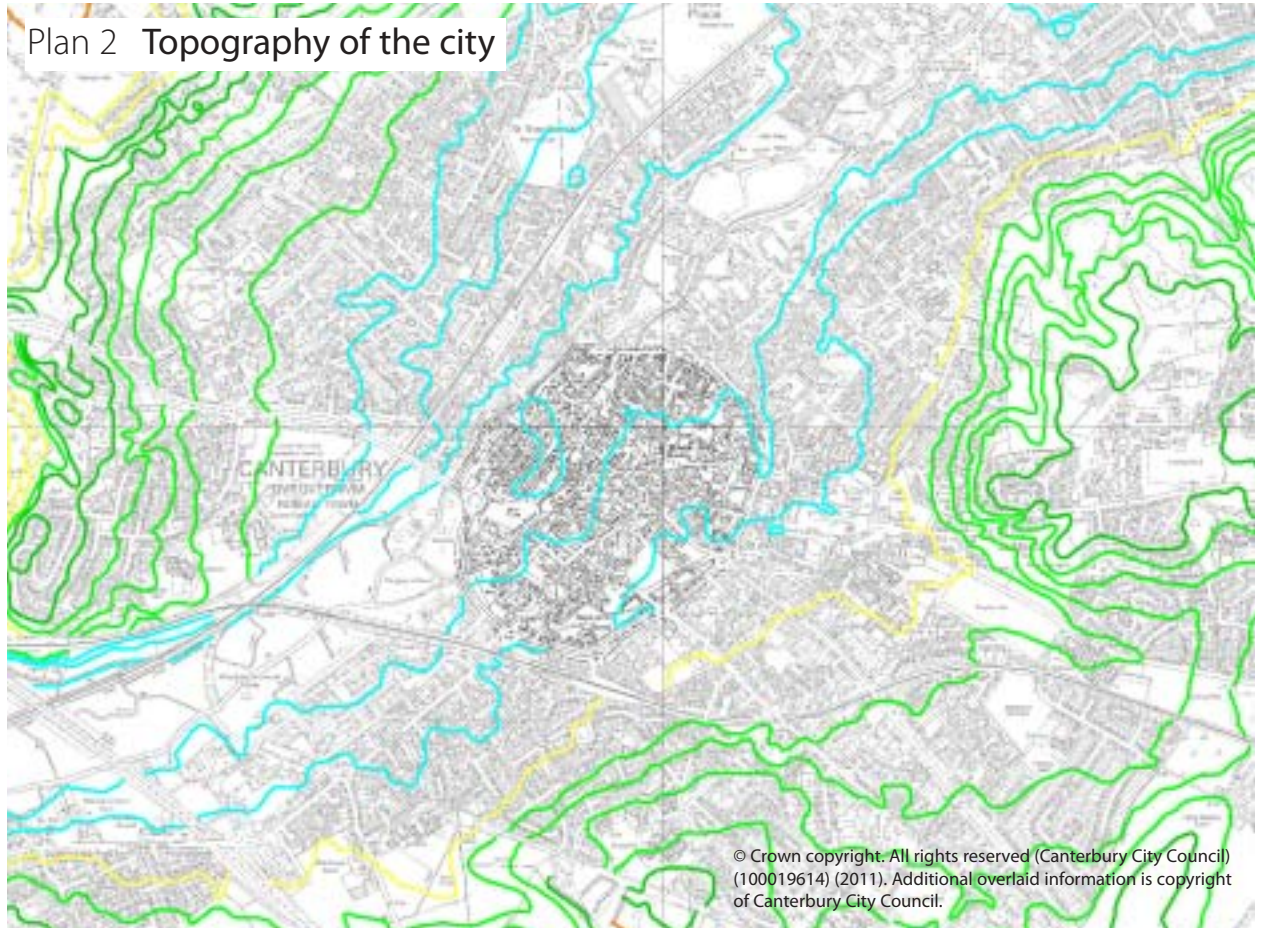


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Topography

Canterbury is located between the foot of the Kent Downs and the London clay cap of the Blean. Canterbury is predominantly located on the floodplain and valley sides of the River Stour, which divide these two geological areas. The underlying bedrocks are chalk and Thanet sands. The surface geology is a mix of clay and silts, river terrace gravels and alluvium along the river Stour. These are fertile well drained soils within which are outcrops of thinner acidic loams and gravels such as occur at Bigbury Hill and Old Park.

The topography of the city relates closely to the underlying geology. To the south of Canterbury there is the gently rolling topography of the edge of the North Downs Lower dip slope. To the east and west there is a gently folded landform associated with mixed geology. A ridge that runs from Harbledown to Broad Oak defines the north side of the Stour Valley. This ridge forms the edge of the London Clay plateau that drops relatively steeply down to the valley floor. To the southeast the valley side is less distinct and comprises of a number of river terraces and ridges towards the North Downs. The valley sides form a visual backdrop to the city and the cathedral. There are a number of vantage points, especially from the ridge to the north where one can enjoy a panoramic view of the whole city. Views into the city from



the south comprise of long gentle slopes enabling farmland and open space to create an attractive foreground while the ridge in the background highlights the compactness of the city. Trees have a positive impact on the majority of views of the city.

The expansion of the city in the 18th and 19th centuries took place gradually and remained well integrated with the rural surroundings. Post war development of industrial estates, retail parks and suburban housing introduced large developments into the surrounding landscape that cannot easily be screened or assimilated into their rural background. Large roofs constructed in modern 'sheet' materials at Wincheap, Broad Oak and Sturry Road are particularly visible from the valley sides north of the city, and to a lesser extent, from the southwest. Two other features that disturb the setting of the city are the gasometer, which is particularly intrusive in views from the southwest, and the electricity pylons and cables to the northeast.

The landscape setting of the city is part of its character and the appraisal identifies important views and open spaces. The setting is important visually and for biodiversity. Where appropriate biodiversity improvements should be made to the landscape setting and the City Council will aim to enhance biodiversity when considering planning applications that affect the setting. This is in accordance with paragraph 14 of Planning Policy Statement 9 and section 40 of the Natural Environment and Rural Communities Act 2006.

The tallest 'structure' in the city centre, the Bell Harry Tower.



Views

A number of views and viewing places have been selected for analysis. These focus on views of the cathedral because the cathedral was always intended to be conspicuous and prominent. It is the major icon of the city. The Bell Harry tower is the tallest 'structure' in the city centre. It was created to make an impression and still has a major visual impact today. For example it can be seen from Dunkirk on the A2 some 4 miles away. Historical topographical views of the city generally include or focus on the Cathedral.

This part of the appraisal will concentrate on an analysis of long distance views (one kilometre and more) of the Cathedral. These views have been selected for assessment because they are well established and provide the best location to illustrate the heritage significance of the city and the World Heritage Site. Historically artists favoured a number of views of the cathedral that help to identify important viewing places. Within these places specific viewing and assessment points can be established. A viewing point is a specific location such as a public space and is within reasonable proximity of an assessment point for a designated view. An assessment point is considered to be the

optimum view and is the site used for the assessment of a view. The following nine long distance viewing places have been identified (see plan 3):

- 1. View from Tonford/Stour meadows.** These views from the Stour valley to the west of the city have been depicted in paintings by William Delamotte (1844 and 1847), and in engravings such as *The Stour at Whitehall*, (1841), and a *Southwest Prospect* by J Hinton, (1751).



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- 2. View from Harbledown.** Paintings of Canterbury from Summer Hill and Golden Hill by William Delamotte (1844 and 1847), and in engravings by G Shepherd (1828), W Boot and A Knasser (1850), Goodridge (1790), Mould and Tod (1850) and LL Raze (1850).



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- 3. St Thomas's Hill.** Painting by William Delamotte (1844) and engravings by LL Raze (1850), and C & E Layton (1850).





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4. St Martin's Hill. Painting by William Delamotte (1844) and engravings by LL Raze (circa 1850), J&F Harwood (circa 1850), and T Hastings (1816).

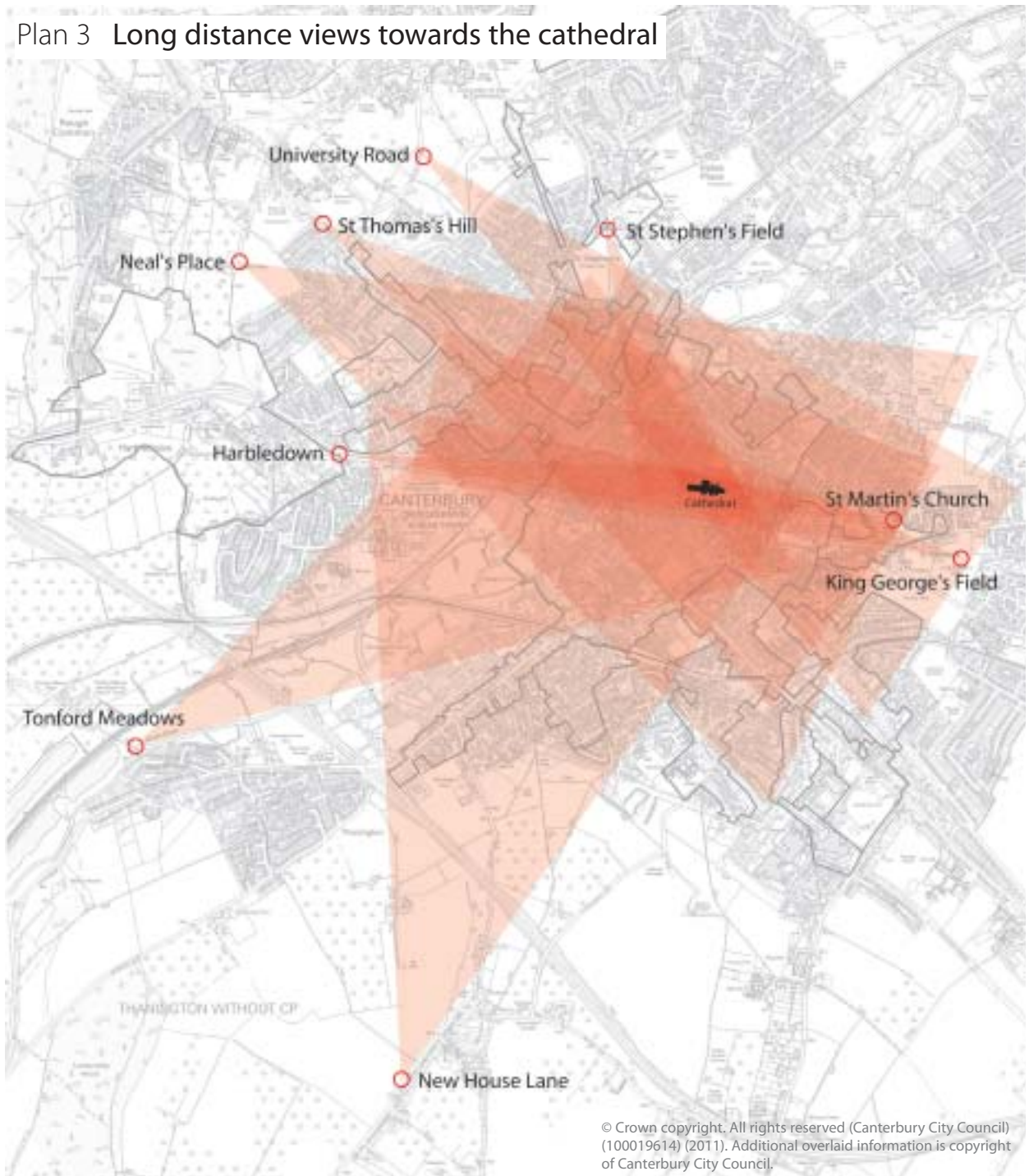
- 5. King George's Field.** Important open space off St Martin's Hill with good views across the city.
- 6. New House Lane, Thanington.** A distant viewing place to the west of the city. Well known location for views along the Stour valley.
- 7. Neal's Place.** An open area of unimproved chalk downland above Harbledown.
- 8. University Road/University slopes.** Major area of open space providing the setting of the University. Extensive views to the south across the city.
- 9. Beaconsfield Road/St Stephen's playing fields.** Area of open space between the city and the historic settlement of St Stephen's.

The conservation area appraisal aims to secure the maintenance and enhancement of existing views. The affects of proposals on these views should be assessed with reference to:

- Development in the front and middle ground of a view can affect the ability of the viewer to appreciate the landmarks in the view. The aim of the appraisal is to identify important views and to prevent unsightly and overly prominent developments adversely affecting the view.
- The landscape management of the foreground of many views will need to ensure that the view can continue to be appreciated. This may, as is the case for the view from St Martin's Churchyard, involve the management of trees that would grow and obscure the view.

- Development proposals in the background of designated views should seek to preserve or enhance the setting of landmarks, and of roofscape. Those seeking to develop in the background of an identified view should carefully analyse the characteristics of the view.
- The effect on the landmarks of the city. The main landmark in the city is the Bell Harry tower of the cathedral and it is the major element contributing to the enjoyment of many views.

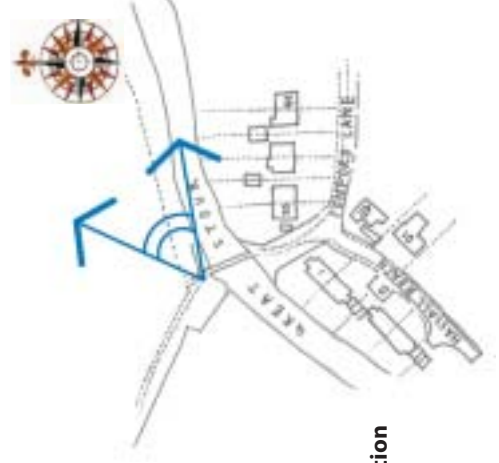
Plan 3 Long distance views towards the cathedral





1. Tonford. A distant view of the city across the water meadow. The Cathedral and Wincheap gasometer are seen against the background of the valley slopes. The openness of the water meadow adjoining the river should be retained and kept free of development. The railway embankment cuts across the middle ground of the view and consequently the roofscape of the city is not visible. The trees on the embankment should be managed so that they do not completely block the view of the cathedral.

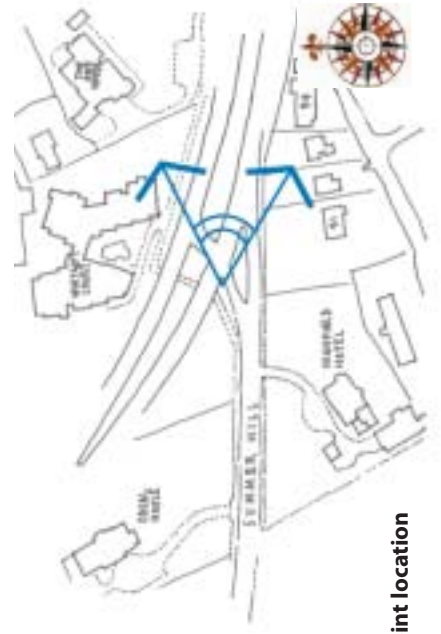
The River Stour Valley slopes provide the background to the view. It is important that new development should not break through the ridgeline. The cathedral is the most important landmark visible in this view.

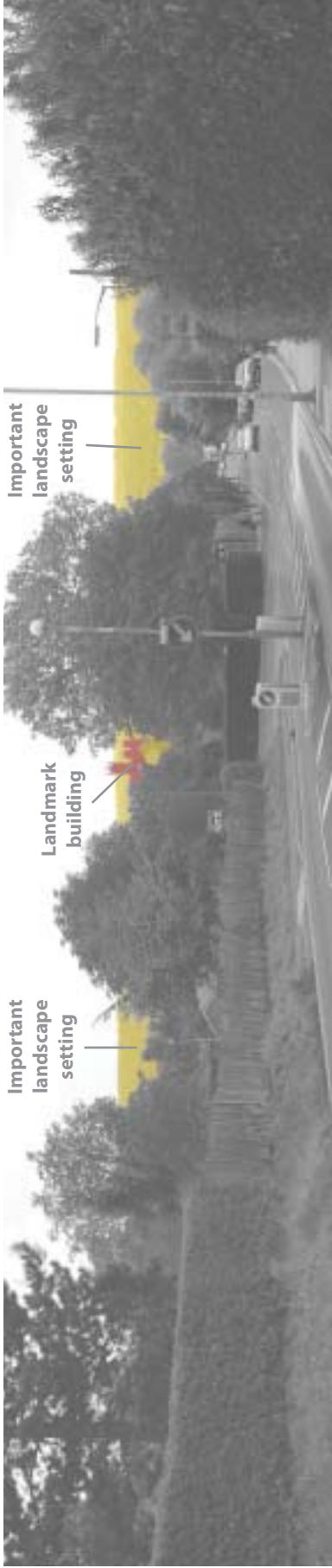


Viewpoint location



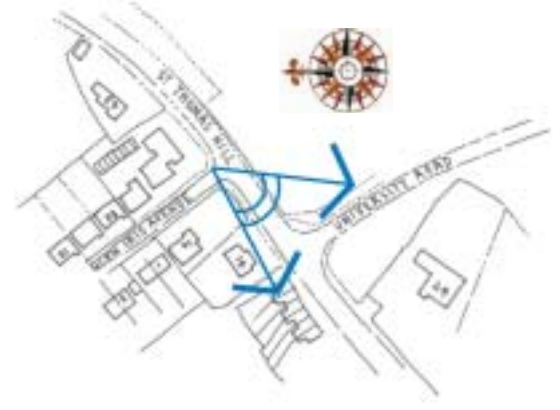
2. Harbledown. An important view centred on the west front of the cathedral framed by trees on a main approach to the city. The Rheims Way dual carriageway road dominates the foreground and middle ground of the view. The road lighting interferes with the view at night and the dominance of the cathedral is partially lost. Trees frame the view and these should be managed so that they do not completely obscure views of the cathedral. The background is composed of the roofscape of the city and the valley slopes.



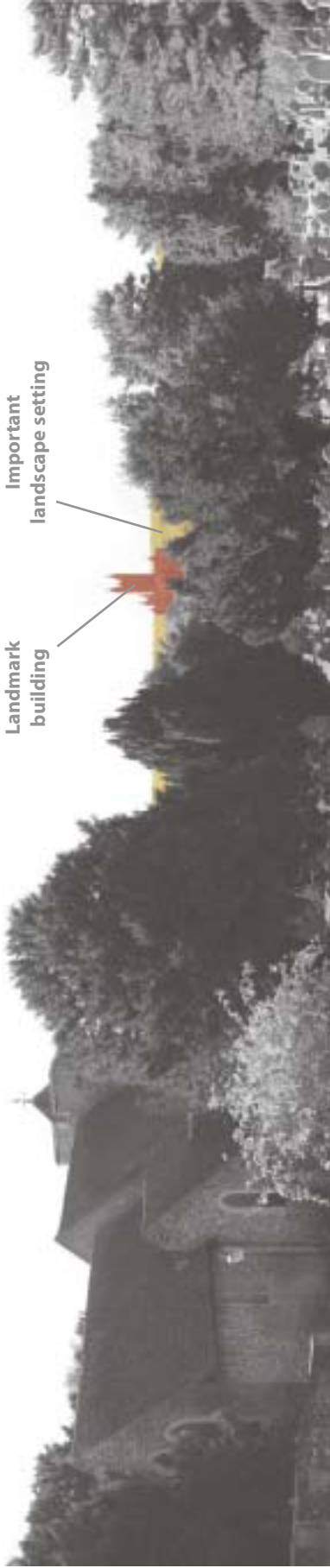


ridge); the gasometer in the valley bottom; and, to the west of the city centre and in the comparative foreground, the spire to the cemetery chapel in Westgate Court Avenue. Development proposals should preserve or enhance the roofscape of the city and ensure that the cathedral remains pre-eminent.

3. St Thomas's Hill. An extensive view of city, which is framed by several large mature trees between which the cathedral and roofscape of the city is seen. The trees should be managed to avoid the complete blocking of this view. The valley slopes to the south of the city provide the background. Various city landmarks can be readily identified from St Thomas' Hill, they are: the Cathedral; Westgate Towers; St Martins Windmill (on the opposite

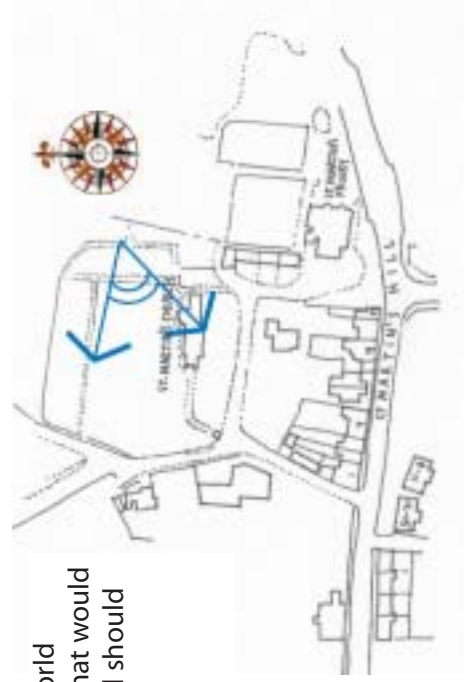


Viewpoint location

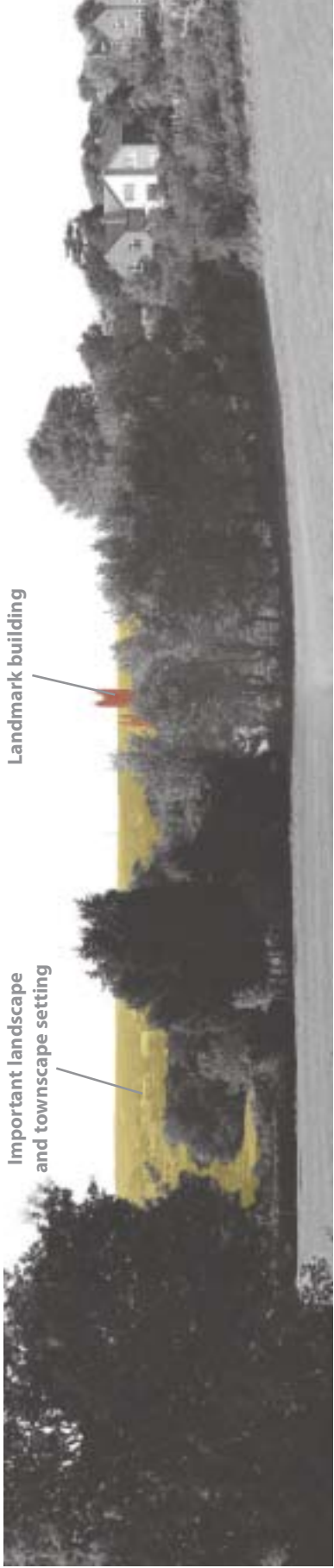


4. St Martin's Hill. The view of cathedral framed by trees that dominate the fore and middle ground. St Martin's Church is part of the world heritage site and it is considered important that the trees in the churchyard are managed to preserve views out (of the cathedral) and views in (of the church). The church is floodlit at night but is largely obscured by trees. As opportunities arise through tree management the historic view of the cathedral from the churchyard should be opened up. The valley slopes and ridgeline provide the background to the view. The relationship of the Bell Harry tower to this background is very important and is

part of the character of the world heritage site. Developments that would interfere with this background should be resisted.



Viewpoint location



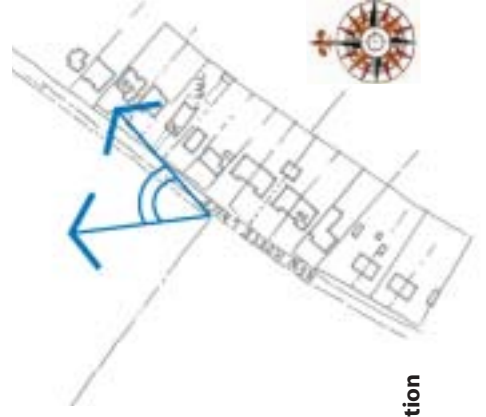
5. King George's Field. A view over western part of city. The foreground is open space with trees in the middle ground. At points in the open space the trees can obscure the view. The trees should be managed to retain the view of the cathedral and of the roofscape to the west. The valley slopes and roofscape provide the background. Any proposed development higher than four to five storeys and/or constructed of bright materials would affect this view.



Viewpoint location



6. New House Lane. A distant view of cathedral across open land that shows importance of the valley slopes in providing the background. The fore and middle ground should be retained as open agricultural land. The cathedral and Wincheap gasometer are the visible features in this view together with the cathedral and the roofscape of the city. Developments on the valley slopes or affecting the ridgeline should be carefully considered.



Viewpoint location



7. Neal's Place. View of the city across open land. The foreground of the view is open agricultural land and any development on this land would have an adverse impact. The middle ground is a mixture of trees and suburban development. Development in the middle ground would be feasible if it was carefully considered and allowed the continued appreciation of the existing view. Tall buildings, garish colours or large blocks of development that would be visible in the middle ground should be resisted. The spire to the Canterbury Cemetery Chapel is the only landmark building in the middle ground and this should be respected by any proposed development.

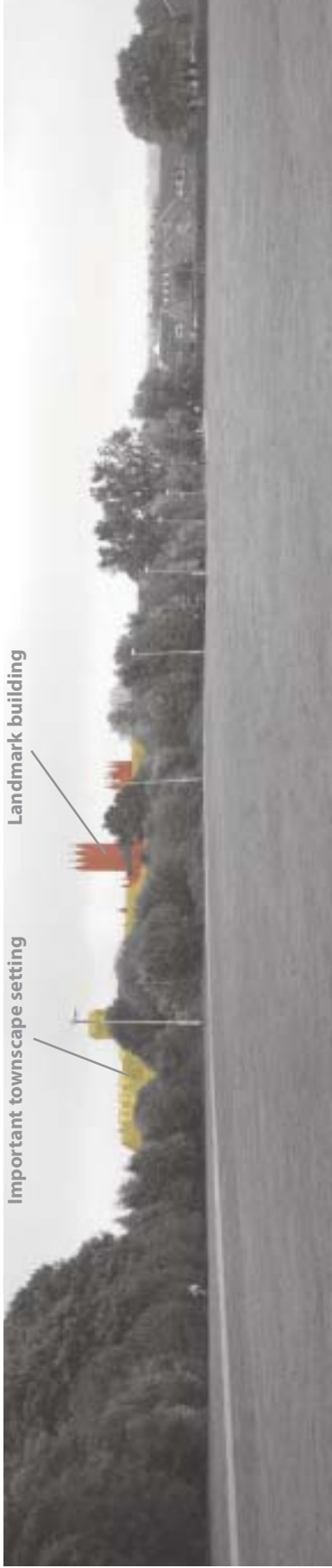


Viewpoint location

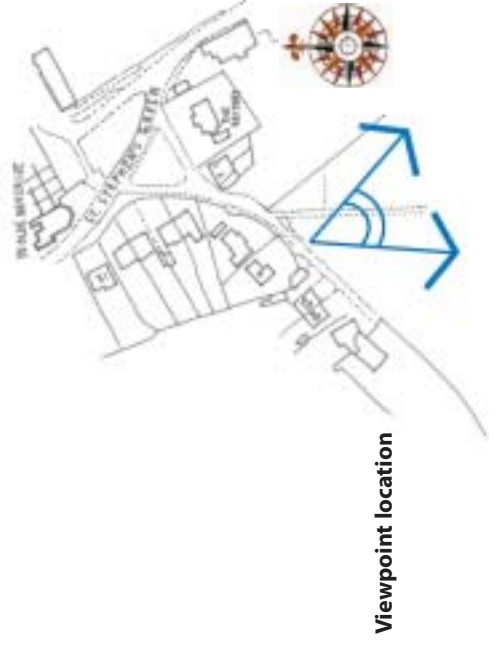


8. University Slopes. The foreground is the grassed university slopes that form an important setting to the city and university buildings. Development in the foreground would adversely affect views of and from the city. The middle ground is composed of mature trees and suburbs. The trees in the middle ground on the university slopes should be managed so that they do not block the view of the cathedral. Tall buildings in the city centre that would interfere or interrupt the view of the cathedral should be resisted. The valley slopes and ridgeline provide the background to the view. The cathedral dominates the roovescape of the city in this view.





9. St Stephen's Field. A view of cathedral and Station West area. The foreground is St Stephen's Field, a grassed open space used for ball games. Development on the field would adversely affect views of the cathedral. The middle ground is made up of a group of trees following the former railway line. The trees need to be managed so that they do not grow and obscure views of the cathedral.



There are innumerable 'close' viewing places (up to one kilometre) that afford views of the cathedral and other landmarks within the city. For example the changing views of the cathedral (the Bell Harry tower) as you move eastwards on Castle Street. The kinetic nature of such views needs to be acknowledged in any assessment but it is not feasible to assess all such changing views. In order to assess these views ten representative locations have been identified. These locations are:

- The Westgate Towers – engraving by Sidney Cooper from St Dunstan's Street
- Dane John mound – panoramas by D Bogue circa 1850, and Gouldon 1850
- St Augustine's Abbey campanile mound Painting by G S Shepherd 1828 from 'England's Topographer') and an engraving by J A Rolph
- Solly's Orchard

Below left: Westgate Towers and Panorama from the Dane John.

Below : Views from Solly's Orchard and Military Road.



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Above from top: Views from Kingsmead, Tannery Development and Lady Wootton's Green.

Right from top: St Augustine's Abbey Campanile mound, Northgate area and Best Lane (Dancing School Yard).



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- Best Lane (Dancing School yard)
- Military Road
- Northgate area
- Kingsmead
- Greyfriars gardens/Tannery
- Lady Wootton's Green

Roofscape

Not only is there a need to protect buildings and features that make an individual contribution to the city roovescape and skyline, the collective value of the smaller or less prominent roofs is equally important, particularly in the medieval parts of the city. Roofscapes form the setting for views of the Cathedral and it is important to ensure that they are preserved and enhanced. Fortunately, the areas within which the traditional orange/red-brown Kent peg clay tiles still predominate are extensive. The areas of slate roofing on the 19th century housing in the St Peter's Place and St Dunstan's Street/London Road areas can also be included within the category of good roofscape. Control of the massing, form and materials for new development is required to protect these high quality roofscape areas.



Above: View from the Bell Harry Tower.
Below : Canterbury Christ Church University accommodation block.

Tall Buildings

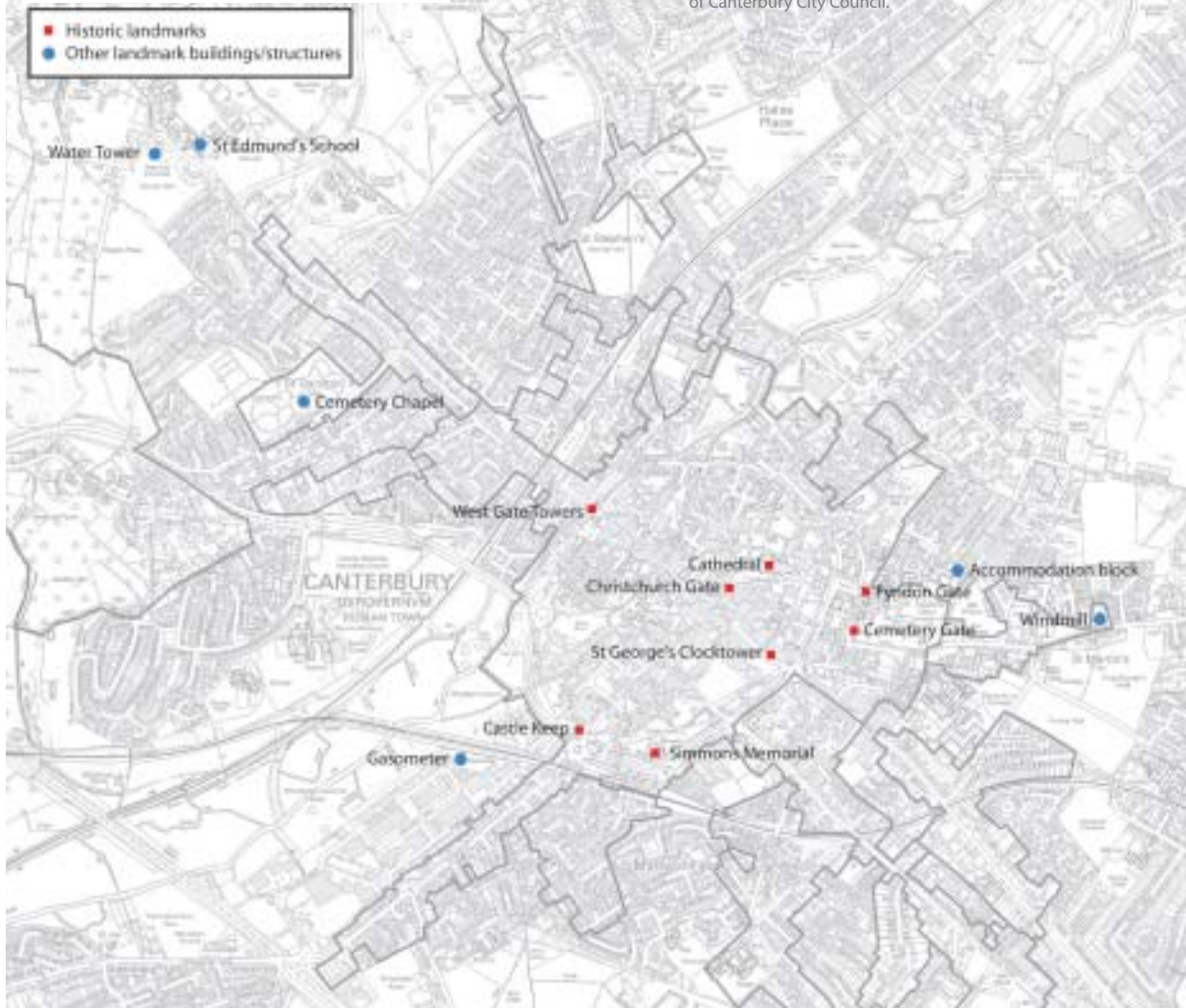
The majority of the city centre is composed of buildings of between two and six storeys. Storey height refers to domestic floor to ceiling heights of 2.5 metres rather than to standard commercial storeys that are often 4.6 metres. (i.e. equivalent to a two storey house). The number of tall buildings, over eight storeys in height, is limited to four examples (i.e. the cathedral, the Canterbury Christ Church University accommodation block, Whitefriars shopping centre, and the Marlowe Theatre fly tower). These buildings should be considered as exceptions and developments in the conservation area should be generally no more than five or six domestic storeys. Where buildings are proposed that are: substantially taller than their neighbours (for example a five storey block in a two storey neighbourhood); affect one of the views discussed above; and/or, significantly change the skyline; then they should be assessed against the following criteria.

- The relationship to context (topography, urban grain, built form, views, prospects and vistas and effect on the skyline).
- The effect on the historic context including the need to preserve and enhance historic buildings and sites.
- The effect on the world heritage site and its buffer zone.
- The architectural quality of the proposed building including its scale, form, massing and silhouette.
- The sustainable design and construction of the proposal.
- The effect on the local environment including microclimate, overshadowing, night-time appearance and vehicle movements.



Plan 4 City wide landmarks

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Landmarks

Cemetery Chapel



Canterbury has been fortunate in retaining its historic roofscape and new development should only create a landmark by intention rather than by accident. The distribution of 'City wide' landmarks and other prominent features of the city that are of interest are shown on plan 4. Although Canterbury is a city of many churches, it is not a city of spires. The only spire is the chapel in the cemetery at Westgate Court Avenue on the northwestern outskirts of the city.

In addition to the Cathedral there are six other buildings or structures that affect the skyline of the city, they are: the cemetery chapel; the windmill at St Martin's Hill; the water tower on St Thomas' Hill; St Edmund's School; Canterbury Christ Church University accommodation block off North Holmes Road; and, the Wincheap gasometer. Historic landmarks within the city include the Castle Keep, Westgate Towers, Fyndon Gate, Cemetery Gate St George's clocktower, St Mary Magdalene church tower, the Simmons Memorial in the Dane John gardens and Christchurch Gate.

6. The approaches to Canterbury

The character and appearance of Canterbury is not solely contained within the boundaries of the conservation area but also applies to its landscape setting, its road entrances and other approaches. Of the road entrances to the city only Rheims Way dates from the 20th century though many pilgrims would have seen similar views as they came into the city from Harbledown. Many modern views seen from road entrances will be substantially the same as those of our predecessors. Two rail routes also serve the City: the Ashford to Thanet line passes to the north of the City (Canterbury West Station); and the London to Dover line passes to the south west (Canterbury East Station).

The approaches to Canterbury vary in their character. Some, like Sturry Road, follow the Stour Valley bottom and are flat, while others, such as St Stephen's Hill, descend the valley sides. Others remain nearly all approaches to Canterbury give a view of the Cathedral at some stage along their route. Some views such as from the top of St Thomas' Hill and St Stephen's Hill show the Cathedral clearly in relation to the rest of the City. The valley bottom routes tend to have occasional glimpses with buildings in the foreground often interrupting the sight of the Cathedral. Most of the approaches offer a gradual transition from a rural to suburban to urban form. There are, however, approaches where the traveller is suddenly confronted with the urban form, such as the junction of Rheims Way and Summer Hill and the Harbledown By-Pass.

Twelve approaches to the city have been identified and are considered below (see plan 5):

i Thanington Road (A28 west) and Cocking Road

The origins of these routes from the west probably date back to a pre-Roman trackway running along the eastern bank of the Stour from Wye. The Romans used part of this track as a route from the ironworking area in the Weald via Ashford and the Stour Valley to Canterbury. It was of importance during the Middle Ages as a means of bringing wool from the downlands to the south to be used in Canterbury's weaving industry.

Cocking Road is a country road and runs along the northwest-facing slope of the Stour Valley. It is an attractive, undulating route through good agricultural land with occasional areas of woodland. Extensive views can be had across the valley to the opposite ridge with the University and the water tower standing out as focal points. Occasional views of the Cathedral tower occur as the road reaches the outer fringes of the City. The A28 follows the Stour Valley and a ribbon development of bungalows, and houses commences at Reed Cottage (number 178 Ashford Road). The church tower of St Nicholas gives the road visual interest.



Above: View from Cocking Road.
Below: St Nicholas Church, Thanington.



Right: Thanington Road (A28) and A2 junction.
Below : Church Hill, Harbledown.



After the church, development on the northern side gives way to open space in the form of a recreation ground and allotments, across which the Cathedral and University slopes can be seen. Beyond this the A2 junction, retail park buildings, car parks, and the Park and Ride site have a large-scale with no townscape merit. The gasometer is also an intrusive visual element in this composition. The historic junction of Thanington Road (A28) and Cockerling Road that formed the western end of Wincheap has been lost to the A2 road junction.

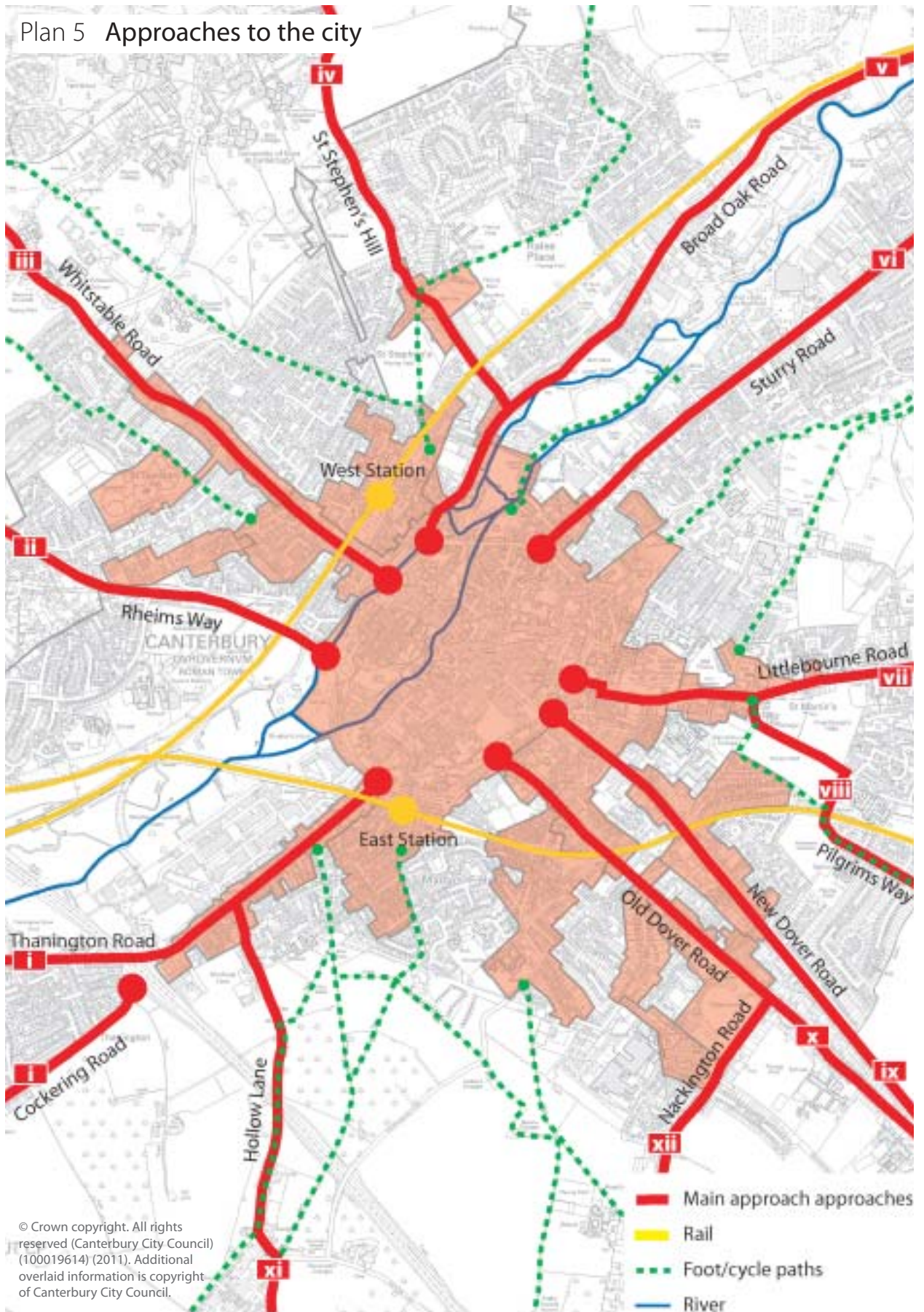
There are few buildings of special architectural interest in Cockerling or Thanington Roads. Old Manor (formerly Cockerling Farm) is a timber-framed building with the first floor jettied over the ground floor walls, now rebuilt in brick. On Thanington Road is the Church of St Nicholas and close by is Thanington Court Farm House. St Nicholas is a small church with a Norman chancel and 13th century nave, south transept and tower (restored in 1882). The farmhouse is set back from the road behind the church. Reed Cottage and numbers 84 and 86 Ashford Road are locally listed buildings.

ii Harbledown, and Rheims Way

Watling Street, the A2, has always been one of the most important roads in the country. Historically it was the main link between London and Canterbury. The historical alignment of this road (now the A2050) from Harbledown to the city originally ran on a course similar to the first part of Rheims Way, entering the city by London Gate (in the Westgate Gardens). At a later stage in the Roman occupation the Westgate was built and this section of the Watling Street road was diverted to its present course along St Dunstan's Street. Throughout the Middle Ages this was the main route for pilgrims entering the city and was also part of the Pilgrim's Way that linked Canterbury and Winchester.



Plan 5 Approaches to the city





Above: Whitehall Road allotments.
Above right: View of the Cathedral from Rheims Way.



The historic approach to Canterbury was through Harbledown village described as 'Bob up and down' by Chaucer in the Manciple's Tale. As one leaves the village via Summer Hill and joins Rheims Way the Cathedral dominates the skyline. Further south along the dual carriageway the mature trees to the east restrict and then block views of the cathedral. Long views across the Stour Valley to the opposite side of the river valley can be seen through the avenue of trees forming the southern boundary between the road and the recreation ground. The gasometer and the Telereal residential development (2008) are prominent elements in these views. Land to the north of Rheims Way is developed with low and medium rise housing. The view from Rheims Way/St Peter's Place roundabout into the former Tannery is an important 'gateway' for the city.



Above: Hall Place, Harbledown.
Right: Tannery development from Rheims Way.
Below: A2050/Rheims Way roundabout looking towards London Road.



The Harbledown by-pass (A2050) is a wide single carriageway road that passes Hall Place to the north and then enters a cutting. Views of Harbledown village are not possible and the road sweeps round to the right and drops down to the roundabout at Rheims Way (see above). A left-turn at the roundabout at the bottom of the Harbledown by-pass leads into London Road, a narrower and more enclosed approach than the Rheims Way.

iii) St Thomas' Hill and Whitstable Road

Some form of road or trackway existed between Whitstable and Canterbury by the Roman period. Whitstable oysters were much favoured by the Romans and a link between the two settlements is likely to have been established. The oyster and fishery trade flourished once the abbeys and friaries were established in the City. By the 18th century goods from London were being



unloaded at the Horsebridge in Whitstable and then transported to Canterbury by packhorse and wagon. Hasted, referring to St Thomas' Hill, said that it 'was so called from a chapel, dedicated to St Thomas Becket which was built in a field opposite St Dunstan's Church near the east end of the foot of it'. The road from Canterbury to Whitstable was turnpiked in 1736 improving the city's access to the coast.

The strongest characteristics of this northwest approach to the city are the panoramic views of the city and countryside beyond, obtained from the upper parts of St Thomas Hill. The Cathedral is seen in a view attractively framed by a partial screen of trees that follow and emphasise the curve and descent of the road. As the slope lessens the view of the city and its surroundings gives way to occasional glimpses of the Cathedral. The tree-lined road is a sequence of gentle curves and as the route continues it becomes increasingly urban in character.

St Edmunds School at the top of St Thomas' Hill is an impressive mid-Victorian stone-built school by P C Hardwicke. Apart from a late 19th century terrace opposite, St Thomas's Hill contains no other buildings of special architectural interest. Whitstable Road contains a mixture of large Victorian/Edwardian houses and modern detached and semi-detached dwellings, after the junction with Westgate Court Avenue the terraced form predominates.

iv St Stephens Hill

This route is also probably Roman in origin. The mid 13th and early 14th century saw the growth of the pottery and tile industry at Tyler Hill, which supplied nearly all the domestic pottery for Canterbury and the east of Kent. On the Ordnance Survey Map of 1819, Tyler Hill is shown as Tile Kiln Hill. This road, from Tyler Hill to Canterbury was well used due to the pottery and tile industry, and its route took it through the village of Hackington and on to Whitstable.

St Stephen's Hill descends from the City's northwest ridge near the University. There are views through the hedgerows of open

Above: View from St Thomas' Hill.
Below: St Edmund's School Chapel and Whitstable Road housing.



View from St Stephen's Hill



Above: View towards the former Victorian village school, St Stephen's.

Below: Sequential views heading southwest along Broad Oak Road.



countryside, valley slopes, the City and Cathedral. The eastern side of this lower section of St Stephen's Hill is lined by detached and semi-detached modern houses opposite which, at a raised level, are the Archbishop's School playing fields. These playing fields facilitate an almost continuous sequence of views of the Cathedral up to the point at which the road forks left to St Stephen's Green and right to Beaconsfield Road. An attractive green triangle is formed in the space created by the fork in the road and the former Victorian village school terminates the vista.

v Broad Oak Road

Broad Oak Road runs along the northwest bank of the Stour. It appears on 16th century maps of the area and was almost certainly in use before then. The main use of the road was probably for local farmers and millers taking their produce into the city. It is worth noting that all traffic from Tyler Hill and Broad Oak would have travelled along North Lane to enter the city at Westgate, as The Causeway was not constructed until 1888.

Broad Oak Road heading westwards after the railway level crossing is a fairly wide, flat curving approach that makes an abrupt transition from open countryside to car showrooms, retail warehousing and industrial units. Consequently, it is one of the least attractive of the approaches to the city centre, and it is further marred by the location of an electricity grid station at Vauxhall Lakes giving rise to numerous pylons and overhead wires along the route. At its mid-point, beyond the junction with Farleigh Road the industrial zone gives way to housing. The road curves again and the housing gives way to open space (on the left) in the form of allotments with playing fields beyond. The open space is attractively landscaped with the banks of the Stour containing Willow and other species through which a good view of the Cathedral is seen. A new road junction and bridge over the river has been constructed (2008) at the western end of the allotments to provide access to the residential development of the former Kingsmead Stadium. The new residential development can be seen behind the allotments but it does not interfere with views across the open space to the cathedral.

vi Sturry Road (A28 east)

King Cnut granted the farming land at Sturry (Esturai) to the monastery of St Augustine in Canterbury in 1027 and the monastery continued to hold the land until it was dissolved in 1538. Canterbury's earliest port was in the vicinity of Westbere, on the northwest bank of the Stour and traces of a Romano-British quayside, a gravelled causeway and commercial buildings having been found. In Saxon times Fordwich replaced this earlier port. After 1055 the manor of Fordwich, including the port, was also

granted to St Augustine's Abbey. The quay was of immense convenience to the Abbot and his monks, enabling them to unload their heavy imports such as Caen stone, wine and oil onto wagons for transportation along Sturry Road to the city. Fordwich was a "Member" of the Cinque Port of Sandwich. The last barge using Fordwich was recorded in circa 1875. By the early 19th century the development of the Thanet towns and Herne Bay increased traffic on Sturry Road. The road to Ramsgate was turnpiked in the late 18th century, with the Sturry to Herne section being turnpiked in 1814.

Sturry Road is a straight, level road running along the valley bottom in parallel with the River Stour. From Sturry the road passes briefly through open countryside offering a glimpse of the Bell Harry tower at the Cathedral. The road then passes between the Park and Ride site, the sewage works and retail parks. There are occasional views to the trees on Old Park and further glimpses of the cathedral but otherwise this section of the approach is somewhat featureless and uninteresting.

Two terraces of 19th century dwellings (numbers 138-208) give some strength of character to the road but a petrol filling station, superstore car parks and the new retail warehouse units weaken any sense of residential scale and enclosure. Beyond this the character of the street improves a high brick wall and mature trees screen the entrance to the military barracks and provide spatial variety to the street, then the footpath rises to a higher level atop the grassed and planted bank on the left which separates 1970's council housing development from the immediate effects of traffic.



Sturry Road Park and Ride



154 - 182 Sturry Road



Brymore housing estate - south side of Sturry Road



Above: A28 - Sturry Road - Asda roundabout.
Below: Jesus Hospital.

The view is partially contained by trees and the Jesus Hospital. The Kingsmead Road/Tourtel Road roundabout dominates this section of the road. There are very few historic buildings along the Sturry Road approach. Jesus Hospital being the exception. It consists of four almshouses arranged around a courtyard the earliest part of which is dated 1595.





Above from top: Littlebourne Road at Howe Barracks, St Martin's Hill, Querns Windmill.



Above from top: Hode Lane at Patrixbourne, Pilgrim's Way.

vii Littlebourne Road and St Martin's Hill

In Roman times this road was the earliest and most important route in Britain. It linked the port of Richborough (Rutupiae) with Canterbury and London. A considerable amount of trade existed between Canterbury and Sandwich for many centuries. The road was turnpiked in 1802.

The transition from open countryside to city is abrupt on this approach. Entry into the outer fringe of the city (St Martin's Hospital and inter-war housing on the south, military barracks and playing fields on the north) occurs close to the top of the city's southeastern enclosing ridgeline and consequently the urban centre is seen as the descent begins.

St Martin's Hill is cut into the hillside at the upper level resulting in a sense of enclosure made stronger by the overhanging branches of mature trees. The road alignment is emphasised by earth banks and retaining walls. During the descent, attention is first focused on the long views towards the city that gradually gives way to a more immediate sequence of views created by the continuously curving route.

Querns Windmill on St Martin's Hill was constructed in 1817. It is a tower mill and is still an important element on the city skyline.

viii Pilgrim's Way

The Pilgrim's Way from Canterbury to Dover is an historic trade route that may have been first used in the Palaeolithic period (250,000 BC). The Dover straits were the main entry point to England from the continent and the Downs presented the best passable route to the west. By 500 BC there is evidence that this route was an important trade route. After Becket's martyrdom in 1170 it became a pilgrimage route and became known as the Pilgrim's Way. The route is part of the North Downs Way long distance trail opened by Archbishop Dr Donald Coggan in 1978.

From Patrixbourne trees screen the route until Hode Farm is reached where open fields and orchards allow more extensive views. After climbing up to the Barton Business Park the track descends into Canterbury and allows good views across the city. On the descent into the city the track becomes the Pilgrims Way a suburban road that is part of the Barton Estate housing development.

ix New Dover Road

New Dover Road was constructed in 1792 to give a more direct route into the City through St George's Gate from the Dover Road. Hasted, writing in 1800, says "The great high road at another

entrance into the city, at St George's Gate from Dover, being narrow, with several dangerous turns, an act of parliament was obtained that year, entirely to alter the course of it, by making a new one, in a straight line from that gate for more than a mile and a half through Barton field on each side of which several genteel houses are already built; and the commissioners are further empowered, by the aid of a turnpike, to keep in repair and improve the high road from hence to the further end of Barham Downs, where the Dover turnpike ends".

An attractive feature of the New Dover Road approach is the almost continuous sequence of views of the Cathedral as the road descends in a straight line from the top of the southeastern ridge (at the Gate Inn) towards the city centre. Another distinctive feature of this approach is the contribution made by the mature trees close to the front boundaries of large Victorian residences. These trees attractively frame the long view to Bell Harry Tower. Beyond the Ersham Road junction, the character of the road changes as from residential street to a commercial one.

New Dover Road contains many large attractive houses of the Victorian period. The Gate Inn (circa 1800) is the only listed building in the road.



Above: The Old Gate Inn, New Dover Road.

Below: View north outside 156 New Dover Road. Elevated position affords distant landmark views of the Cathedral and Querns Windmill.

Bottom: Tree lined view towards Cathedral outside 54 New Dover Road, within the conservation area.





x Old Dover Road

This was an important Roman road and was the main route to and from Dover until 1792. Traffic entering Canterbury from Dover used the Ridingate entrance until the 15th century. St George's Gate was re-constructed, in 1488, and the main route into the city then utilised Oaten Hill and Dover Street. This was the route used by pilgrims visiting the shrine of Thomas Becket.

To help improve the state of the roads and enable journeys to be completed in a shorter time many roads were turnpiked throughout the 18th and early 19th centuries. The road from Dover was turnpiked by 1753, apart for the section between Canterbury and Barham Downs, which had to wait until 1792.

In contrast with the almost parallel New Dover Road approach the Cathedral does not figure significantly in views from Old Dover Road. From the roundabout junction with New Dover Road, the route gently descends through residential suburbs interrupted only by the existence of two large secondary schools (St Anselm's and Simon Langton Girls Grammar School) and their associated open spaces. The alignment of Old Dover Road contains subtle curves that prevent long vistas and views.

Kent County Cricket Club (St Lawrence Ground) provides a further open space, although the land is raised and enclosed by iron railings and a screen of trees providing enclosure. The Bat and Ball Public House on the eastern side of the road defines the junction of Old Dover Road and St Lawrence Road. There follows an attractive sequence of spaces created by a combination of walls, trees, hedges and buildings. The width of the carriageway and pavements vary considerably, adding to the character of the road.



Above from top: View north west along Old Dover Road with the Neals Place water tower in the distance.

St Anselm's Roman Catholic School.

Simon Langton Grammar School for Girls.



xi Hollow Lane and Iffin Lane

Iffin Lane was the northern section of Roman Stone Street running from the Port of Lympe (Portus Lemanis) to Canterbury. The B2068 (Nackington Road) branches off at Lower Hardres ('Street End'), but the line of the Roman road can be followed along Iffin Lane and Hollow Lane.

Iffin Lane has a very rural character. Some distant views of the Cathedral's Bell Harry tower are obtainable from the vicinity of Iffin Farm, but it is not until Hollow Lane a few hundred yards from the junction with Wincheap that another view of the cathedral becomes possible. The transition from a rural to urban character is rapid beyond the A2 bridge. To the east is an oast house and Wincheap Farm (2006/7) housing estate. The mini-roundabout is an urban feature in the lane. Beyond the roundabout the siting of two long terraces of Victorian Cottages on opposite sides of the road strengthens the curving nature of the lane leading to the junction with Wincheap. The mature trees in the Non-Conformist Burial Ground on Wincheap terminate the view along the road.

Above: View of city from Iffin Lane.
Below: Two views of Hollow Lane with a glimpse of the Cathedral from south of Wincheap Primary School.



Wincheap Farm development off Hollow Lane.



Numbers 1 to 31 Hollow Lane with the trees of Wincheap Burial Ground closing the view.



Above from top: Boundary Stone at the corner of Langton Lane, Nackington Road - rural character, Kent and Canterbury Hospital chimney beyond Underwood Close.

Above right: Nackington Road nearing the Old Dover road - urban character.

xii Nackington Road

The first indication of the proximity of the city occurs at the junction with Langton Lane past the bridge over the A2. A stone marks the city boundary and a view of the chimney at Kent and Canterbury Hospital acts as an indication that one is approaching an urban area. The character is still that of a rural road with farmland and hedgerows to the southern side, however the Chaucer Hospital can be seen through the trees on the northern side. Earth banks and hedges visually contain the road with trees on both sides as it curves to the south. Abruptly, the rural nature of the road changes with the new housing development, Underwood Close, to the northern side of the road. However the road still has an attractive character created by areas of natural landscape and the more formal appearance of front gardens and grass verges. The road straightens and the houses on the eastern side terminate the view of Old Dover Road. The only buildings of architectural value are Winter's Farm and two former farm cottages, Foxes Cottage and Chestnut Cottage, on the eastern side of the road. These are 18th century with later additions and are not listed. Chestnut Cottage has 19th century 'Gothic' windows.



Approach by rail

Many visitors receive their first impression of Canterbury when arriving by train. Views of the City centre and the Cathedral are most dramatic on the line from London arriving at Canterbury East. At first a distant view of the Cathedral with the Stour valley forming an attractive foreground (slightly marred by the gasometer) occurs. This moves into elevated views of the City centre, Cathedral, and Castle. From Canterbury East station a short walk by footbridge over the ring road leads to the Dane John Gardens and City walls. Arriving from Dover the line is in a cutting from the outskirts of the city until it arrives at the station approach and views of the city are restricted.

The train from Ashford approaches the city along the River Stour valley. From Thanington the train passes by several former gravel



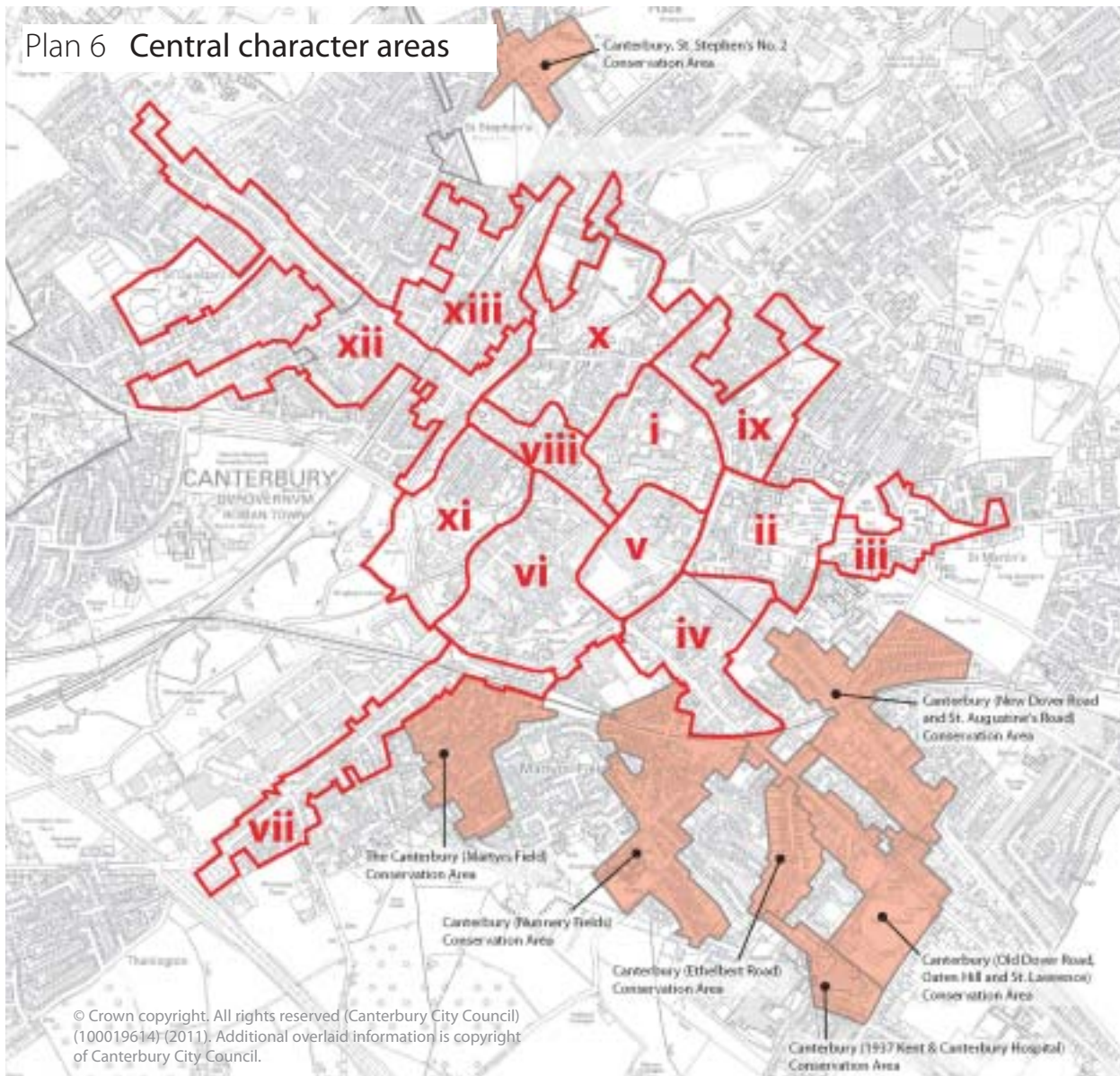
pits and water meadows before passing under the A2. From there industrial development of the Wincheap Estate is to the south with open fields and meadows to the north. A glimpse of the Westgate Towers is afforded at the St. Dunstan's Street level crossing before entering the station. Canterbury West Station is located 280 metres to the east of St Dunstan's Street and the route to the city centre is less obvious than that from Canterbury East. Improved pedestrian signage would help guide visitors from the station to the centre. Travelling to Ramsgate the track passes through housing with the King's School playing fields (Birley's Field) to the north before running parallel to the Broad Oak Road to Sturry.

View from the St Dunstan's level crossing towards the Westgate Towers - pedestrian route to the city centre from Canterbury West Station.

The route of the Canterbury to Whitstable railway is not visible at Canterbury West. The Canterbury and Whitstable line crossed the Canterbury to Ramsgate line on the level until 1890. This may account for the signal gantry that gave a clear view of both lines. The goods yard and engine sheds associated with the Canterbury to Whitstable line were all removed by 1900 and replaced with sidings, a coal yard and goods shed accessed off the Canterbury to Ramsgate line. To the west of the city after passing under the A2 there is the remains of former railway embankment that was part of the Elham Valley railway. This line was constructed by the Southern Railway to link Canterbury and Folkestone. Work commenced in 1884 at the Folkestone end and the line reached Barham in 1887. It took a further two years for the railway to arrive in Canterbury. Train services were withdrawn in 1947 and the track was removed. The embankment is one of the few surviving remnants of the line.

7. Canterbury City Conservation Area: Character analysis

The city is characterised by small-scale incremental development over a long period, this has resulted in a fine grain and variety of expression and irregularity in building forms, roofscapes and facades. The historic core is characterised by the medieval street pattern, a rhythm of development created by two to four storey buildings with steeply pitched tiled roofs with the cathedral prominent on the skyline. From the top of Bell Harry tower a rich texture of orange-brown Kent peg tile roofs generally dominate the roofscape. The city has a roughly ovoid form within the line of the Roman wall to which a number of historic extra-mural suburbs have developed. The medieval street pattern survives, little modified by later generations until the Second World War bomb damage.



The conservation areas covering the central area of Canterbury have been subdivided into 13 character areas for the purpose of a detailed appraisal (see plan 6).

Character area i, Cathedral Precincts

Historical Development

This character area, which includes the Cathedral Precincts, the Archbishop's Palace and the King's School, is both architecturally and historically the most important in Canterbury. The cathedral is a masterpiece of design and construction built over many centuries inspired by Christian faith. The cathedral towers dominate the skyline of the city. The cathedral buildings are the visible evidence of the development of medieval technology, craftsmanship and artistry. The Cathedral has a special significance in the history and life of western Christianity and was included on the UNESCO World Heritage Site List (together with St Augustine's Abbey and St Martin's Church) on 9 December 1988. For more information about the World Heritage Site please refer to the 'Canterbury World Heritage Site Management Plan', April 2002.

The Cathedral Precinct occupies the northeastern quarter of the walled city. The area is divided by the medieval city wall, (running on or close to the alignment of the original Roman wall), between Burgate and Northgate. Almost the whole of this section, with six bastions, has survived intact. It also contains well-preserved fragments of the Roman city wall and the position (and some fabric) of one of the original Roman gates (Queningate). A new postern at Queningate (the small entrance in use today) was made circa 1448-9 and a bridge was installed across the ditch adjacent to the wall. The old entrance at Queningate was eventually blocked up in 1468. Just within the Precincts from this postern is the Kent War Memorial Garden, adapted from the Dean and Chapter's bowling green soon after the First World War and laid out by Sir Herbert Baker.



The area of the Cathedral Precincts is by no means static and unchanging. Throughout the 12th century and later the boundaries were continually being extended so that, by the end of the Middle Ages, the whole quadrant, bounded by the Archbishop's Palace to the west, Burgate Street to the south and the City Wall to the north and east, was included within the liberty of Christ Church. The fire that destroyed the Cathedral choir in 1174 began in a congested area of dwellings between the Cathedral and Burgate. To prevent a recurrence of this disaster the Priory set up a new boundary wall running on a line 25 feet back from the north side of Burgate Street. The present line of Palace Street is the result of Archbishop Lanfranc's boundary adjustment when he rebuilt his Palace during the late 11th century. A street ran southwards from Northgate approximately in a straight line towards the present junction of Palace Street and Orange Street, this street was diverted westwards creating the double bend in the section now called the Borough.

In the densely built area adjacent to Christchurch Gate many of the medieval buildings once served as hostelries for pilgrims. The principal access to the Precincts is through the late medieval Christchurch Gate (circa 1517-21 or earlier) in the Buttermarket. This gate separates the peace of the precinct from the busy commercial streets outside. Once within the gate the physical and visual effect of the cathedral is awe-inspiring. This is a complex and beautiful building that any written description cannot adequately capture. In general terms it can be said to combine three major styles of architecture, Norman (or Romanesque), Early Gothic and Late Gothic (Perpendicular). Internally the most striking features are; the immense height of the nave, the ascending levels from west to east terminating in the Trinity Chapel, and the brilliance of the stained glass.

On the north side of the Cathedral are the monastic buildings which originally formed part of the Priory of Christ Church, which Lanfranc made the largest in the country (a total of 140-150 monks). Many of these monastic buildings have survived, wholly or in part. The earliest surviving examples date from the 12th century, and they clearly followed the normal Benedictine pattern, albeit on a grand scale. Of these the best preserved are the Great Cloister, the Chapter House and the water tower. The cloister walks were built to a consistent design under Prior Chillenden (1390-1411) with four light windows and Lierne vaults with heraldic bosses. Prior Eastry rebuilt the Chapter House in 1304 and measuring 100ft (30m) long is the most complete building to survive from the monastery. Prior Wibert built the Norman water tower on the north side of the cathedral during the 12th century.

The range of buildings along the north side of Green Court, now part of King's School, originally included the Priory bakehouse, brewhouse and granary. These buildings, which were largely

rebuilt by Prior Chillenden in the late 14th century, are still largely intact although they did suffer from some bomb damage in the Second World War. At the far north western corner of Green Court is the Court Gate with pedestrian and carriage arches, adjoining the Cellarer's great hall, known as the Aula Nova (New Hall) or Aula Borealis (North Hall). Both the Court Gate and Aula Nova are Norman and were built under Prior Wibert (circa 1153) to serve lay visitors to the Precincts. The prominent external staircase is worthy of note and is a unique example of 12th century architecture. To the north east of Green Court is a new King's School boarding house by Maguire & Murray 1979-80. To the northwest is the Mint Yard. Mint Yard is so called because it was the site of a mint, which coined money for the Crown between 1540 and 1550. Before the Priory's dissolution it was the site of the Almonry, the place where alms were distributed to the poor of Canterbury. The Almonry chapel, built by Prior Henry of Eastry in 1328, occupied the southern part of the present Mint Yard between the Porter's Lodge and Green Court Gate. In 1573 it became the first permanent building to be occupied by the King's School, remaining in their use until its demolition in 1865. Most of the buildings used by the King's School situated around the Mint Yard date mainly from the 19th and 20th centuries. Grange House, on the south side of Mint Yard, takes its name from the medieval Archbishop's granary that occupied part of its site. Behind Grange House, Shirley Hall occupies the site of Palace Court, once surrounded by the buildings of the medieval Archbishop's Palace. On the site of the monastic almonry to the west of the Court Gate is a 20th century King's Schoolhouse known as Mitchinson's.

The Buttermarket has throughout the centuries served as the point of contact between the spiritual and secular life of Canterbury. It was a market place by 1200, more or less in its present form, and by the early 14th century was referred to as the Bullstake, from the practice of baiting bulls. A market cross was erected in 1333, rebuilt in 1426 and removed in 1643. The first market building, the Poultry Market, was built circa 1660. This building was demolished in 1790 and replaced the following year by an open-sided structure with an oval-shaped roof supported by 19 columns. This was taken down in 1891 when a memorial to Christopher Marlowe was set up on the site. The memorial was removed after the First World War when the War Memorial was erected in its place. The Marlowe statue is now located in The Friars in front of the Marlowe Theatre. The Christchurch Gate, the main entrance into the Precincts, dominates the Buttermarket. This was possibly built between 1517 and 1521, only two decades before the Priory was dissolved. It suffered badly at the hands of the Parliamentarian troops in 1642. At the Restoration in 1660 Archbishop Juxon donated the splendid oak doors. By the early 20th century the ragstone of the gate had decayed to such an extent that Cäroe & Partners Architects were commissioned to undertake a major restoration between 1931 and 1937. The



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The Buttermarket (date unknown). Ink and watercolour by William Thomas Martin Hawksworth (1853-1935).

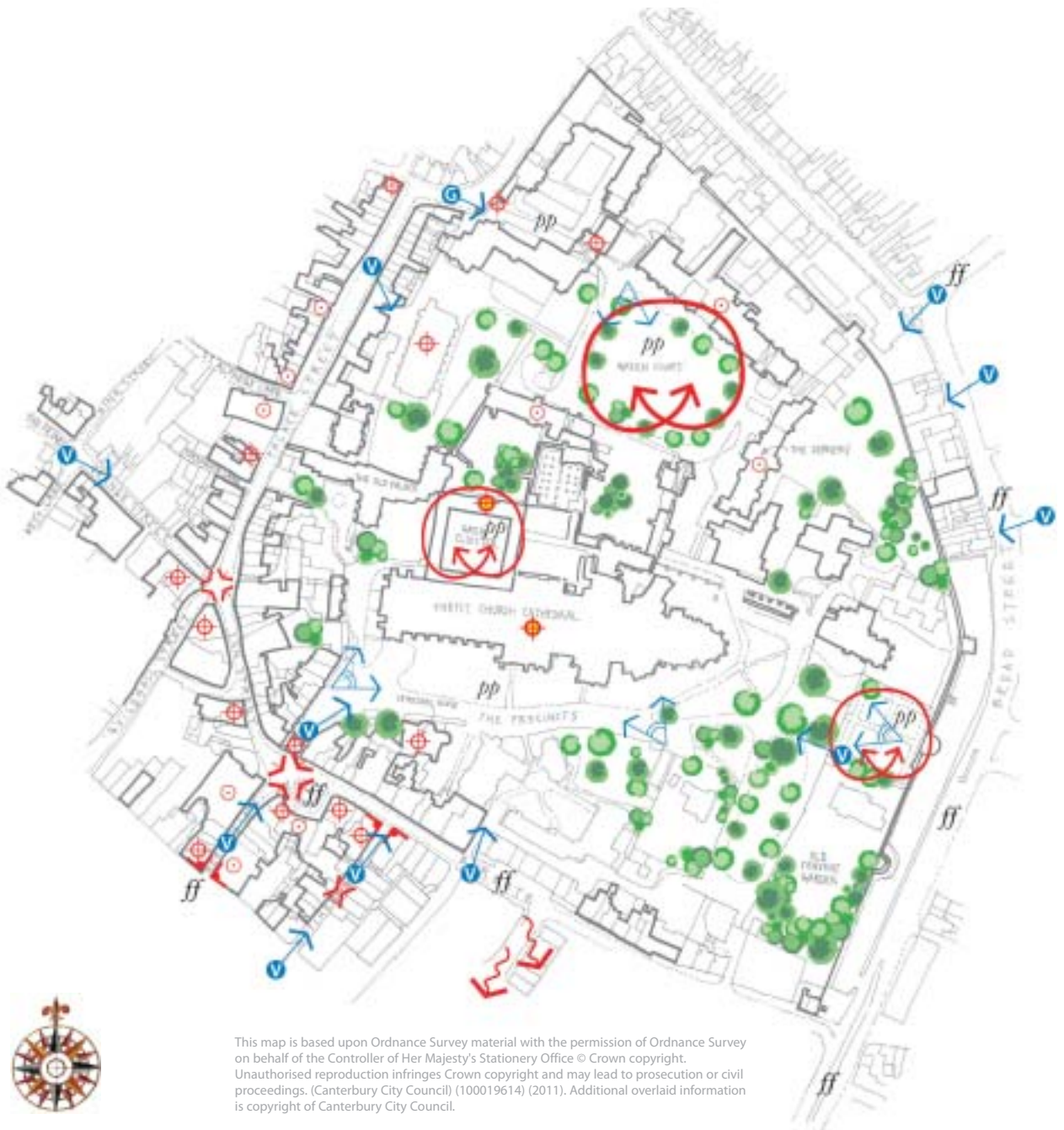
restoration involved a great deal of renewal using 'new' Clipsham limestone and repair using artificial 'plastic' stone.

Townscape and architectural appraisal

The street pattern of this area is largely determined by the alignment of the City Wall and the boundary to the Precincts. With the exception of Guildhall Street (constructed in 1806) and Military Road (end of 18th century) the street pattern is that of almost one thousand years ago. The streets themselves are significant urban spaces, the subtleties of alignment, building lines and junctions leading to interesting spatial sequences and unfolding views. Northgate, Palace Street and Sun Street present a progressive reduction in street width from north to south until at the narrowest point the space finally opens out into, the Buttermarket one of the best of Canterbury's urban spaces. Mercery Lane and Burgate, themselves of great spatial significance, also connect to the Buttermarket.

Views of the Cathedral, naturally, tend to be numerous but the best are perhaps those from the Christchurch Gate, from Green Court (King's School) and from Broad Street. The whole area is one that is full of surprise and delight provoked by the ever changing and unfolding views as street directions change, and by the architectural quality and interest of the buildings. The Cathedral is the dominant building in the character area and creates a dramatic contrast to the generally small scale, narrow-fronted medieval buildings with their pitched roofs, chimneystacks and dormer windows. The Cathedral's 80 ft high nave and 250 ft high Bell Harry tower sit amongst buildings in the general height range of 25 - 40 ft. A sense of awe created by the scale and detail of the

Character area i Cathedral Precincts



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Buildings:	Views:	Areas:
of national importance	important view	with a special 'sense of place'
of local significance	terminated view	where townscape structure 'falls apart'
of interest in the street	glimpse	that act as a 'nodal point'
occupying a pivotal corner	important vista	where a street narrows (pinch point)
that display an architectural 'rhythm'	sequential view (through a street or space)	that are usually tranquil and quiet
of townscape importance	intrusive feature	that are often busy and noisy
forming boundaries or enclosures		

Character area i Statutory and locally listed buildings

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Cathedral was, of course, the intention of the medieval builders. When floodlit with the surrounding properties lost to some extent in the dark, the cathedral dramatically dominates the view.

The Cathedral Precincts

The Cathedral stands within its own walled precincts, surrounded by medieval buildings and ruins. The cathedral is an outstanding Romanesque, Early Gothic and Late Gothic building. It is striking because of its size (168 metres long) and its design. The chief glory of the exterior is the central Bell Harry Tower, which is some 72 metres high. The great crypt with its carved capitals is one of the earliest (if not the first) Gothic choirs in England. The eastern end of the cathedral contains some of the most beautiful architectural space of the early Gothic period. To the west the lofty Perpendicular nave is particularly impressive. The cathedral has one of the finest surviving collections of 12th century and early 13th century stained glass in Britain.

The location of the main entrance to the Precincts (Christchurch Gate) is informal, being unrelated to either axis of the Cathedral. The result is an oblique view of the west front, nave and main transept surmounted by the Bell Harry tower and nicely framed by the pointed arch to the Gate. The Gate itself, seen from the

Precincts, is soundly embedded in a group of tile-hung and roofed timber-framed buildings that face Burgate and Sun Street. The highly decorated front elevation is a focal point for views from Mercery Lane and Buttermarket.

On the southern side of the Precincts, adjoining the Gate, is a flint and stone wall containing the information kiosk. The 18th century Cathedral House with a large projecting first floor bay supported on four Doric columns over the main entrance continues in line with the wall. The house is painted brick and mathematical tile with a parapet. A complex arrangement of hipped and gabled tiled roofs with tall brick stacks is behind the parapet. To the side and rear is a two to three storey wing of earlier origin. Adjoining the Cathedral House garden is the International Study Centre (1999-2000) by Sir William Whitfield & Partners Architects. This building has been broken down into several elements, and local materials (ragstone, clay tiles, stock bricks and oak) have been used to give the building a true sense of place. Beyond the Centre the flint and stone wall continues on a meandering alignment parallel to the Cathedral. Trees in the grounds of the International Study Centre, (on the site of the former campanile) are seen above and overhanging the wall. The Cathedral is set in a simple landscape of closely mown grass and specimen trees. To the southeast of the Precinct is a grassed open court (The Oaks) that is rectangular in plan with lime trees on its eastern side. The well proportioned modern 'Headmasters House' lies to the west, the rear of Burgate properties to the south and a garden with mature trees above a high brick wall to the east. The Oaks is now used for car parking. Through the trees are glimpses of the city wall and one of its bastions. Despite background traffic noise from outside the city wall the area has a restful air and seats are provided around the periphery of the court from which the Cathedral may be contemplated.

The group of buildings (Nos. 1-9) at the western end of the Precincts are mostly three storeys high with hipped, tiled roofs and chimneys although there is variation in style, height of eaves and material. Mathematical tile is the most common material although brick, stucco and a combination of knapped and galletted flint with stone also appear. The most dominant building in the group because of its greater scale is the early 19th century pair (Nos. 6/7). Number 2 has an early 19th century shopfront, which is slightly bowed.

A gateway with fine iron gates at the western end of the cathedral forms the entrance to the Old Palace, the Victorian residence of the Archbishop designed by the architect W D Caroe (1897-9). The rambling stone and flint mansion incorporates parts of earlier medieval buildings. The building is a highly competent welding of old and new with three wings radiating from a central entrance hall with the east wing turning right angles to form a chapel. Pevsner (1983) in the 'Buildings of England' series

describes the building as “in a fidgety picturesque Tudor style, it amuses or irritates according to one’s mood”. As a result the approach to the Great Cloister seems somewhat insignificant, which serves to make it all the more remarkable, by way of contrast. Entry is via a Gothic pointed arch (with a Norman arch embedded in the wall above) through which the Cloisters are seen at lower level. This difference in height places greater emphasis on the lierne-vaulted ceiling which forms a continuous and intricate pattern in this perspective. Daylight filters through the arcade from one side producing a strong modelling of the rhythmic forms and highlighting surface textures, particularly the stone floor.

The centre of the Cloister is a lawn with some elaborate tombs. Visual interest is provided by the changing sequence of views across the court, framed by the stone columns and tracery. The vaulted ceiling of three of the passages exhibits a marvellous collection of heraldic bosses. A heavily decorated Norman arch in the East Walk leads to the Cathedral Archives, reconstructed after wartime bomb damage and the Chapter House which is roofed by an elaborately decorated wooden wagon-vault roof (late 14th century).

Adjoining the Chapter House is a passage that leads through to the Infirmary Cloister. Appropriately named the 'Dark Entry' it is a low-ceiled Norman vaulted blind arcade. The western end of the south walk is Norman at lower level and attached to this is the mid 12th century water tower, which was the terminal point of the piped water supply to the Monastery. At this point the round Norman arches and vaulting of the passage are resolved into the pointed arches of the later (13th century) work and the passage widens into the undercroft of the Prior’s Chapel and turns north towards Prior Sellinge Gate, Green Court and Kings School, part of which are visible through the arcading around the Infirmary Cloisters. The Prior’s Chapel was replaced in the mid-17th century by a library of brick construction, the Howley Harrison Library, adjoining which is the Wolfson Library (1964-6 by the architect H Anderson) constructed in red brickwork.

Prior Sellinge Gate stands between, the ecclesiastic and educational worlds. The Gate marks a spatial contrast between the intimate Cloisters and the wide-open Green Court. The buildings that first come into view are those on the northeast side of the court being the former administrative buildings of Christchurch Priory now part of Kings School. Although being of various ages these buildings form a continuous range in three sections with flint and stone facades and steeply pitched tiled roofs. The windows are a mixture of Gothic, 18th century sash and modern casements some in stone mullioned openings imitating Gothic and Elizabethan styles. The central portion of the range is recessed and is two-storeys with an attic, as are the adjoining buildings.

Also of various periods are the buildings to the east of Green Court, including the Deanery, Cathedral Choir School and Marlowe House. The earliest work is flint and stone and includes Prior Sellinge's (or Sellyng's) 15th century castellated tower at the south end. The southern side of the Green Court is not continuously built which permits space to flow between the mature trees and Priory ruins. This places the Cathedral in an attractive setting with views across the court. The built elements, Prior Sellinge Gate and the Archdeacon's House, at each end of the south side contribute greatly to these views and give definition to the court. The western side of Green Court is bounded by a brick and flint and stone wall. To the north beyond the lawns and flowers is the flint and stone south facade of 27/28 the Precincts (Lattergate House) which has the date 1566 over a central pointed-arch doorway although the facade is mostly 19th century. The western end of this building, known as The Grange, has a three-storey late Victorian Gothic wing with a castellated turret that projects into the courtyard. Across the courtyard to the south, is the great hall of King's School, the Shirley Hall (1955-7) by the architect Darcy Braddell, which Pevsner (1983) describes as "solemn Edwardian Tudor". The garden to the rear of Shirley Hall is enclosed on three sides by the rear of the Archbishop's Palace and Walpole House, and is dominated by a large evergreen oak tree that acts as a focal point. The flint and stone facade of the Old Palace contains elements of the Monastery Refectory, which was located on this site and exhibits a splendid combination of gables, chimneys and irregular fenestration. This contrasts with the 18th century three storey red brick disciplined facade of Walpole House but this is itself sandwiched against a squat and buttressed piece of medieval masonry; the entrance tower of the Great Hall to the Palace. To the east of the Shirley Hall is the Archdeacon's House. From this side the house grows out of a flint and stone wall, which are the remains of Prior Chillenden's Pentise gate. This must rank amongst the most interesting historical compositions of built form in Canterbury.

Returning to the Green Court, at the northwest corner, is the Aula Nova (New Hall), which leads to Mint Yard, and onto Court Gate. The Aula Nova and the Court Gate are fine mid-12th century buildings built by Prior Wibert circa 1153. The Aula Nova was partly demolished in 1753 and rebuilt in 1843. Three complete bays of the Norman arcade to the undercroft survive; two of which are open at the ground floor level allowing glimpses through to Mint Yard. The surviving Norman external staircase accesses the upper-level. "There is nothing else like it, no staircase of the 12th century is so prominently displayed" (Pevsner 1983). The space between the library and the Kings School buildings forming the northeastern side of Green Court is a stepped courtyard in which a stone memorial cross dedicated to ex-Kings School pupils killed in two World Wars is located.

The buildings that enclose Mint Yard to the west, north and east are Victorian and constructed of ragstone. The buildings are two storeys with attics, mullioned windows and leaded casements. Projecting gables and gabled dormers break up the large steeply pitched roofs, and tall chimneys and a bell-turret at the eastern end of School House punctuate the skyline. On the south side of Mint Yard is 'Mitchinson's' a King's School building by Maguire & Murray (1980-1) in an Arts and Crafts style.

Numbers 27 to 28, The Precincts. Its facade to Mint Yard is of various periods from the 15th to the 19th century, principally of flint and stone construction but part tile-hung. The western section has an octagonal tower. At the western end of this building the King's School have refurbished and extended premises known as the Grange to create a music school. The architects were Clague and the building was completed in 2008. There is a mix of vernacular stone and flint construction together with contemporary glazing. From Mint Yard there is a good view of the adjacent street and in particular the double-jettied timber-framed building on the corner of King Street and Palace Street. This view is seen through and framed by the flint and stone gate with two arched openings, one for carts and the other for foot passengers.

Palace Street and Sun Street

The eastern side of Palace Street is dominated by the three storey flint and stone facade of number 41. This was formerly the gatehouse to the Archbishop's Palace (circa 1600, restored this century). This building has an adjoining two-storey wing in flint and stone and its tiled roof continues across number 45, which is rendered and contains an early 19th century shopfront. Number 46 has a similarly detailed facade with two shopfront windows but steps down to a single storey. The reduction in height continues with a red brick building (No. 47), formerly an outbuilding to Walpole House now with modern windows and dormers. The whole group from numbers 41 to 47 has tiled roofs and perhaps it is these as much as anything else that act to tie the composition together. Looking back on the group from the south reveals an interesting composition of gables surmounted by the tall brick stacks of numbers 41 and 42. At this point in the street a view of the twin west front towers of the Cathedral is revealed above the Old Palace, which with the adjoining Walpole House, is set back from the street behind a high red brick wall.

Numbers 29 to 31 relate visually to The Borough, their two storey painted brick facades contrast with the adjoining flint and stone of the wall, gateway and buildings of King's School. They have good Victorian shopfronts although they are 18th century buildings and are probably contemporary with the adjoining terrace in Palace Street, which are also two storeys with good 18th century shopfronts. The facades are red brick although some have been painted and the hipped tiled roof contains a rhythmic array of dormers.

The architectural characteristics of the western side of Palace Street are different to those found on the eastern side. This partly stems from the narrow plot sizes that contrast with the larger land ownership pattern opposite, and results in buildings of vertical emphasis reflecting the piecemeal changes that have taken place over the centuries. Recent public realm enhancements carried out by the City Council have provided a wider pavement to the western side of Palace Street, reducing the carriageway to create a pedestrian friendly space.

Numbers 21 to 28 are a group of buildings at the narrow (northern) part of the street with mostly three storey facades and good shopfronts. The key building is the corner building number 28, particularly when seen from The Borough. Viewed from Palace Street its leaning triple jetties and tiled, gabled roof creates a fascinating building for a corner site. The building leans dramatically to the north, the visual effect being emphasised by the 18th century shopfront and the angled front door. The other buildings in this group have 18th century facades (Nos. 21 and 22 are older timber-framed buildings) of brick, stucco and painted mathematical tile and numbers 26 and 27 have a fine combination of an early 19th century bowed shopfront and 18th century doorcase. Between numbers 20 and 21 is a three-storey infill development (constructed in 2008) in a vernacular style that helps to repair the visual rhythm of the street.

Number 12 is a 16th century house; three storeys, with a 19th century imitation timber frame and plaster infill. The gable has decorated bargeboards with pendants. The most important building in this part of the street is Conquest House, (No. 17), parts of which date from the 11th century. The Norman undercroft remains as does a fine 14th century galleried hall, but the facade is a restored 16th century exposed timber frame. The



17 Palace Street - Conquest House

Bell and Crown Public House (Nos. 10 and 11) is also a timber-framed building. The facade is now mainly 19th century red brick and the top storey, still jettied, is tile hung in attractive decorative tiles. Numbers 13 to 16 are 18th century in brick and render and numbers 19 and 20 are timber framed with an early 19th century facade. The row contains good shopfronts in numbers 11, 12, 16, 19 and 20.

The twin gabled aisles of St Alphege Church jut forward into Palace Street beyond the junction with St Alphege Lane to terminate the view. The Church is 13th century, constructed of flint with stone quoins and peg-tiled roof. The tower is part tile hung and surmounted by a hipped tiled roof. A high rendered wall fronts Palace Street and this has a small, pointed arch gateway and oak gate leading to small churchyard garden. The medieval jettied gable form occurs again in the three storey Tudor House (No. 8). This is a decorated house, an 'eye-stopper', although the decoration was added in the 19th century. The bargeboards have a carved-vine motif, the centrepost has a carved face and supporting brackets are carved into mythical beasts. The facade has exposed timber framing with render infill and has large leaded light windows. The house originally dates from 1250 and was constructed as the priest's house for St Alphege church. The shopfront and decorations were added in 1888.

The brick wall on the east side conceals a weatherboarded and peg-tiled outbuilding in the grounds of the Old Palace, two trees help to curtail the suggestion of a spatial weakness. The wall terminates in two stone gate piers and here the character of the street changes. The street becomes narrower with three storey buildings of different heights tight to the back edge of the pavement and the corner building on the 'island' between Guildhall Street and Sun Street closes the view to create an exciting piece of townscape. The street pattern and building line has not substantially changed since the early medieval period. Number 3 is modern infill of brick and curtain-walling which, although totally dissimilar is, in fact, a reasonably successful design in relation to its neighbours.

The junction of Palace Street with Sun Street, Guildhall Street and Orange Street forms an urban space of high townscape quality within which the element of surprise is constantly exploited. The view down these streets is gradually revealed as you move through the space. Between Guildhall Street and Sun Street is a small 'island' of buildings consisting entirely of shops with storage space over. The core of this island contains much that is medieval but the external appearance is mostly that of 18th and 19th century brick, mathematical tile and stucco. The majority of these buildings are three storeys high but the central buildings of the Sun Street and Guildhall Street facades are lower (two storeys and part-single storey respectively).

The northern end of Guildhall Street (western side) also falls within this character area. The corner building with Orange Street is well located in relation to the urban space at this junction the building line provides a good 'lead-in' to the space from the south and helps to retain the tightness of the space. The facade of numbers 3 and 4 is a curious mixture in ragstone of 19th century 'Gothic' motifs in a symmetrical design with a shopfront flanked by mini-towers with deep stone plinths and carved leaf pattern cornice. This building was formerly a Baptist church.

The 'island', described above, forms the western side of Sun Street; a narrow street of medieval properties which leads into the Buttermarket and the entrance to the Cathedral Precincts. The view southward along the street is composed of the fairly plain and rhythmically fenestrated, three-storey, white painted mathematical tile-hung facades (circa 1800) that lead the eye to the prominently located Sun Hotel (Nos. 7, 8 and 9) a fine timber framed building dating from 1503. This building has had the upper floors restored exposing the medieval timber framing with brick infilling. Several attractive painted signs on brackets and bracketed lamps add to the quality of the view.

The group on the eastern side (Numbers 14 to 24) is continuous with the Palace Street properties and provides an uninterrupted building line to the Christ Church Gate. The entire length of this facade is faced with buff and white painted mathematical tiles. Numbers 16 and 17 are higher than numbers 14 and 15, and have a fourth storey. This increase in height leads the eye to the main point of interest, the Christ Church Gate. Numbers 14 and 15 are constructed on a curve that opens up the street to form the wider space of the Buttermarket. Numbers 18, 22, 23, and 24 have good shopfronts.

The space created by the splayed front of numbers 5 and 6 Sun Street (Debenhams) at the junction with Sun Yard helps to frame the view of the Sun Hotel. The buildings adjoining the Sun Hotel (Numbers 10 to 13) are four storeys, late 19th century mock Tudor. These buildings have three jettied gables fronting Sun Street, and a fourth gable to number 13 turns the corner into Mercery Lane. Although not listed they do relate well to the greater scale and height of the buildings in the Buttermarket.

Turnagain Lane

This is a short, narrow cul-de-sac off Palace Street with the side elevations of 6 and 7 Palace Street making up much of the street scene. Numbers 5 and 6 dates from the medieval period but a third storey was added in the 17th century to create a 'weaving' workshop. The almost continuous row of clerestory leaded light windows once provided light to a workshop. A two storey modern house with weatherboarded upper storey, casement windows and hipped tiled roof encloses the end of the street. A brick-fronted house on the northern side and converted single



Turnagain Lane

storey outbuildings on the southern side retain the small scale and intimate character of this attractive little street. Number 4 is a traditional early 19th century red brick cottage with an oversized box dormer in the roof that adversely affects its appearance. A good view of the Cathedral's West front towers is obtained from the cul-de-sac end.

Orange Street

This street links Palace Street, Guildhall Street and Sun Street with King Street, Best Lane and The Friars. It has almost continuous frontages on each side broken by a small space between numbers 17 and 19 on the eastern side and the entrance to the service and parking area behind the Beaney Institute on the western side. The views from each end of the street contrast; the eastern view is closed by the mathematical tile and stucco elevations of Palace and Sun Streets properties, whereas the western view looks to the Marlowe Theatre fly tower.

The buildings in Orange Street are mostly 18th and 19th century and were built for a variety of uses including one building that was a theatre. The result is a street of varying character. Number 20 is a 17th century building with first floor jetty and rendered facade containing an early 19th century door case and window at ground floor, and sash windows to the first floor. It forms a group with the early 19th century yellow stock brick building (Numbers 19 and 19a) and the corner building to Palace Street. On the opposite side is the Seven Stars public house (number 1) with three large gables to Orange Street above a wide overhang at first floor. Its scale and appearance suggests that it dates from the late 19th century but it conceals an older timber-framed core. The building is rendered at ground floor with 19th century pub windows and

Orange Street - looking west



has imitation timber framing with render infill to the jettied first floor and gables. The building adjoins number 1 Guildhall Street and two 19th century buildings complete this group.

The western end of the street contains elegant facades of slightly grander scale. The buildings are nearly all three storeys (or equivalent) and the street widens gradually as if to compensate for this increase. Number 4 was a theatre founded in the late 18th century and re-fronted in the early 19th century. It has a central Doric portico with half-columns and pilasters, and is given an 'Egyptian' flavour by tapering architraves to the first floor windows. Opposite is an early 19th century building (No. 16) of classical design with rusticated base and plain stucco over. Adjoining this is a later building of similar style (No. 15, Odd Fellows Hall). This building is dated as 1876. The remaining buildings in this group are mainly late 18th century. A shop and office building on the corner with King Street were constructed in the 1970's and is a neutral feature. The infill building between numbers 16 and 17 is constructed of profiled metal sheeting and proprietary glazing, and does not fit in with its context.

Buttermarket, Mercery Lane and Burgate

The Buttermarket is undoubtedly a key space in Canterbury. It is framed on all sides by listed buildings (with the exception of Nos. 10 to 13 Sun Street) and has the Christ Church Gate as its focal point. The Buttermarket is approached from three directions by streets of narrow, medieval form (Burgate, Mercery Lane and Sun Street). From within the Buttermarket views are generally restricted by the curving entrance to Sun Street and by the narrowness of Mercery Lane. However along Burgate there is a view (south east) to St Mary Magdalene's church tower and beyond.

The facade of the Christ Church Gate is an equivalent four storeys in height and presents a marvellous composition of carved stone detailing with twin turrets, lancet windows, a frieze of heraldic angels, coat of arms, moulded string courses and plinth, a four-centred carriage arch and three-centred foot arch. The oak gates are also carved within panels.

The buildings adjoining the Christ Church Gate, (Nos. 23 to 37) on the north side of Burgate are an architecturally mixed group of three and four storeys, ranging from 15th century timber-framed houses to late and early 19th century buildings. The group is characterised by the individual and idiosyncratic qualities of each period of building. Materials are varied with painted stucco, yellow stock bricks, mathematical tiling, and tile hanging. The skyline is also varied with different heights of parapets. The building that adjoins the Christchurch Gate (No. 37) is the finest of the group. This is a timber-frame building, with first and second floor jetties. The first floor jetty is supported on brackets above two 18th century bow windows. The ground floor has an equally fine 18th century shopfront. Numbers 35 and 36 are also timber-framed

buildings they have an 18th century facade. Numbers 29 and 30 retain a more characteristic medieval form with a slightly jettied first floor with two attic gables above. An 18th century first floor bow window of number 33 adds a strong visual element. The adjoining brick facade (No. 34) is noteworthy for its fine proportions and first floor recessed round-headed arches. Numbers 23, 31, 32, 33, 36 and 37 also have good shopfronts.

The southern side of the Buttermarket and Burgate is composed of numbers 38a to 44 and 16 Mercery Lane. In contrast with the buildings opposite these exhibit a uniformity of height being three storeys. The block forming the eastern edge to the Buttermarket and the southern side of Burgate (Nos. 40 to 44) have consistent first and second floor jetties, eaves and ridge levels. These are late 14th century timber-framed buildings, mostly refaced in the 18th century. The upper storeys of number 44 are painted mathematical tile and it has a large (but attractive) bracketed sign projecting halfway across the street, elsewhere the block is faced in painted stucco. Number 38 Burgate and 16 Mercery Lane are part of the same 15th century building, three storeys high with an 18th century parapeted and painted mathematical tile-hung facade containing sash windows.

A large part of the Buttermarket is paved in granite setts with Yorkstone pavements and granite kerbs. Close to the centre of the space is the War Memorial on a raised cobbled plinth. Mercery Lane connects the High Street and Buttermarket. The entrance off the High Street is not overtly conspicuous and this heightens the surprise of gaining a glimpse of the Christchurch Gate and the Cathedral. From the southern end of Mercery Lane the view includes the Christ Church Gate and the west towers of the Cathedral. It is a lane of high architectural and townscape value and is fortunate in retaining York stone pavements with granite kerbs and channels.

The western side of Mercery Lane was historically formed by one building (together with Nos. 1 and 2 High Street). This was a 14th century timber-framed inn, originally providing dormitory accommodation for pilgrims, known as the Chequer (or Cheker) of Hope. Subsequent alterations disguise its original form. The facades are now stucco and painted mathematical tile with sash windows. The first floor contains four attractive 18th century bow windows. The second storey of the southwestern half of the facade has a continuous over-hang. The decorative hardwood shopfront of the Debenhams department store was installed in the 1920's. The opposite (eastern) facade is also three storeys and forms part of a large group of buildings with Burgate, Butchery Lane and The Parade properties. The corner building (No. 7 The Parade) presents a double jetty to Mercery Lane, the width across the street between the top jetties reducing to one metre. Adjoining this, number 10 is also timber-framed but with a restored facade of applied timber framing and render. Number 14

is timber-framed, with a modern facade in a poor imitation of adjoining buildings. Looking back down the street reveals the contribution made by projecting, bracketed hand-painted signs.

Butchery Lane

Butchery Lane still retains the narrowness of a medieval street, and the western side has good architectural quality. The street is very attractive, framing a classic view of the Bell Harry Tower. The western side consists of medieval timber-framed buildings with facades of various forms. Number 1 forms part of the double jettied 14th century building previously described (Nos. 40 to 44 Burgate), the southern elevation of which makes a significant contribution here. It is of similar form to number 4 (also two storeys), and has a moulded bressumer supported on carved brackets. All but numbers 2 and 3 have jettied upper storeys, although in some cases the projection is slight. Dormer windows are a common feature although that to number 3 is a rather unsightly contrivance. Numbers 1 and 4 have good shopfronts and a carriage arch between numbers 3 and 4 gives access to the historically interesting rear yard of adjacent properties. Numbers 7, 8 and 9 were badly damaged by fire in 2000 and were restored in 2003.

The Longmarket shopping development, which includes the entrance to the Roman Museum, forms the southeastern side of the Lane. The shopping development has been designed to respect the Canterbury context. The buildings are constructed to the back of footway in a continuous line, which closely follows the historic building line of the Lane. The buildings have steeply pitched roofs and there are an assortment of jetties and gables along the street frontage. The development gives the appearance of being broken down into a number of separate buildings. The result is a successful historicist design that has restored the enclosure of the street.

Character area ii, St Augustine's Abbey and Longport

Historical development

This is an area of great historical and archaeological importance. Archaeological excavations on the site from 1840 onward have shown that the site has been occupied since the early Iron Age. The site also contains part of the Roman road from Canterbury to Richborough, a section of the city ditch, the site of a Roman cemetery and the extensive remains of the Abbey founded by St Augustine in 597. The Abbey site contains the earliest remains of a Saxon monastic community in southern England. St Augustine's Abbey was included on the UNESCO World Heritage Site List (together with the Cathedral and St Martin's Church) on 9 December 1988.

In common with other early Anglo-Saxon Christian sites, a row of three separate churches was built at the Abbey. Augustine's first church, dedicated to St Peter and St Paul, was under construction in 610 and is thought to have been dedicated in 613. This was a small church, about 12.5 metres by 8.5 metres with a rectangular nave. To the east of this church in circa 620 King Eadbald added a second church dedicated to St Mary. Further east again was a church dedicated to St Pancras, which dates from early 7th century (rebuilt in the mid 8th century) and is the only Anglo-Saxon structure to survive above ground level on the site. The Norman invasion had a major impact on the Abbey. Abbot Scotland (or Scolland) a monk from Mont St Michel was appointed Abbott in 1070. He was "offended by the standing work which had been clumsily extended ... and was frightened that the old monastery, consumed by long decay, might collapse", and consequently he proposed a complete rebuilding in the Romanesque style. Abbot Wido (Abbot from 1087 to 1099) completed the great church. By the 12th century the abbey church was largely complete and stood in the vanguard of architectural developments in Europe.

The medieval monastic buildings all lay to the north of the Abbey church. In the 13th century the northern range of the cloisters (the lavatorium, frater and kitchen) were rebuilt under three great Abbots: Roger II, Nicolas Thorne and Thomas Fyndon. In addition the Inner Great Court was enlarged and Abbot Fyndon built a new main gate in the western precinct wall between 1287 and 1300. This gate is now known as the Fyndon, or Great, Gate. The Cemetery Gate dates from 1390 and was put up by the sacrist Thomas of Ickham. Unlike many ecclesiastical properties following the Dissolution of the Monasteries, the crown retained St Augustine's and in 1539 some of the buildings of the Great Court were adapted to form a royal residence. The abbot's lodging became the accommodation for Henry VIII and his chaplain. Demolition of the church began in 1541 and there are records of materials from the site being sold over the next 20 years. The standing church fabric was reduced to the north wall of the nave and the northern of its twin west towers (which became known as Ethelbert's Tower). Substantial ruins survived into the 18th century and Ethelbert's Tower only finally collapsed in 1822.

St Augustine's Abbey ruins with Cathedral in background



After Henry VIII's reign the royal palace (known as the 'New Lodgings') were leased and by 1612 were in the hands of Lord and Lady Wootton. During their ownership John Tradescant laid out formal gardens over much of the site (between 1615 and 1623). The Hales family acquired it in 1659 and they retained it for the next 150 years. During their tenure the palace was used as a brewery, maltings and public house (The Old Palace Pub). The Hales family sold off parcels of land for the Kent and Canterbury Hospital (1793) and for the County Gaol and House of Correction (1808). In 1804 the remainder of the site was sold off in 32 lots to pay off family debts. The main part was sold to John Hill a brewer

for £1,750. William Beer later (1826) became the sole owner of the brewery and associated pleasure garden. Through the efforts of A J B Beresford-Hope MP and Edward Coleridge the buildings were purchased in 1844 "to serve better purposes". Surviving buildings were restored and converted into a missionary college with new buildings being erected by the architect William Butterfield between 1844 and 1848. Butterfield's buildings still survive, and were acquired by the King's School in 1948. Some of his new buildings were sited on medieval foundations and form an irregular quadrangle.

Following discussions with the then Ministry of Public Buildings and Works, the ruins of the abbey were taken into public guardianship in 1938. The hospital was closed in 1937 and was subsequently used as a technical college on the understanding that after the lease expired the site would be excavated and turned into a public garden. In 1971 the hospital buildings were demolished and the site duly became a municipal garden. The northern part of the Abbey site was sold in 1961 for the development of a teacher training college, now the Canterbury Christ Church University. In 1997 as part of the celebration of the 1,400th anniversary of the arrival of Augustine in Kent a new Museum and Visitor centre was constructed at the abbey.

Church Street St Paul's was the first section of a Roman road out of Canterbury to Richborough and originally continued straight through the site of the present Cemetery Gate in the direction of St Martin's Hill. An early wheat market was held at the western end of the street. A portion of wall running eastwards from inside the Cemetery Gate is probably of Saxon origin and almost certainly part of an earlier southern boundary wall of St Augustine's Abbey precinct. The Roman road was diverted southwards via Longport when the Abbey extended its boundary to enlarge the cemetery.

The name 'Longport' is probably derived from its use as a long, open street market, 'port' being a Saxon word for market (as is 'cheap'). The name of Longport Borough was in early use although the name for the street only came into general use during the 17th century, before then it was simply referred to as 'the King's Highway'.

Chantry Lane first appeared as 'New Street' circa 1200 and the earliest reference to its present name was during the early 15th century. The name probably derives from the Chantry founded there in 1252 by 'Magister' Hamo Doge a rector of St Paul's Church.

Ivy Lane is of special interest as it may have formed the final section of the Pilgrims Way from Dover to Canterbury. It is certainly far older than Chantry Lane, which terminates its eastern end, and it probably continued from there in an easterly direction through the Canterbury College campus to join the existing Pilgrims Way



Above: North wall of the nave of the Abbey Church.

Below: King's School Library with the Abbey Church crypt in the foreground.



bridleway. Ivy Lane was referred to as 'Lodderlane' (Beggar's Lane) in 1200 and since then has been variously called Standfast Lane, Wanre Lane and Bellfounder's Lane; the first reference to its present name occurring during the early 16th century.

Townscape and architectural appraisal

The Cathedral is a major component in views from this area, particularly from the grounds of the Abbey, Longport and Lady Wootton's Green. The two historic gates to St Augustine's Abbey at each end of Monastery Street and the tower of St Paul's Church provide focal points in local views. The windmill on St Martins Hill catches the eye when walking or driving eastwards in Longport and changing street views occur along the Ivy Lane, Love Lane and Monastery Street route.

The abbey is an historic site and it has a sense of peace and quiet. The site retains religious significance and spiritual value. For many visitors it is the mix of the historic structures in an attractive green and tranquil space that is important. From the campanile mound to the south the three parts of the World Heritage Site can be viewed. Buildings owned by King's School and Canterbury Christ Church University surround the abbey. The King's School playing field, with the beech hedge on the northern boundary and the Cellarer's garden together with the Abbey grounds create a special sense of place.

Longport and Monastery Street

The entry into Longport follows the winding descent of St Martin's Hill. The road is at first formed by trees, earth banking and walls, with Bell Harry Tower intermittently visible. Then the space widens in advance of the junction with Lower Chantry Lane where the twin turrets of the Cemetery Gate come into view. On the southern side, just before the junction, is an early 19th century cottage built in the same plane as the brick boundary wall. To the west of the cottage there are two important horse chestnut trees that act as a 'hinge' about which the road curves left in to Lower Chantry Lane. They also partly compensate for the large gap created by the car park on the opposite corner.

The most striking feature of the following section of Longport is the width of the street with the parking bays and row of trees. The three metre high brick and stone wall which forms the northern edge to Longport leads the eye to the end of the street, where the three storey late 18th century red brick Longport House, (Nos. 2 and 3) closes the view. The new English Heritage St Augustine's Museum and Visitor Centre, by Van Heyningen and Hayward Architects opened in 1997, sits behind a brick wall that attempts to emulate the adjoining medieval wall. The railings either side of the St Augustine's Visitor Centre allow views of the remains of St Augustine's Abbey. Beyond these remains to the north, are the buildings of Christ Church University (1962-4), by Robert Matthew, Johnson-Marshall & Partners Architects.

Cemetery Gate - Monastery Street



Character area ii St Augustine's Abbey and Longport



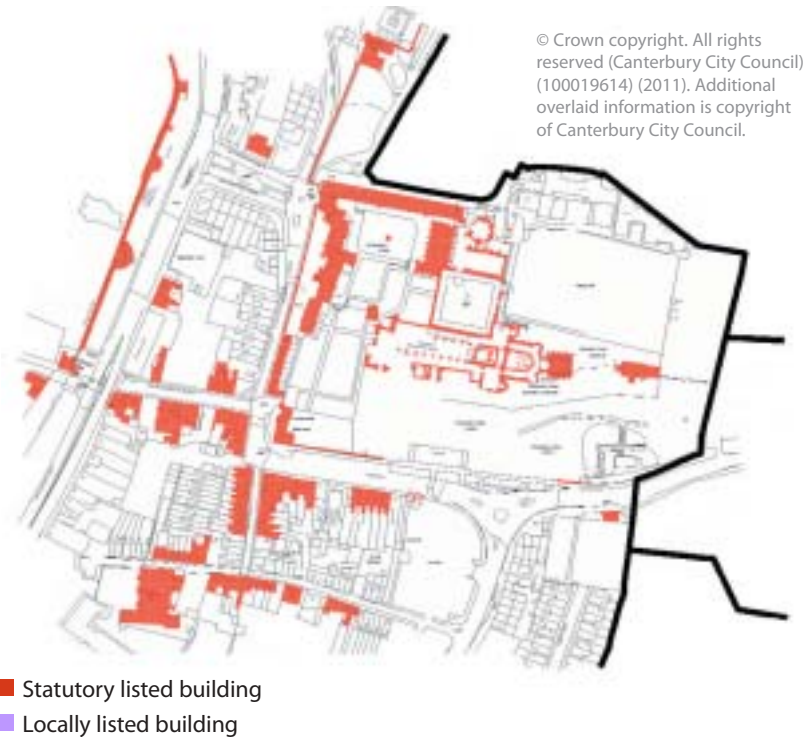
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Generally these buildings are two to three storey constructed from yellow bricks, but they rise up a seven storey 'point' block at the southern end of the site. The University Chapel is a locally listed building and has four glazed gables "pricked up like four ass's ears, a surprise in these neutral surroundings" (Pevsner 1983).

The medieval stone and brick wall continues into the side elevation to Bailey House. The front of Bailey House adjoins the Cemetery Gate overlooking the wider space in to which Love Lane, Church Street St Paul's and Monastery Street connect. The front boundary of Bailey House is delineated by a low stone wall and railings, which were reinstated in 2000. The 14th century Cemetery Gate (restored in 1839) is the main focal point of the space. Its twin octagonal turrets are constructed in stone, brick and flint and enclose a stone pointed arch, now infilled with knapped flint. The rendered 15th century facade (to an earlier building) and tiled roof of Bailey House forms an attractive composition with the Gate. All the buildings that surround this space play their part in closing vistas from one or other of the connecting streets. The most dramatic of these views is that from Church Street St Paul's terminated by the Cemetery Gate.

Buildings:	
	of national importance
	of local significance
	of interest in the street
	occupying a pivotal corner
	that display an architectural 'rhythm'
Trees:	
	of townscape importance
	forming boundaries or enclosures
Views:	
	important view
	terminated view
	glimpse
	important vista
	sequential view (through a street or space)
	intrusive feature
Areas:	
	with a special 'sense of place'
	where townscape structure 'falls apart'
	that act as a 'nodal point'
	where a street narrows (pinch point)
	that are usually tranquil and quiet
	that are often busy and noisy

Character area ii Statutory and locally listed buildings



The buildings that form the southern side of Longport form two terraces linked by a modern single-storey Parish Hall set back from the road. The eastern group consists of a terrace of three Victorian houses and a three storey mid 19th century pair of houses. The common theme is the use of red brick, vertical sash windows sub-divided in to small panes, slate roofs and brick chimneys. The second group continues the greater height and scale set by the three storey pair, with the exception of a modern building at the eastern end of the group, which are two storeys. These buildings have painted brick finishes in neutral hues. The last building (No. 6a), on the corner of Love Lane and Longport is an 18th century industrial building in red brick (now painted) retaining a strong character.

Adjoining Longport House, 1-3 Longport, on the western side of the space is a two-storey timber-framed range that turns the corner into Church Street St. Paul's. It has a rendered jettied first floor with sash windows. The ground floor (Longport elevation) contains a 19th century shopfront and door. The hipped, tiled roof is prominent as is the tall brick chimney. From Monastery Street this pair of buildings is forward of the main building line and combine with the narrow facade of 6 Longport to close the view.

The gap on the northern corner of Church Street (St Paul's) weakens the spatial structure and an infill development would be desirable. Looking down Monastery Street towards Fyndon Gate, the street becomes more tightly enclosed by opposing terraces. On the west side is a terrace of late 19th century three storey town houses in red brick, with a rusticated stucco base. The two-



Longport

storey terrace opposite of red brick to the ground floor and mathematical tiles above, stands tight up to the back of the narrow pavement.

A ragstone wall with dressed stone coping continues the building line on the eastern side of the street to its junction with the Fyndon Gate opposite Lady Wootton's Green. Behind the wall is the King's School St Augustine's College buildings. Their mass and greater height compensate for the set back in building line. The buildings are built in knapped flints dressed with stone string courses, quoins and window surrounds. Roofs are steeply pitched and tiled with gabled dormers. Gables and chimneys are important elements in the overall composition. Entry to the complex of buildings is through the arch of the Fyndon Gate. This Gate is of similar basic form to the nearby Cemetery Gate with an upper chamber and twin octagonal turrets, but is larger and more finely detailed with embellishment of "luxuriant self confidence" (Pevsner 1983). Within the complex, Butterfield's buildings are grouped around a central courtyard with the northern and eastern (library) wings connected by a raised terrace. The centrepiece of the courtyard lawn is an elaborate stone wellhead. The combination of the stonework, flint and clay tiles of Butterfield's buildings with the formal lawns and walled enclaves produces an impressive ensemble.

At the junction of Monastery Street and Lady Wootton's Green 1970's 'Georgian' style houses are set back to a 'proposed' road alignment. The houses have open front gardens and consequently do not create a tight street enclosure. On the opposite side of Monastery Street a medieval flint wall approximately 4 metres high forms a right-angled return from the Fyndon Gate. A large four-centred brick arch provides access to Canterbury Christ Church University. This section of the wall, with its gate and tree behind are important enclosing elements in the view northwards along Monastery Street. Over the top of this wall the mature trees



Above: King's School - Broughton House, Monastery Street.

Below: Fyndon Gate.



in the grounds of Coleridge House add height to the street enclosure. Coleridge House is itself set back from the road (as this curves left) and therefore makes little townscape contribution. It is a large two-storey house of early 19th century flint, stone and brick and incorporates medieval work.

The western side of Monastery Street, and the eastern side beyond Coleridge House, is composed of one and two storey dwellings in brick with tiled roofs dating from the 1960's that add little to the character of the conservation area. The orientation of the buildings at angles unrelated to the changing direction of the street, results in 'left over' spaces that creates an ill-defined townscape.

Lady Wootton's Green

Lady Wootton's Green is a formally landscaped open space surrounded by roads and footpaths. The important feature of Lady Wootton's Green is its visual relationship between the Cathedral and the City Wall to the west and Fyndon Gate to the east. The green forms an axial link between these elements of the World Heritage Site.

Lady Wootton's Green was badly damaged by blasts from high explosive bombs during the Baedeker air raids in 1942. Number 1, a fine Georgian house survived but the other medieval timber framed buildings were damaged beyond repair. On the south side a terrace of neo-Georgian houses were erected in the 1970's. To the north is Diocesan House a well-mannered 1955 office building. The traffic circulation around the green space was 'calmed' in March 2003 and the pavement on the northern side of the green was widened and resurfaced. The green is an important space that was enhanced in 2006 as a 'pocket park' to provide a setting for the statues of Queen Bertha and King Ethelbert that were unveiled in May 2006.



Lady Wootton's Green. Statues of Ethelbert and Bertha.

Church Street St Paul's

Church Street St Paul's links Longport and Monastery Street with Broad Street and is dominated by the Cemetery Gate located at its eastern end. Other buildings also have strong character, however, there are some gaps in the street frontage.

The church from which the street takes its name is another of Canterbury's two aisled churches restored and re-ordered by the architect Sir G G Scott in 1856. It is sited on the southern side of the street and is built to the back of pavement in a combination of knapped flint and stonework. A Parish Centre, including a hall, was erected on the site of a previous church hall in 2002. The design has a vernacular appearance to the road frontage but the remainder of the building has a more contemporary feel (the architects were Clague of Canterbury). On the south side to the east of the Parish Centre is the timber-framed range (No's 13-15) commented on in the Longport section. This elevation is stuccoed with a jettied first floor although the exposed western

gable is red brick. Numbers 14 and 15 have good early 19th century shopfronts.

The greater height of the short 19th century terrace (Nos. 9-11) on the opposite side of the street partly compensates for the gaps at each end, however the expanse of concrete surface car park to the Magistrates Court is unfortunate. At the western end of the street, number 4 is a timber-framed house with double-jettied façade (now the Azouma restaurant). Although rather isolated it contributes to the character of the street and should aid in the integration of any future infill development, which would be beneficial in townscape terms.

A small, Victorian red brick cottage (School House) is set well back from the street west of the church on the southern side. Its street frontage is defined by a low flint wall with attractive railings through which a view of a well landscaped garden is seen. A holly tree provides a natural foil against the west front of the church.

The final buildings in the street are numbers 16 and 17, which together with number 24 Lower Bridge Street form a prominent corner group. For the most part the elevations are of painted brickwork but stucco is also used, particularly on the eastern gable, which also has a weatherboarded section to the side of the rear catslide roof.

The view westwards from this end of the street is across the busy ring road to the Cathedral (seen above the City Wall) and down Burgate with the tower of St Mary Magdalene as a focal point. This view would benefit from the enhancement of the pedestrian railings at the A28 crossing.

Ivy Lane

The view eastwards from Ivy Lane is terminated by the shaped gables and tall brick chimneys of the single storey Cooper Almshouse (dated 1900). The view westwards is of a narrow street composed of small-scale elements. The 19th century former warehouse building located on the apex of the curve in the street is by contrast of greater scale, but shares the intimacy of the street with the adjacent cottages. The haphazard relationship of buildings established over the centuries is the essential characteristic of Ivy Lane. Building lines, eaves and ridge heights, roof pitches and architectural style show little uniformity but are bound together by a harmonious blend of traditional materials and the compatibility of the building forms.

The key buildings are the medieval range numbers 40a to 42 with their exposed timber framing. The pair of cottages numbers 40a and 41 have a much shallower pitch to the roof and a later brick base rendered at the front. The simple doorcases have wooden bracketed hoods. Number 42 is a 15th century Wealden hall house with recessed central bay and curved brackets supporting

42 Ivy Lane



the overhanging eaves. The two sides are jettied on the ends of the first floor joists. It has oak mullioned windows with leaded lights and the roof is steeply pitched with peg tiles and a tall brick stack. Adjoining the 15th century hall to the west is a modern two-storey house (No. 43), which retains the scale of the surrounding buildings. This house dates from 1966 and was designed by Dudley Marsh and Son architects. The house is notable for its double height living space and staircase enclosed in a brick drum. On the opposite side following a gap giving access to a builders yard is an early 19th century warehouse building (part two storeys with pitched roof and part single storey with flat roof). Surrounding these buildings are Victorian red brick terraces, numbers 15 and 16 and 19 and 21 (circa 1850) and numbers 35 to 40 (circa 1890) all with slate roofs and brick stacks. Projecting forward at this point in the street is the 18th century pair (Nos. 51 and 51A). The building is two storeys plus attic with stuccoed façade and a half-hipped, tiled roof with tile-hung gables. The curving street now presents a view of the remaining western section with the unsympathetic bulk of Newingate (16 and 17, Lower Bridge Street,) visible over the two storey cottages on the northern side of Ivy Lane.

Numbers 53 to 59A form a two-storey group on the southern side of the street opposite the junction with Love Lane. Numbers 53 to 57 are 18th century cottages and numbers 56 and 59 are a mid 19th century pair of houses with wide fronts. An Inn sign projects from the Two Sawyers public house (No. 58) on a wrought iron bracket and brick stacks pierce the ridge of the slated roof. A mid 19th century warehouse, the former Kentish Gazette storage premises (now the GAU University), terminates this group of buildings. Most of the interest now is on the northern side of the street. The remaining buildings on the southern side form the Chaucer Hotel, most of which is a modern imitation of the style of the 19th century three-storey house at the northwest corner. The modern extension to the rear of the Chaucer Hotel is important in forming the building line at the back of the pavement; unfortunately elsewhere the space is allowed to break away across surface car parking areas.



Ivy Lane

Numbers 1 to 6 and 7 to 13 broken by the short cul-de-sac of St Paul's Terrace form the northern side. Numbers 8 to 11 are a later 18th century terrace of narrow fronted cottages of two storeys with stuccoed facades. The eaves of number 7 are much lower and thus have a steeper roof pitch indicating its earlier origin (dated 1627 although possibly earlier). Number 12 may have been part of the terrace but its mid 19th century facade has larger openings. The group beyond St Paul's Terrace (Nos. 1 to 6) is also two storeys although red brick facades and slate roofs are predominant here. Numbers 1 to 4 are a mid 19th century terrace (inscribed Ensign Place 1856).



St Paul's Terrace

At this end of the street the spell is broken; traffic noise from the ring road, wind swept open space and the anonymity of modern buildings contrast forcefully with the fine townscape of Ivy Lane.

St Paul's Terrace

This is a short cul-de-sac off Ivy Lane consisting of a terrace of ten 19th century two storey houses on the eastern side. The opposite side and end of the street are bounded by a 1.5 metre high wall mostly of brick but with flint in the northeast corner. The view north from the street is of St Paul's Church south elevation. Westwards the scene is less attractive being the rear elevations of the commercial premises in Lower Bridge Street. The terraced houses are built in yellow stock brick with red rubbed brick door arches and slate roofs.

Love Lane

Love Lane is a short, narrow street connecting Ivy Lane and Longport. Although predominantly domestic in scale, the eastern side has large-scale warehouse buildings at each end (numbers 6 Longport and 20 Love Lane). Between these two warehouses is a mixed red brick and stucco terrace of early to mid 19th century two storey cottages and a late 19th century house (No. 19). The roofs are predominantly tiled. The western side of the street also consists of early and late 19th century development. The earlier buildings are three storeys giving a greater prominence to this side of the street. Numbers 5 and 6 step forward of the general building line and the parapeted facades give a greater sense of height than the non-parapeted, but similarly proportioned, adjoining terrace. The view northwards is into the space at the junction of Longport and Monastery Street with the Cemetery Gate as the focal point.

Broad Street/Lower Bridge Street

These interconnected streets form part of the ring road, which follows the alignment of the city wall. In townscape terms the most prominent feature is the City Wall above which can be seen the Bell Harry Tower. At the southern and northern ends of this section of the City Wall groups of mature trees have a positive townscape effect.

In the other direction there are also good views to be had; Lady Wootton's Green offers the Fyndon Gate and college buildings as focal points, and Church St. St Paul's terminates with Cemetery Gate. The large 18th century building on the corner of Church Street St. Paul's and Lower Bridge Street commands attention and northwards groups of historic buildings on the eastern side of Broad Street make a positive contribution to the scene, particularly the crow stepped gable of number 37A and 38.

Lower Bridge Street (A28) is a noisy and busy traffic route with the Queningate car park occupying the land immediately fronting the City Wall. Modern buildings including the Magistrates Court form the eastern side of the street. Although a small group of 18th and early 19th century buildings (Nos. 8 to 10) have managed to survive. Invicta House, (numbers 20 to 23), between the end of Ivy Lane and Church Street St. Paul's was constructed by Invicta Motors in the 1960's as a car showroom. The building was designed by John Clague Architects of Canterbury and opened in 1963. In 1974 a further property (No. 19) was acquired and redeveloped as an office suite. The former Invicta premises have now been converted into individual shop units. Much of the original architectural interest of the building has been lost following the conversions and the upper floors are now rather bland.

Character area iii, St Martin's

Historical development

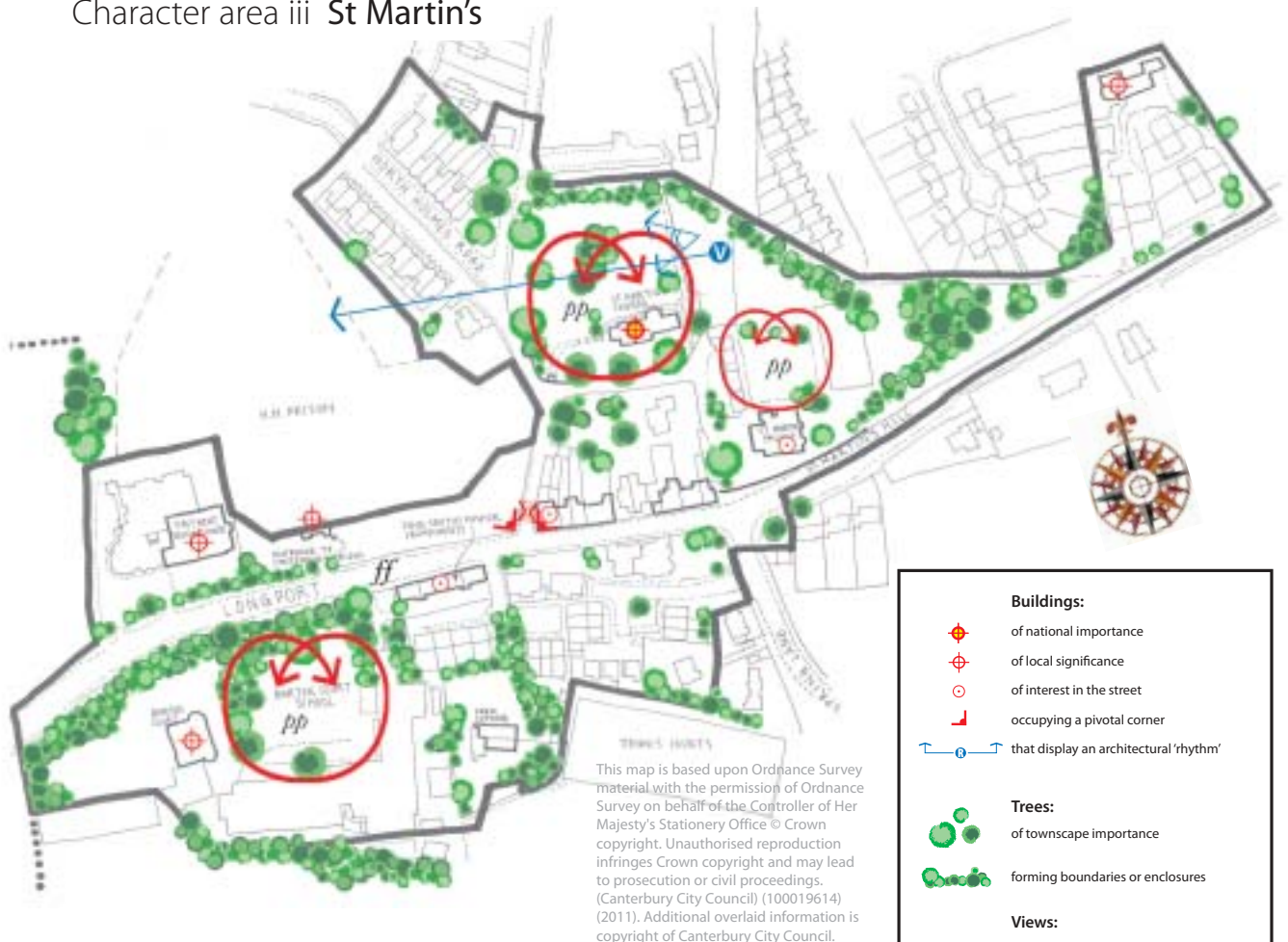
St Martin's Hill and the original line of Longport was part of the earliest and most important Roman roads in Britain, linking the Port of Rutupiae (Richborough) with Canterbury and London. St Martin's Church preserves, in part, the building where St Augustine and his followers worshipped on their arrival from Rome in 597. The Church preserves important evidence of late Roman and Anglo-Saxon construction. It has been in continuous use as a church since Queen Bertha arrived from her Frankish homeland in the 580s and is probably the oldest continuously used Christian site in England. It became the church of a royal borough or "ville" and, at the end of the Saxon period became, briefly, the seat of a suffragan bishop (a position established to assist the archbishop in the administration of the diocese). One of its bishops, Eadsige, became the archbishop in 1038 and later crowned Edward the Confessor in 1043. St Martin's Church was included on the UNESCO World Heritage Site List (together with the Cathedral and St Augustine's Abbey) on 9 December 1988.

At the top of the hill, off Windmill Close, is the tower windmill built in 1817 by John Adams that worked until 1890. A Canterbury builder, Mr Cozens, bought the mill in 1920, restored the tower and extended the property to create a residence known as Querns.

The Canterbury (St Martin's) Conservation Area was designated on 3rd December 1996. The St Martin's area had previously been included in the Canterbury City conservation area. The opportunity was taken in 1996 to review the boundary of the area and to separate it from the larger Canterbury area in recognition of its historic importance.

Townscape and architectural appraisal

Character area iii St Martin's



St Martin's Hill and Longport

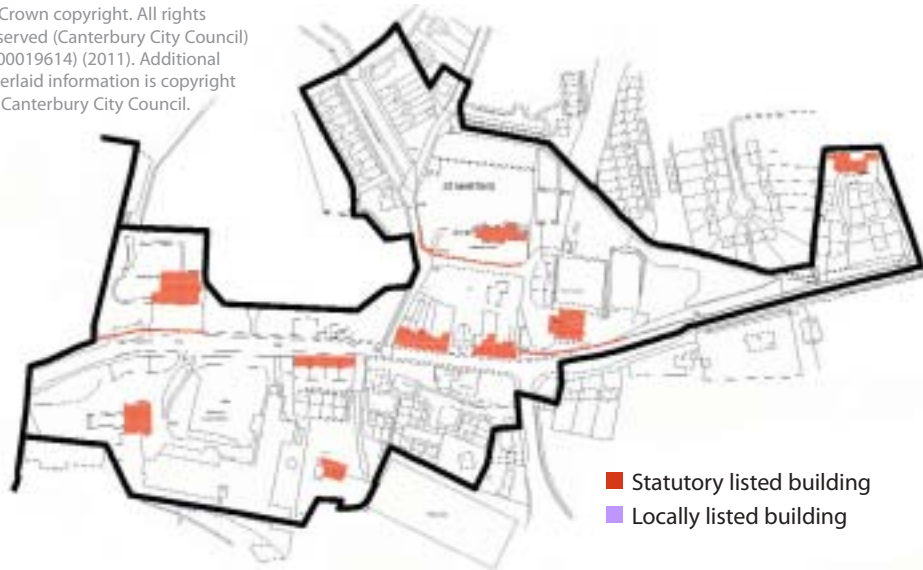
The road is cut into the hillside and the northern boundary to St Martin's Hill is formed by a two-metre high brick retaining wall. During the descent long views over the rooftops of the southern periphery of the city at first attract attention, gradually giving way to a more immediate and unfolding sequence of local views at street level.

The road widens but walls, trees and fences maintain a degree of spatial enclosure. A very high flint, stone and brick wall on the northern side curves with the street and steps down the hill lead the eye to, numbers 9 to 13 (north side) and 8 to 20 (south side) St Martin's Hill, which form a 'gateway' to the city. The upper

Buildings:	
	of national importance
	of local significance
	of interest in the street
	occupying a pivotal corner
	that display an architectural 'rhythm'
Trees:	
	of townscape importance
	forming boundaries or enclosures
Views:	
	important view
	terminated view
	glimpse
	important vista
	sequential view (through a street or space)
	intrusive feature
Areas:	
	with a special 'sense of place'
	where townscape structure 'falls apart'
	that act as a 'nodal point'
	where a street narrows (pinch point)
	that are usually tranquil and quiet
	that are often busy and noisy

Character area iii Statutory and locally listed buildings

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storey of the 18th century exterior to St Martin's Priory is visible above the wall. This south-facing facade is now rendered over the original red brickwork. It has a wide facade with seven sash windows and central pedimented doorcase. Despite being set back and partly obscured by the wall the raised site gives emphasis to the building.

Numbers 8 to 20 St Martin's Hill are two large late 19th century houses, each with steeply pitched roofs and tall chimneys. Their main, red brick facades face different directions but various bays and projections combine in an attractive composition with the gable ends of the terrace opposite and the almshouse beyond as the hill descends. Numbers 9 -13 are a terrace of three 18th century cottages with two storey parapeted red brick facades although that to number 9 is now painted. The hipped, tiled roof contains five small dormers and most of the stacks are hidden to the rear. This terrace is linked to numbers 1 to 7 by a two metre high painted brick wall over which project small trees and the upper floors and roofs of two 1980's infill houses (Nos.7a & 7b). Numbers 1 to 7 are a mixed group of varying eaves, ridge heights and different materials. Number 1 is a late 18th century house in red brick with a large doorcase with fluted pilasters, triglyph frieze and pediment. Numbers 3 and 5 are earlier buildings with a stucco façade. Number 7 is single storey, 18th century with 19th century windows in a rough cast rendered façade, it has two small dormers to the attic storey. All in this group have tiled roofs.

Opposite the junction with North Holmes Road 'The Paddock' housing scheme (1980's) consists of two storey terrace houses of traditional materials and construction. To the rear of this scheme secluded amongst the trees is an attractive timber-framed building (Park Cottage) refaced in the 18th century in red brick and now sub-divided into two cottages.

Brick boundary walls continue to be an important townscape characteristic when entering Longport. The prison offices are housed in number 45, a late Victorian house in red brick standing at the back of the pavement opposite the single storey Smith's Almshouses. These almshouses are single storey, timber-framed houses (dated 1657) with a later brick cladding and modillion eaves cornice to the very steep peg tile roof. Four brick stacks in the apex of the roof are almost as tall again as the building itself. Each end has a shaped gable and in between, the main facade has simple boarded doors grouped in pairs and casement windows with shutters. A part brick and part flint wall two metres high forms the street edge to the entrance of Barton Court School. Trees in the grounds of the school provide the visual enclosure to the southern side of Longport. Above the wall and through the trees school buildings are visible. The school building to the east of the lake dates from 1960 and was designed by the City Architect John Berbiers. The building is steel framed on a three metre grid and is cantilevered over the lake. The buildings to the south of the lake date from the 1990's are by Lee Evans architects. The school offices and library are housed in the historic Barton Court that dates from 1740-50. The Manor of Barton belonged to St Augustine's Abbey at the time of the Domesday Book and dates from a Saxon charter of 833. The present house is "a handsome mansion house" (W Gostling, 1774) and is red brick, five bays and two storeys with hipped roof dormers. The doorway has banded rustication on the pilasters. The ornamental lake was formerly a fishery for the abbey.



Above from top:
Canterbury Prison, East Kent Sessions House, St Augustine's Abbey Visitor Centre

The prison building on the northern side is set back from the road behind a partial screen of trees and low brick wall surmounted by attractive spearhead railings. The prison presents a blank brick wall to Longport, into which an archway of rusticated stone by the architect George Byfield, was added in 1808 to create a grand entrance. The slate roof of the main prison block is all that is visible beyond. The East Kent Sessions House that adjoins is also by George Byfield. Two massive Doric columns with pilasters on each side support an entablature, which has the carved emblems of 'Justice' and 'Mercy' over the main entrance. This is all in a Portland stone facade. This building is now used by Canterbury Christ Church University College and was sensitively extended by Pateman & Coupe Architects in 2000.

North Holmes Road

The first section of this road from St Martin's Hill, leading to St Martin's Church, is narrow and provides an attractive approach. The Prison wall provides a plain enclosing edge to the western side which does not compete for attention with the complex and attractive composition opposite, of foliage, lamp column, timber lychgate (of 1844), flint, ashlar and brick walls and, just visible between the trees the crenellated tower of the church. The lychgate and boundary walls are separately listed buildings (Grade II). The church is relatively small (listed Grade 1), but is set



View from St Martin's Churchyard

on rising ground facing the city centre and has an impressive graveyard setting. Headstones, sarcophagi, shrubs and trees combine to create an attractive open space. The tower is flint and stone; with patches of Roman brickwork and is buttressed to the front only. The walls of the nave and chancel are similarly constructed with irregular lancet windows.

At the junction of North Holmes Road and St Martin's Avenue there is a triangle of open space which would benefit from landscaping and enhancement.

A steeply inclined lane at the southern side leads to the grounds of St Martin's Priory and early 19th century cottages behind a two-metre high flint wall. Glebe House stands in a large simple garden dominated by a mature weeping willow tree. A footpath on the northern boundary of this character area provides a steep climb to the top of St Martin's Hill and the 1960's housing estate. St Martin's Terrace is a good group of late 19th century houses, originally constructed for prison officers.

Character area iv, Oaten Hill and Old Dover Road

The Oaten Hill character area was included in the Canterbury City Number One conservation area designated on 20th September 1968. On the 10th November 1998 the conservation area boundaries were reviewed and Oaten Hill was included in the Canterbury (Old Dover Road, Oaten Hill and St Lawrence) conservation area. Although this revised boundary links Oaten Hill to the historic route to Dover it tends to divorce the area from the City as one of its extra-mural suburbs. It is therefore recommended that Oaten Hill be included in the Canterbury City Conservation Area and that the railway line and Cossington Road be adopted as the dividing line between the Oaten Hill and the Old Dover Road/St Lawrence conservation areas.

Historical development

Three historic routes between Dover and Canterbury pass through this area. The first is Old Dover Road, dating from the Roman period, which entered the city through Ridingate. The second route is from Old Dover Road towards Newingate (known as St George's Gate from the 15th century) via Oaten Hill and Dover Street. Newingate was the only gate of Anglo-Saxon origin. The third route, New Dover Road, dates from 1790 and was constructed to assist the stagecoach service. Two of Canterbury's oldest hostelries are situated close to these routes, the Flying Horse and the Cross Keys.

The area is closely associated with the cattle market, which took place in the vicinity of the city wall, to the south of St George's Gate, for over a thousand years. Oaten Hill takes its name from an oat market that existed in the Middle Ages. It also served as the city's place of execution until the end of the 18th century.

The land bounded to the northwest by Oaten Hill and to the southwest by Old Dover Road, including the whole of Cossington Road, was formerly occupied by St Sepulchre's, a small Benedictine nunnery founded in the 11th century. A group of former convent buildings survived on this site until the early 19th century and gave the name to Nunnery Fields.

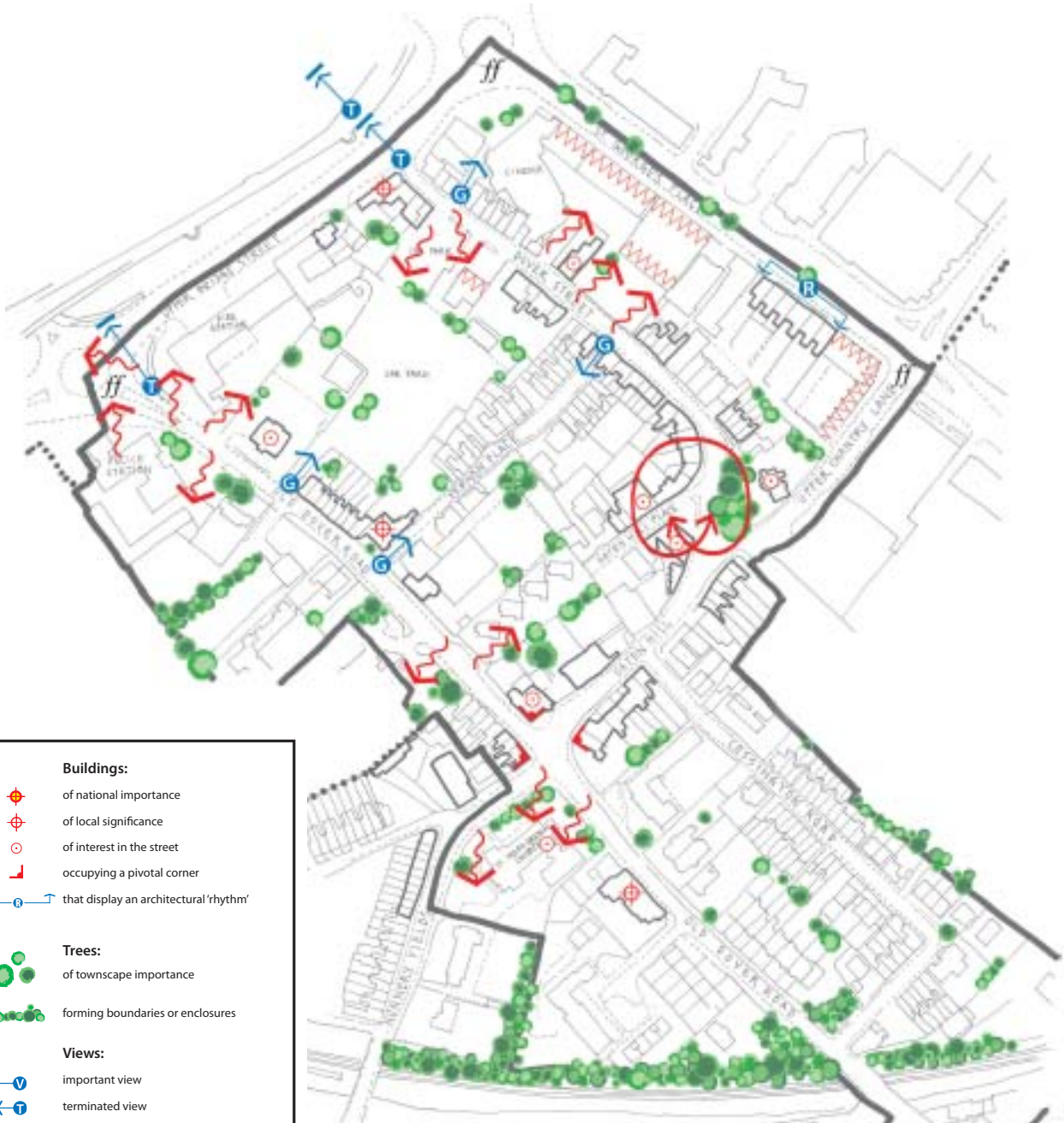
Townscape and architectural appraisal

The destruction of many of the residential terraces during the Second World War and subsequent erosion of the large detached houses and their gardens has resulted in an area of mixed character. Modern, large-scale, commercial uses redeveloped war damaged sites and St George's Place, Upper Bridge Street and Upper Chantry Lane lost their pre-war intimacy. Old Dover Road retains several buildings of architectural or historic interest, and the townscape quality is good despite the changes that have taken place. St George's Place contains a variety of uses, including; offices, higher education, supermarket, shops, cinema, and the Baptist Church.

The streets with the strongest townscape qualities are Oaten Hill and Dover Street, particularly around the junction of Oaten Hill Place and Upper Chantry Lane. Here architectural quality combines with an interesting street pattern, mature trees and a good sequence of views. This is one of the very few areas of Canterbury where the Cathedral is not featured in views from streets or open spaces. The tower of St Mary Bredin forms a focal point in local views from Oaten Hill and Old Dover Road and long views out to the surrounding countryside can be obtained from Old Dover and Cossington Roads.

Dover Street contains a wide range of building styles, including: small timber framed houses, often jettied with later vertical sash windows; 18th century town houses; early and mid 19th century

Character area iv Oaten Hill and Old Dover Road



Buildings:

- of national importance
- of local significance
- of interest in the street
- occupying a pivotal corner
- that display an architectural 'rhythm'

Trees:

- of townscape importance
- forming boundaries or enclosures

Views:

- important view
- terminated view
- glimpse
- important vista
- sequential view (through a street or space)
- intrusive feature

Areas:

- with a special 'sense of place'
- where townscape structure 'falls apart'
- that act as a 'nodal point'
- where a street narrows (pinch point)
- that are usually tranquil and quiet
- that are often busy and noisy



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brick terraces; and late 19th century semi detached houses. The basic 'grain' of the area is provided by residential terraces, generally narrow fronted and occasionally quite tall (three and four storeys). The single storey bungalows off Oaten Hill Place do not respect the grain of the area in alignment or form.

Character area iv Statutory and locally listed buildings



Old Dover Road

From the railway bridge at Puckle Lane the road curves gently to its junction with Oaten Hill and Nunnery Fields. The footway on the northeastern side is raised above road level and the buildings are elevated. A wall of coursed stone and knapped flints (remnants from St Sepulchre's Nunnery) retains a bank on the corner with Cossington Road and trees on each side of the road frame this view. The buildings on the higher ground form a terrace of mid 19th century stuccoed town houses of four to five storeys (Nos. 49-63). The key building in this section of Old Dover Road is the early 15th century house 'The Hoystings', which was given a Gothic transformation in the mid 19th century with pointed windows enclosing tracery, dormers with crow-stepped gables and a Gothic doorway. The house is in two sections with the southeastern wing slightly lower presenting gabled dormers to the street elevation. Both wings are two storeys in red brick with tiled roofs. To one side of the building is Hoystings Close leading to a small cul-de-sac residential development completed in 2002.

The boundary wall to the side of 23 Oaten Hill helps to maintain the form of the street as the Oaten Hill junction is approached. To the west is the church of St Mary Bredin, built in traditional form



Top: Cross Keys Inn.
Centre: 36 to 44 Old Dover Road.
Above: Vernon Grange (35 Old Dover Road).

in 1957. Trees in the grounds partially compensate for the lack of a built frontage to Old Dover Road and Nunnery Fields.

The Cross Keys Inn and the terraced group opposite form a narrow entrance to the final section of Old Dover Road. The City Wall closes the view with the valley side and ridgeline seen above. The street changes direction slightly at mid-point with the branches of trees in the grounds of number 24 helping to fill one of the several gaps in the frontage. A solitary lime tree stands at the roadside at the apex of the curve. The terrace (Nos. 19 to 33) at the northwestern end of the street and number 37 (at mid-point) are prominent on the northeastern side.

A short terrace of early 19th century cottages forms the western corner of Nunnery Fields and Old Dover Road. Their nicely proportioned two-storey facade closes the view from Oaten Hill. This terrace is linked to an Edwardian row (Nos. 36 to 44) by a stuccoed narrow fronted three-storey house (No. 46). The Edwardian row is three storeys, brick-fronted with two-storey bays grouped in pairs. The roofs of the buildings are all tiled and chimneystacks are a prominent feature in the roofline. A brick wall and the trees in the grounds of Health Centre (1980s) occupy the southwestern frontage and modern bungalows, walls and railings make up the northeastern side. Attention is drawn to the large three storey stuccoed 18th century house (No. 37) which stands at the roadside beyond. An office block was built round this building in 1966 and its use of unequal horizontal bands of light grey bricks sits incongruously with the listed building. Vernon Place is located between this office block and 35 Old Dover Road. Vernon Grange, number 35, is an interesting composition of a Victorian 'Gothic' castellated wing (facing Vernon Place) with the classically proportioned stuccoed main building facing Old Dover Road. Vernon Grange is set back from the road behind railings and a small tree, but adjoins the early 19th century red brick terrace of cottages (Nos. 19 to 33) whose building line is at the back of footpath. This is a terrace of listed buildings beyond which the street form begins to disintegrate.

The last buildings making a positive contribution to the southwest side of Old Dover Road are a pair of three storey late Victorian houses, (Nos. 22 to 24). To the rear of these properties is Holman Mews, a residential development dating from 2002. Beyond numbers 22 to 24 there is a large parking area and the 1960's Police Station. The view opposite is little better. Number 17 is a bulky 18th century house standing alone amongst car parking and service areas. The Police Station dates from 1963 and was designed by the Kent County Council Architects Department. It is composed of a number of crisply articulated blocks with a horizontal emphasis constructed in brick, glass, concrete and flint. The bulk of the Canterbury Christ Church University Learning Resource Centre can be seen behind the police station. The Fire Station opposite was constructed at the same time as the police

station, and is a large mostly single storied building that is a neutral feature in the area.

Oaten Hill and Oaten Hill Place

Although the Cross Keys Inn is the most prominent building, particularly when approaching the city along the Old Dover Road, the building opposite, 23 Oaten Hill, has a more dominant form. This early 19th century building is situated on slightly higher ground, and is three storeys. The building has a stuccoed main facade set at an angle to the junction. The Cross Keys Inn (dated 1713) is two storeys plus attic in painted brick with a tiled roof. Numbers 25 and 26 are a modern infill, with overlarge dormer windows, that successfully maintains the building line. Oaten Hill House (number 27) is early 19th century with a stuccoed three-storey facade that overpowers the little late 18th century cottage (Number 28) adjoining.

Adjoining St Sepulchre's (No. 23), but set back on the southeastern side, is a terrace of three storeys with semi-basements. The higher ground on this side of the street makes the facade more imposing. This early 19th century terrace conforms to the general pattern of surrounding buildings, (i.e. rusticated base, stringcourses, parapets and sash windows). Numbers 16 and 17 are two early 19th century cottages, of a much smaller scale, with a shared, hipped tiled roof.

On the south-eastern side forming the apex of a right-hand curve, as Oaten Hill leads into Upper Chantry Lane, is a group of white-painted, two storey houses. Numbers 2 to 4 are probably 17th century buildings, but they now have a 19th century facade, containing sash windows and a 19th century shopfront. The group ends with an early 19th century pair (6 and 7) that is of a larger height and scale.

Oaten Hill



A pair of attractively proportioned red brick cottages (33 and 34) forms the Dover Street junction, outwardly early 19th century. These are linked to 'The Maltings', a mid-19th century oast with two kilns in red brick. The oast was converted to residential use in 2001. The building turns the corner into Oaten Hill Place where it adjoins a straight-forward, mid-19th century red brick house (Number 1). Number 2 is a wide fronted public house (Old City of Canterbury) with a feeling of classic symmetry to its parapeted facade, whereas number 4 (a former coach-house) is of more humble appearance. Numbers 6 and 8 is a semi-detached pair of three storey houses in red brick with blue brick patterning (i.e. using bricks with a blue or grey colour to create patterns in red brickwork).

Dover Street

The western side of Dover Street at the Oaten Hill junction is dominated by the landscaped garden to 'The Shrubbery' in Upper Chantry Lane. The hedge and trees sweep round the curve of the junction leading into Dover Street. On the southwest side is a timber-framed range, refaced in the 18th century but retaining its continuous first floor jetty. This is a very fine building, with good early 19th century shopfronts. The road then swings sharply left, bringing into prominence the buildings on the opposite side. Taller buildings mark the inside of the bend in the street (Nos. 32 to 33). Of identical height and proportions this three-storey pair of 18th century town houses are now externally different, number 32 retaining its original red brick facade and number 33 displaying mid 19th century stucco work. The buildings, which complete the group turning the corner from Oaten Hill Place, are an interesting composition of jettied, timber-framed houses with a single storey 18th century house and shop. The roofs dominate in this composition, particularly that to number 31 which contains lead-cheeked dormers in a very steeply pitched tiled roof with central chimneys. The idiosyncrasies of this composition are contrasted by the simple harmonious repetitive elements of sash windows and round-headed doorways in the adjoining early 19th century two-storey red brick terrace (Nos. 21 to 28). A later (mid 19th century) house with shop is on the corner with Vernon Place.

Below: Dover Street sequential views looking north east. At the junction with Upper Bridge Street the Fenwicks department store terminates the view.



Beyond this point the street assumes a slight curve to the left and the full length of the northeastern side is revealed in a view terminated by the Whitefriars shopping development (Fenwick's Department Store). The flint and stone City Wall and one of its bastions appear beneath this red brick building. This main part of Dover Street shows developments of several periods that have great contrasts in their scale. The street is fairly wide for most of its length but narrows close to the junction with the ring road Upper Bridge Street.

The 17th and 19th century cottages, (Nos. 37 to 40 and 45 to 48 on the north-east side), are dominated by the flat roofed three storey retail and apartment development (Nos. 41 to 43) and the

rear of the retail unit (undergoing redevelopment in 2011). The street is further weakened by a number of gaps in the street frontage. The Victorian cottages (Nos. 47 and 48) are in red brick and are of slightly greater scale than the terrace opposite. Number 52 (Kudos Chinese restaurant) stands isolated in the street, separated from the other historic properties by the access and servicing yard to the St George's Place retail units. Number 52 is a 16th century timber-framed building with jettied first floor clad in mathematical tiles (painted), with a tiled mansard being added to the conventional roof structure.

The southwestern side of the street is fortunately more complete and has a nicely restored 15th century range (Nos. 13 to 16). Between these and Vernon Place is a Victorian three storey pair and a restored timber-framed cottage (No. 19). The car park entrance, the modern pub and its forecourt on the southern side of the street adversely affect the character of the western end of the street. The car park and pub occupy the site of the Bligh Brothers garage and the Nags Head Inn. The cottages that stood on the car park site were demolished in 1959 and replaced with a car showroom, which in turn was demolished in the 1980's. Infill development in this location would help to restore the streetscape of Dover Street. A late 19th century terrace (Nos. 57 to 60) and three storey, narrow-fronted warehouse (No. 56) are of interest, but the best group is that which concludes the southwestern side (Nos. 1 to 5). These are timber-framed buildings, with facades of various periods. Number 1 (also facing Upper Bridge Street) is the Flying Horse Public House. The group of commercial buildings opposite are a flat roofed commercial development of shops and offices of dating from 1955.

St George's Place

The scene around the junction of St George's Place, New Dover Road and Upper and Lower Chantry Lane is the most anonymous part of Canterbury. Wide spaces between uninspiring architecture and roads dominated by heavy traffic contribute to its negative character. Lower Chantry Lane was widened in 1957 and St George's Place was widened to a dual carriageway in 1969. The northern side of the street was used for the road widening and consequently the Baptist Church and some of the Regency terraced properties (Nos. 29-34) on the southern side survived. The corner office block, (junction with Upper Chantry Lane) Rutland House presents three of its six storeys to the street edge, the remainder set back behind. The three storey element links up with the parapet line of numbers 29 to 34, which are all stucco-faced with deep parapet cornices. A Victorian Baptist Church (1863-4) with a 'Byzantine' style and later hall (1914) were both designed by Jenning and Gray Architects, and create a positive feature in the street scene. A cinema, nightclub and shop units in the former Martin Walters Garage showroom (1950's) occupied the remaining section of the street (now redeveloped). The cinema opened in 1933 and was known as the Regal. A bomb damaged the attached

Below from top:
Rutland House.
29 to 34 St George's Place.
Baptist Church.



Regal ballroom in October 1942 and the cinema closed until February 1943. The site of the Regal ballroom was left undeveloped and has become a pedestrian route between St George's Place and Dover Street. The Waitrose supermarket (1980's), Inland Revenue office buildings, Charter House (1970's), and the Georgian American University (formerly the Kentish Gazette office and printing works dating from the 1950's) occupy the northern side of the street, which have a neutral effect to negative effect on the townscape character of the area.

Vernon Place

This short street links Dover Street and Old Dover Road and is almost entirely late Victorian in its composition. At the centre, on the northwest side, is a 'turn of the century' terrace (Nos.12 to 15), two storeys in red brick. Further along the street, beyond a modern detached house and garage, are a pair of plain red brick, late 19th century houses, located on the building line established by Vernon Grange and its rear garden boundary wall. Trees in the garden close to the wall add to the character of the street.

On the opposite side of Vernon Place at each end of the wide, shallow garden to number 8, is a pair of identical late Victorian houses (Nos. 7 and 8). These are three storeys high with stuccoed facades of a much larger scale than the other properties in the street. Close to number 8 and at the back of a narrow pavement is a further late 19th century three-storey house (number 9) but this time in red brick. Its main contribution is in emphasising the narrowness of the street by its height and building line. The exit from the street to Old Dover Road is provided between the 'Gothic' facade of Vernon Grange and the modern office extension to the side and rear of 37 Old Dover Road.

Upper Chantry Lane

This short street forms the continuation of Oaten Hill to the crossroads junction with New Dover Road. It contains two listed buildings, 'The Shrubbery' and 3 Upper Chantry Lane. These properties date from the early 19th century, are two and three storeys in height, clad in buff mathematical tiles, with tile hanging to the side elevation facing Upper Chantry Lane. The 'Chantry' residential development of houses and apartments (2008) has replaced a former furniture store and has helped to recreate the enclosure of the street. The hedge, trees and boundary walls are important elements at the junction of Oaten Hill, Dover Street and Upper Chantry Lane that help create a strong sense of place.

Upper Bridge Street

This street is a dual carriageway constructed between 1966 and 1969 that forms part of the ring road. The ring road follows the line of the City Wall, which is separated from the carriageway by a grassed landscaped open space containing a few trees that creates a positive setting for the historic wall.



The Biggleston family redeveloped 4 to 9 Upper Bridge Street in the 1950's as shop units following war damage to their store. Numbers 1 to 3 Upper Bridge Street survived until 1966 when the first phase of the dual carriage ring road was constructed. These properties were demolished to create the roundabout and subway exposing the former site of the Regal ballroom. The area remains a pedestrian route and is known as 'Bigglestons Link'. The site remained in a poor condition until 2011 when it was successfully landscaped and resurfaced.

Upper Bridge Street/St George's Street junction.

The architecture along Upper Bridge Street between Dover Street and Old Dover Road is generally modern and uninspired, the exceptions being the Flying Horse and numbers 10 and 11. The Upper Bridge Street facade of the 16th century Flying Horse Public House has a part exposed timber-frame, beneath a steeply pitched Kent peg tile roof. Number 10 is a small two-storey cottage of 18th century or earlier origin converted to an office. Number 11 is a three-storey early 19th century house constructed in brick with hipped tiled roof and a bracketed eaves cornice. This is dwarfed by the four-storey office block (Lombard House) that adjoins it to the south. The Fire Station is a single storey building that does not enhance the conservation area. The building sits behind a large forecourt on the corner of Upper Bridge Street and Old Dover Road and does not utilise the site to its fullest. Redevelopment with a two to three storey building occupying the full extent of the site, i.e. to the back of footpath would be beneficial to the appearance of the area.

To the southwest, on Rhodaus Town, there is the Police Station (1963) and Canterbury Motors (1970's) neither of which positively contributes to the area. Within the Canterbury Motors site the former St Mary Bredin school building remains as an office and has some historic interest. Canterbury Christ Church University's

Learning Resource Centre is a modern building (dating from 2009) that has glass, stone and flint façades facing (and reflecting) the city wall. The building is a modern addition to the cityscape and enhances the appearance of this part of Upper Bridge Street.

Cossington Road

This is a residential street in two right-angled sections, connected to Old Dover Road and Oaten Hill and enclosing the grounds of the former Nunnery of St Sepulchre. From Old Dover Road the ground rises between the Phoenix public house and the high flint, stone and brick boundary wall to Lexington House (61 Old Dover Road). A modern detached house and opposing late 19th century terraces complete the first section. A large walnut tree marks the bend and Cossington House, a large mid 18th century house in yellow stock bricks with a hipped, tiled roof closes the view southeastwards along the second and longer section of Cossington Road. There is a mixture of modern neo-Georgian and Victorian houses, all two-storey and mostly in red brick, arranged in pairs or short terraces. At mid-point the ground slopes down towards Oaten Hill and a long view to St Edmund's School on the northwest ridge is achieved.

Character area v, Whitefriars

Historical development

St George's Gate (or Newingate) is of Anglo-Saxon origin and appears to have remained in reasonable condition for some time, as there are no records of any repairs being carried out in the 14th century. The gate was rebuilt in 1483 in a similar style to the Westgate. It then superseded Ridigate as the main point of entry into Canterbury from Dover. In the 16th century the upper part of the gate was used as a prison and then as an ammunition store. In 1754 the towers of St George's Gate served as a reservoir for the city's water supply. After the construction of the New Dover Road and following petitions from farmers and residents complaining about the narrowness of the passage, St George's Gate was demolished in 1801. Following this a semi circular bastion on Burgate Lane, now the Zoar Chapel, was adapted as a reservoir and continued in that use until 1845. The towers of St Mary Magdalene and St George the Martyr survive but the medieval churches have been lost.

St George's Clock Tower



To the south of St George's Street, the Whitefriars development occupies the site of an Augustinian Friary (1325 – 1538). The buildings of the Friary occupied the major part of this area, overlying Roman buildings and streets. At the dissolution of the monasteries in 1538 the existing buildings were either demolished or converted to town houses. These buildings remained in private occupation until 1878 when they were purchased for the construction of the Simon Langton Grammar Schools. Remnants of the Whitefriars buildings survived until the

Second World War and substantial portions of the medieval precinct wall and gates lasted until the 1960's.

This part of the city was largely destroyed by the 'Baedeker' air raids in 1942 and plans for redevelopment were quickly drawn up resulting in the production of the 'Holden Plan' in 1945. This plan envisaged a 'Civic Avenue' linking the Cathedral with the Dane John (where new council offices were planned), and a 'Civic Way' along the line of the High Street. Although this plan was not implemented the area was designated as a Comprehensive Development Area and most of the surviving buildings and structures were cleared to enable reconstruction.

Townscape and architectural appraisal

Character area v Whitefriars



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<p>Buildings:</p> <ul style="list-style-type: none"> of national importance of local significance of interest in the street occupying a pivotal corner that display an architectural 'rhythm' 	<p>Views:</p> <ul style="list-style-type: none"> important view terminated view glimpse important vista sequential view (through a street or space) intrusive feature 	<p>Areas:</p> <ul style="list-style-type: none"> with a special 'sense of place' where townscape structure 'falls apart' that act as a 'nodal point' where a street narrows (pinch point) that are usually tranquil and quiet that are often busy and noisy
<p>Trees:</p> <ul style="list-style-type: none"> of townscape importance forming boundaries or enclosures 		

Character area v Statutory and locally listed buildings



Burgate

Burgate runs at right angles to the City Wall along the southern boundary to the Cathedral precincts. It was originally a street of high townscape and architectural quality but many buildings were destroyed in the 1942 air raid. Their modern replacements have to a large extent, repaired the streetscene and combine with the surviving historic buildings to provide a street that retains its character and interest. The view eastwards along the line of the Roman road that continues into Church Street St. Paul's is affected by the safety railings that form the pedestrian crossing over the A28.

St Mary Magdalene Tower



The focal point of the street is the stone tower of St Mary Magdalene that dates from 1503 (the rest of the Church was demolished in 1871). All the interest in the western end of the street is on the southern side with its variations in building line, style and materials. Numbers 62 to 69 contains a mixture of late medieval timber-framed and 18th/early 19th century buildings. Number 67 is timber framed with jetties and exposed framing with plaster infill. The building also has a fine 18th century shop window adjoining its 16th century carved doorway. The single storey corner building (1 Canterbury Lane) is inappropriate in this setting.

The 20th century buildings opposite reflect the window proportions of the historic group but are too monolithic to be really successful. Numbers 11 to 16 are a group of listed buildings on the northern side of the street. Number 11 is of greater height and scale than others in the group but has a well-proportioned 18th century facade in mathematical tiles and is located so that it terminates the view down Canterbury Lane. Others in this group

are timber-framed buildings with later facades. On the southern side The Presbytery (No. 59) pushes forward into the street and is a visually dominant feature when viewed from the eastern end of Burgate. Next to this building is a small garden that occupies the site of the former Church of St Mary Magdalene. The northern elevation of the Catholic Church of St Thomas overlooks this garden. This church was designed in the Gothic style, by the Canterbury architect John Green Hall in 1874, and has attractive symmetrical lines. Unfortunately this symmetry has been spoilt by the addition of the 1962 extension to the church. The flint and stone church tower of St Mary Magdalene dominates the street at this point. In the base of the tower behind glass are several monuments. The most noticeable of which is the John Whitfield monument dating from 1691, in the form of an obelisk with flowers and putti on a tall pedestal. The tower, monument and small garden create a special sense of place.

Looking westwards along Burgate reveals a space that is initially relatively wide but which then narrows down to its medieval proportions beyond the junction with Butchery Lane. The facade of 17 to 22 Burgate House (by the architect J L Denman 1950-1) is a carefully detailed 'classical' building with arcades stepping forward at either end. This was the first retail building to be built following the war and was partly paid for by the people of Canada. The 1950's 'New Town' style buildings of the Longmarket were demolished and replaced in 1994 with a historicist development designed by BDP Architects. The elevation of this development to Burgate is particularly successful in re-creating the traditional streetscape. The adjoining new (2002) development of shop units with flats above between Longmarket and Iron Bar Lane is another historicist building but is less successful as it is over scaled for the street.

Burgate was pedestrianised in 1969, the earliest street in Canterbury to be treated in this way. The first scheme was wall to wall paving with the carriageway defined by bollards and seats. This was replaced by a scheme of concrete blocks to the carriageway and concrete flags to the footways. The general wear and tear on this material over twenty years together with the Longmarket redevelopment required that the street be resurfaced. The opportunity was taken to implement a high quality paving scheme using 'traditional' materials; granite setts and Yorkstone flags.

Burgate Lane

Burgate Lane is one of the five lanes that run in parallel between Burgate and St George's Street. All of these lanes apart from Mercery Lane were damaged in the 1942 air raids. Several old buildings survived but were demolished in the 1960's, today only the Zoar Chapel and number 1 Burgate Lane remain. The small 19th century Zoar chapel is built on one of the city wall bastions. Opposite the chapel on the western side of the lane are a number

of 20th century buildings in a variety of architectural styles. To the south is the side of number 41 St George's Street (Wilkinsons) built in the late 1950's with vertically proportioned windows and cladding. Number 10/11 is an infill development dating from 2009. The building is in the 'moderne' style, with clean lines, cubic shape, large windows and white render. This building adjoins IFS house (numbers 4 to 9) a development dating from the 1980's the scale and mass of which is rather heavy. This has horizontal windows, horizontal brick cladding and a mansard roof.

Beyond the chapel the effect of the increased height of the City Wall (as the walkway descends to the base of the wall on Burgate) is both visually and aurally beneficial as the ring road traffic is screened. Burgate Lane terminates at Burgate and the pair of cottages (numbers 3 and 4 Burgate) at the eastern end of the street are vital to its enclosure.

The Whitefriars

The buildings within the Whitefriars area that survived the wartime air raids were demolished between 1960 and 1965. In the same period the lanes that cut across the area were widened. In 1965 Gravel Walk was re-constructed as the first section of the cross city relief road that was proposed in the Holden Plan, the remainder of which was eventually abandoned. The Whitefriars precinct perimeter wall and the remaining buildings of the Simon Langton Boys School were cleared in July 1960. The cleared sites were used for the development of the Riceman's Department store, the 'Coach and Horses' public house and surface car parking. The surface car park was redeveloped in 1972 as the Whitefriars Shopping Centre. To the south of Gravel Walk were the premises of Drews Coaches who had been relocated there following the 1942 air raids. These premises were demolished and a multi-storey car park was constructed on the site in 1969. This was an unloved, unattractive concrete structure in the brutalist style. Service yards and underused open space characterised the layout of the 1970's Whitefriars shopping centre, and by the 1990's it was being considered for redevelopment. A Development Brief, adopted in 1996, put forward the comprehensive redevelopment of the area with demolition work starting in 1999. Chapman Taylor Architects designed the new development and it was completed in 2005. The development was the subject of a major archaeological investigation by the Canterbury Archaeological Trust (The Big Dig). Whitefriars represented one of the largest series of urban excavations ever undertaken in the city

The new development has a floor area of 37,000 square metres (400,000 sq ft) and the aim was to re-integrate the new buildings into the historic core of Canterbury. The redevelopment was conceived well beyond its own boundaries as part of a Whitefriars 'Quarter', linking the development to the adjacent streets with a network of new pedestrian routes and public spaces. Gravel Walk

has changed completely since 1945, from being a quiet, narrow city lane to major a pedestrian route. Gravel Walk and Whitefriars walk link the bus station and St George's Lane to Whitefriars Square, Rose Square and the Marlowe Arcade. A new Whitefriars Street links Whitefriars Square to St George's Street to the north. These new pedestrian routes provide 24-hour access and positively contribute to the urban grain of this part of the city. The retail layout of four large stores and 30 other shops is anchored by the Fenwick department store (formerly Riceman's) and includes Tesco, Boots, Next and Marks & Spencer. The scheme also incorporates 35 apartments that bring out-of-hours life and surveillance to the area. The development includes a multi-storey car park, a shopmobility facility and an enhanced bus station. There is car parking for 528 vehicles in the multi-storey, which are concealed from view by buildings around the perimeter. Whitefriars Square is a new public space in the centre of the development. The paving on the square has been etched with a full size representation of the drawings made by the archaeologists when the space was excavated in 'The Big Dig' in 2001.

The development is a model of its kind and the permeable street layout has proved to be a great success. The architecture has a vernacular style, apart from the more modern Next store. However, the architecture has been criticised for being bland and oversized. The resulting character of the development is of a 'managed' centre. The informal, quirky and less regulated character of the historic city is seen to be more precious by contrast.

Rose Lane

Until 1942 Rose Lane was a narrow winding lane linking Watling Street and St George's Street. By 1945 most of the bomb damaged buildings on both sides of the lane had been demolished. The post war plans for rebuilding Canterbury showed Rose Lane as the grand Civic Way. This idea remained as policy until the 1960's, so when Rose Lane was redeveloped in the 1950's it was widened and realigned. A section of the southern side of the lane was redeveloped in 2001/02 as part of the Whitefriars development. On the north the Marlowe Arcade development was completed in the 1980's and replaced an open car park and the old Marlowe Theatre. The street is rather neutral in terms of architectural character, however, there are views of the Longmarket development and the cathedral to the northeast.

St George's Street

St George's Street was severely damaged in the air raids of 1942. Several structures survived the bomb damage (notably the Corn Exchange) only to be demolished to make way for the new 'Civic Way' through the city. On the northern side of the street new shop buildings were constructed between 1951 and 1954, the first to open was Woolworths. The Barclays Bank building and Superdrug make a positive contribution to the street. The David Greig shop number 23 (now Superdrug) was completed in 1954.



Above from top: Whitefriars development - Bus Station, Watling Street, Whitefriars Street, Gravel Walk.



23 St George's Street

This building was designed in the 'Festival of Britain' style and has pilotis supporting an overhanging zigzag (folded plate) concrete copper clad roof. The building was designed by Canterbury architects Robert Paine & Partners and was listed (grade II) in 1995, as being "rare example of a small architect designed shop of the period". The block of shops on the south side of St George's Street was completed in the 1950's. The shops have a visual style associated with 1950's architecture. Number 41 with its ground floor colonnade is typical of the period.

The pedestrianisation of St George's Street in 1974 helped to create a vibrant streetscene. During the daytime it is a place of shopping and leisure activity with the neutral background provided by the post war 1950/60's architecture. The street has become tired and worn, and needs to be redesigned and resurfaced to create a more attractive urban place. Fenwicks department store (2003), by Fitzroy Robinson forms the visual end to the street. This building has a full height curved glass window facing St George's Street that provides visual interest. The one key historic building in the street is the St George's Clocktower, which is all that remains of the Church of St George the Martyr (15th century) burnt out as a result of the Baedeker raids in 1942. It serves as an important focal point looking south along St George's Street. The view northwestwards from St George's Street down the Parade and High Street is terminated by the Westgate Towers at the end of St Peter's Street. The rising ground beyond, leading to St Edmund's School on the ridge, provides a special backdrop. This is one of the best high quality long distance views from street level in Canterbury.

Iron Bar Lane and Canterbury Lane contain utilitarian single storey shop units and public conveniences and there is potential for gradual renewal and townscape improvement.

Character area vi, Worthgate

Historical development

Roman remains are extensive in this area and principal amongst these is the Roman theatre that lies beneath the Castle Street/Watling Street road junction. Excavations in Castle Street have shown that there is a major Roman street running parallel to the west of St Margaret's Street. Late 6th and 7th century Anglo-Saxon wooden sunken huts have also been found in the area. The course of the Roman city wall follows the southwestern boundary of St Mildred's Churchyard and the Castle grounds. Parts of the medieval wall, which follows the same line, still remain at the Castle grounds and between Castle Street and Castle Row.

Canterbury Castle was established on this site in the 1080's and replaced an earlier motte and bailey fortification built in the Dane John soon after 1066. The castle precinct enclosed an area of



Canterbury Castle

about 1.8 ha (4.5 acres), surrounded by 'curtain' walls, with a tower at each corner and a defensive ditch. A 3-Dimensional tactile model of the castle circa 1200 has been installed in the castle grounds to help interpret the site. The precinct enclosure used the Roman town wall as its southern boundary and some preserved Roman fabric can be seen in the southern corner next to the pedestrian subway. The stone keep was constructed in the reign of Henry 1 (1100 to 1135) as one of three royal castles in Kent. By the end of the 16th century the Keep had fallen into a state of decay. The upper storeys were demolished in 1817 and nine years later the newly formed Gas and Water Company acquired the shell of the building for use as a coke store and it remained as such until 1928.

Worthgate formed the entrance to the castle and city from Wincheap. The route passed through the castle yard. This Roman gateway was blocked in 1548 and a new gate (Wincheap Gate) together with a new street was made round the castle yard (now Castle Row and Worthgate Place). In 1670 Wincheap gate was rebuilt, but by 1770 it was in a poor condition and parts were taken down. The western side of the gate was lost when Dane John House was extended in 1773, however the eastern side survives. In the 1790's the route through the former castle precinct was restored with the creation of a new road (now Castle Street).

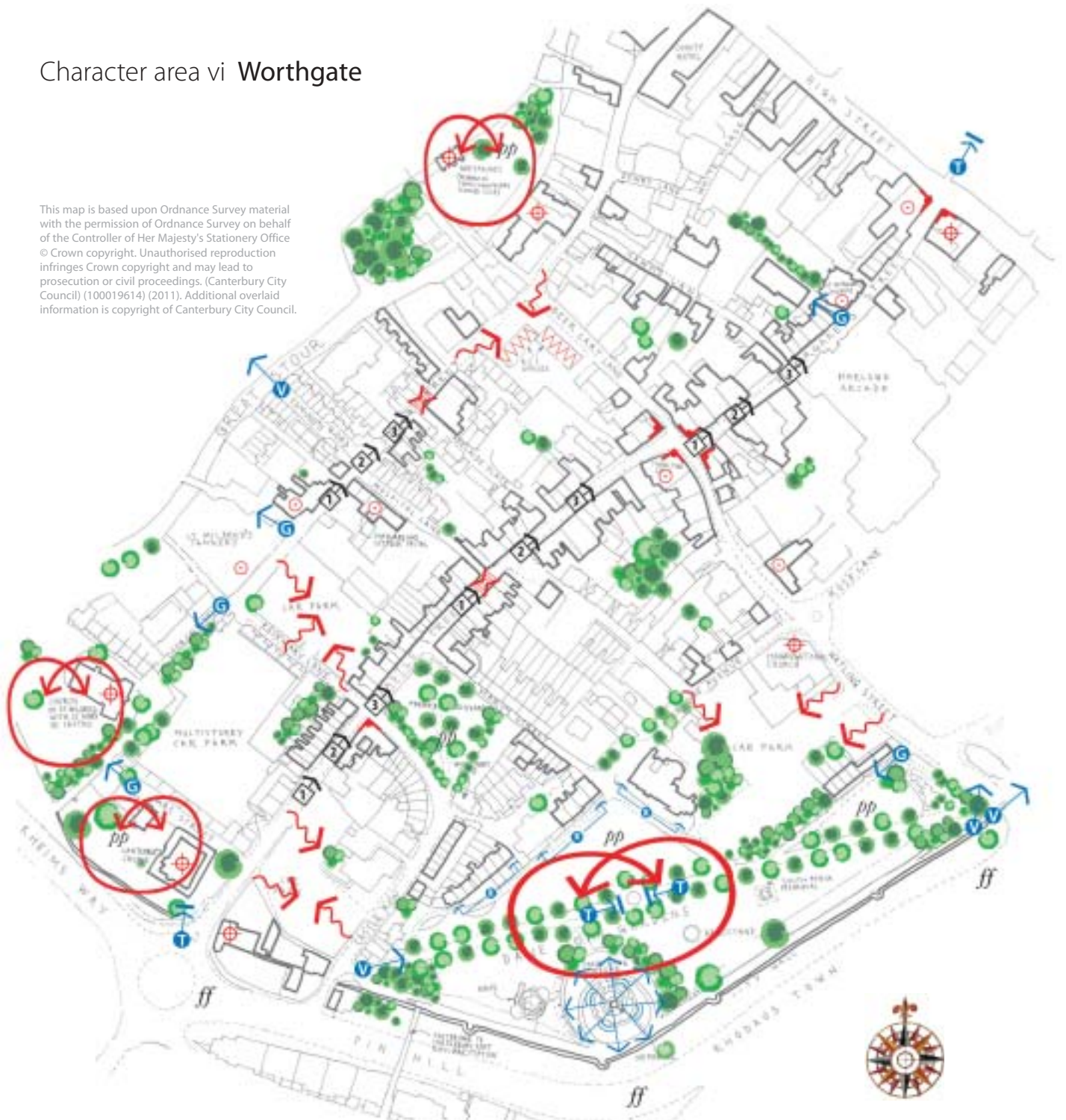
The Dane John Gardens were laid out for the use of the public in 1790. The gardens were previously common land and occupy just over two hectares. The improvement of Dane John Field was the great project of Alderman James Simmons. In 1790 he obtained a lease for a peppercorn rent on the Dane John for 2½ years on the understanding that he would level the ground and lay out gardens at an estimated cost of £450. The former field was transformed into a pleasure garden for recreation and enjoyment. The eventual cost was closer to £1,500 but the project was a great success. The

Dane John Gardens



Character area vi Worthgate

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Buildings:	Views:	Areas:
of national importance	important view	with a special 'sense of place'
of local significance	terminated view	where townscape structure 'falls apart'
of interest in the street	glimpse	that act as a 'nodal point'
occupying a pivotal corner	important vista	where a street narrows (pinch point)
that display an architectural 'rhythm'	sequential view (through a street or space)	that are usually tranquil and quiet
Trees:	intrusive feature	that are often busy and noisy
of townscape importance		
forming boundaries or enclosures		

Character area vi Statutory and locally listed buildings



responsibility for the gardens passed to the City Corporation in 1802. The Simmons monument was added to the top of the Dane John mound in 1803 and was paid for by public subscription.

Townscape and architectural appraisal

This character area is one of very high architectural and townscape quality, particularly Castle Street, St Margaret's Street, Stour Street and the northwestern end of Watling Street. In these streets the facades of buildings combine to form building lines that reflect the subtle directional changes of the street and variations in width providing interesting spatial sequences and views. The area is one of mixed uses, with shopping and offices concentrated on the St Margaret's Street/Watling Street axes, and residential uses becoming more prominent in Castle Street and the lanes leading from it. The southwestern part of the area contains the open spaces of St Mildred's Church and the castle grounds. Facing onto Castle Street is a very attractive urban garden, which was the site of the former church and cemetery of St Mary de Castro. At the northeastern end of the area is a small open space in the form of a partially cleared cemetery to the rear

of St Margaret's Church. This is a very 'private' space that provides seclusion from the adjacent shopping streets for those who know of its existence.

Castle Street and Stour Street are relatively wide major streets running parallel to the River Stour. Linking these streets at right angles are a number of narrow lanes (Beer Cart Lane, Hawks Lane and Hospital Lane). This creates an interesting hierarchy of streets and urban morphology. The lanes provide a townscape of only marginally less importance to the main streets. Castle Street and St Margaret's Street are busy streets with a mixture of uses generating and supporting pedestrian activity. By contrast Stour Street (particularly the section southwest of Beer Cart Lane) is a more quiet mixture of residential, commercial and office uses.

Views of the Cathedral are obtained from various locations within the area, the best being from Castle Street and St Margaret's Street where the alignment of the streets create framed glimpses and vistas of the Cathedral towers. Other focal points are the Castle Keep, Gas Street oast, and the Tannery buildings off Stour Street, all located in the same corner of the area.

In addition to the Castle keep, the area contains several other important buildings. The Church of St Mildred is the earliest surviving church within the City Wall (8th century) although most of what is visible dates from the 13th to 15th centuries. St Margaret's Church is at least mid 12th century but was very extensively rebuilt in the late 14th century. The church was converted into the visitor attraction "The Canterbury Tales" in the 1980's. In Stour Street, the Museum of Canterbury is located within the Poor Priests Hospital, a very fine 14th century building. On the corner of Stour Street and Hospital Lane is Maynard and Cotton's hospital an early 18th century single storey row of

Castle Street looking north - glimpse of the Cathedral towers.



almshouses. The hospital was founded in 1317 and was rebuilt in 1617 and again in 1703. In architectural terms, 16 Watling Street is of special interest (listed grade II*), as an early 17th century building with well-proportioned red brick façade.

Castle Street

The Norman Castle and Castle House (the former Kent Sessions House) frame the entrance into Castle Street from the Wincheap roundabout. To the west are the grassed castle grounds surrounding the keep, Gas Street and the Castle Street multi-storey car park. To the north behind Castle House is a surface car park. Further on the west side a mixed terrace (Numbers 40 to 47) of late 18th and early 19th centuries, two and three-storey red brick dwellings form the entry into the urban part of Castle Street. The building lines of the street converge slightly beyond this point, which emphasises the intimacy of the street. Number 40 abutting the multi-storey car park is recessed behind a gated, setted forecourt. Number 48 projects forward a few feet to the edge of pavement and forms the visual 'pinch-point' at the junction with Rosemary Lane and Castle Row. Beyond this 'pinch point' the northwestern side of the street emerges in a gently curving facade that prevents the full length of the street being visible.

This section of Castle Street (Numbers 49 to 64) is fairly uniform in height (two storey) with eaves and ridges aligned. Only the projecting first floor of number 51 and the greater scale of numbers 49 and 50 vary the pattern. As the street progresses the scale increases to predominantly three storeys with attics, and a mixture of materials provides visual interest (red brick, painted finishes and tile hanging). The colours of the frontages are light blue, grey, cream and white, creating an attractive and harmonious palette. The roofscape is formed by the abundance of chimneys, dormer windows and gables. The Dutch gable and chimneys to number 68 are particularly prominent. This building was designed by the local architect Hezekiah Marshall in 1847 and involved the re-facing of an existing house. Beyond number 68 the twin Cathedral towers come into view.

On the southeastern side of the street, almost opposite the apex of the curve is the former St Mary de Castro churchyard. The low stonewall with railings and trees behind, creates enclosure to the street. At a point opposite the junction with St Mary's Street the end of Castle Street comes into view. The curving facade on the northwest side leads the eye to the buildings on the corner of Beer Cart Lane and St Margaret's Street, which form a visual stop to the street. In the middle distance of this view is the tower to St Margaret's Church over-shadowed by the Bell Harry tower, now on the central axis of the street.

The street forms another 'pinch point' between the facades of numbers 12 and 16, beyond this the road junction with St John's Lane and the corner site used for car parking momentarily



28 Castle Street

weakens the space. From here to the end of the street, on both sides, the architectural quality of individual buildings becomes more distinct. The majority of the buildings have in common the use of peg tiles on the roof, the vertical proportion of window openings and chimneystacks puncturing the skyline. A 1980's development on the north side of the street initially follows the traditional building line set by number 77 then angles off the pavement line creating a wider forecourt. Although there are a variety of architectural styles represented the street does not lose its cohesion. Several of the buildings have 18th and early 19th century facades based on classical principles of proportion and design. The vernacular form is still present, however, either blatantly (as in No. 76) or partially disguised by a later facade (as in the case with Nos. 69, and 70/71). Between numbers 72 and 73 is Adelaide Place, a private lane that links Castle Street and Stour Street. Adelaide Place is gravel-surfaced with a new (2008/9) residential development that helps to define the lane by creating a building frontage.

The street widens at the junction with Watling Street but remains enclosed on all sides. As well as acting as a visual stop to Castle Street number 42 St Margaret's Street together with the adjacent properties provide one of the best examples in the city of a use of materials combining warmth, colour and texture. The worn yellow stock bricks and orange/red roof tiles combine with the dark red/brown tile hanging of numbers 81 and 82 Castle Street and red brickwork of number 80 to contrast with the painted stucco and brickwork of the Three Tuns Hotel opposite. From this widened space the eye is led across a staggered junction into St Margaret's Street. This area of Castle Street is not a through road (bollards prevent access from Castle Street to Watling Street). Resurfacing and removal of the road markings would make a dramatic improvement to this location.

Gas Street

Gas Street links Castle Street with the pedestrian only section of Church Lane St Mildred's. To the south is the massive flint and stone structure of the castle keep and the brick walls of the Oast house museum store. To the north is the single aspect housing forming the perimeter to the Castle Street multi storey car park. The street is an attractive and relatively quiet place that also provides the pedestrian entrance to the castle. The presence of the oast house is of interest as it is quite rare to find an agricultural building located within city walls. At the western end of the street the churchyard of St Mildred's presents a quiet, peaceful, green space that is a positive asset for the area.

St Margaret's Street

The slight curve of St Margaret's Street means that the route from Watling Street to the Cathedral has one of the best spatial sequences in the city. The buildings on the southeastern side of the street form a group in which gables are the dominant theme.

Number 7 is a three-storey building with a large gable facing the road. The building is (in 2010) 'at risk' and is propped by several heavy steel joists. Number 4, is a tall three-storey building, circa 1900, with half-hipped roof echoing this theme. The modern infill (Number 3) has a flat roof behind its lower ribbed concrete facade. Adjoining this group is Slatters Hotel, a 'modern' 1960's three-storey building with a strong horizontal emphasis at floor and roof levels. Beyond this is the Marlowe Arcade shopping centre dating from the 1980's, constructed from buff bricks with a clay tile roof. Interestingly the ground floor of the building is recessed and the first floor is supported on columns. This set back was to permit a road-widening scheme dating from the 1960's.

Whereas the southeastern side of the street has a late medieval 'feel', the northwestern side (of this section) is Regency. Numbers 38 to 42 are a good group of listed buildings. Number 38 is a mid 19th century two storey red brick building with a late 19th century shopfront. Number 39 a three-storey Regency red brick building with a basement and a fine porch supported on two Doric columns. Number 40 is a three storeyed painted brick building with a bracketed cornice. Numbers 35 and 35A have attractive 19th century shopfronts. Numbers 32 and 33 repeat the form of buildings earlier in the street (southeastern side) with jetties to both upper storeys but here the top storey has a continuous parapet that conceals the twin half-hipped roofs. Numbers 36 St Margaret's Street and 1 Hawks Lane form the entrance to Hawks Lane. Number 36 is three storeyed handsome building dating from 1770, although the shallow three light bow windows are a later modification.

The flint and stone walls of the Church of St Margaret are an important historic feature in the street. The chancel and south aisle were shortened in the mid 19th century to increase the road width but the church still dominates the street. An alley between number 32 and the church offers a glimpse of the elegant 18th century red brick facade to the East Kent and Canterbury Conservative Club (number 31), which has a fine doorcase. The former Fish Market (Number 29) is to the east of the church. This is designed in the classical style with a Doric pedimented front supported on four fluted Doric columns. The building was erected in 1822 by the City Surveyor, Mr Jesse White. The site of the Fish Market dates back to 1480 when two tons of Folkestone stone were laid down to create a paved market area for the Whitstable fish trade.

The proportions of the street become narrower and more vertical as one travels east. Numbers 27, 28 and 29 are three storeys, numbers 27 and 29 with false quoins. The road at this point is quite narrow and frames views of the cathedral. The narrow entrance into St Margaret's Street was historically considered to be a nuisance. In 1887 the redevelopment of 'Hammond's Bank' (now Lloyds) allowed the street to be widened. The intention was to continue this widening along the whole street. In the event



St Margaret's Street



Beer Cart Lane

only number 26 was demolished (in 1915) to make way for an extension to the bank

Beer Cart Lane

This is a short street running northwest of the junction of Castle and Watling Streets. The buildings at the southeastern end contribute to the space formed by this junction. The entrance into the street is narrow and well formed by the buildings on either side but the three-storey, timber-framed building with oversailing first floor and adjoining stock brick buildings form the best group. The street becomes increasingly fragmented and the junction with Stour Street is overshadowed by the four-storey 1970's office block on the northwestern side of Beer Cart Lane. This building is over scaled and of no architectural merit. The building is set behind a three-metre forecourt and consequently the sense of enclosure at the road junction is lost.

Watling Street

Watling Street, from the Castle Street/St Margaret's Street junction to its junction with Rose Lane, is a street with good townscape quality. This stems from the directional changes of the street and the subtleties of the building lines on both sides. A group of trees to the southwest gives an additional quality to the street. The view along Watling Street is now terminated by the cupola and columned entrance of St Andrew's United Reform Church (Fitzroy-Robinson Architects), constructed in 2001.

At the northwestern end the architectural quality is good with late-medieval timber-framed buildings giving way to renaissance inspired architecture of the 17th century as the street progresses. The ground floor of the Three Tuns public house turns the corner of Castle Street and Watling Street. It has heavily mullioned and transomed 19th century windows beneath the jettied first floor. The adjoining timber-framed building (numbers 24a and 25) was re-faced in the early 18th century. In doing so it forms a splendid transition to the greater scale and finer proportions of the remaining buildings in this group. The pattern of stucco, rusticated at ground floor level, and smooth above shown in Latchmere House (Number 26) is repeated several times in other buildings along the street. The facade to the southwest side of the street is continuously sustained and at its centre is a building (Numbers 29 and 30) that is a good example of sensitive modern infill. Its faceted facade skilfully overcomes the problems of the changing direction of the street and the differences in the building line of adjoining properties. The street trees visually help to narrow the wide forecourt. The two red post boxes are also important in the streetscene.

The corner building (1 St Margaret's Street) is timber-framed with a projecting gable and two-storey canted bay. The office development (Numbers 18 to 22) has picked up the dominant vertical window proportion of the street and combines render

and brick to reduce the apparent length of the development. The fenestration to number 22 is unattractive with top hung, horizontally proportioned windows with obscure glazing.

The offices of Robinson and Allfree Solicitors (Number 16) finish the eastern facade of the street. This building was described by Hasted in 1799 as "a large and venerable mansion...built in the first year of the reign of Charles 1st". Of early 17th century origin, the building was altered in 1725 with the introduction of the sash windows and in 1803 when the Regency style windows were installed to the rear. The main facade is a combination of English bond red brick and stone dressings. The shallow arched form of the ground floor windows and the Doric entablature all conform to the 17th century date.

Stour Street and Church Lane St Mildred's

Stour Street runs parallel to Castle Street and St Margaret's Street and, although an important route, it remains something of a backwater. Church Lane St Mildred's forms its continuation at the southwestern end. Approached on foot from Rheims Way, Church Lane is an attractive, narrow, 'rural' lane between the railed churchyard of St Mildred and high brick boundary walls of the Castle grounds and the Castle Street multi-storey car park. The lane contains an important group of mature lime trees to the southern side that screen the multi-storey car park. The tomb of Alderman James Simmons is visible from the lane. The resulting appearance is of a narrow country lane, peaceful and not trafficked. However this character is affected by the traffic noise from Rheims Way. St Mildred's church dates from the Anglo-Saxon period but was rebuilt in the Perpendicular style in the 16th century. The church is built of flint and stone, and has a crown post roof construction. Next to the church is the Victorian picturesque former St Mildred's school (1855) designed by Joseph Messenger. The building has a symmetrical form with separate boys and girls sections flanking the headmaster's lodgings in the middle. The building is constructed of knapped flints and Bath stone to the front and sides with brick to the rear. The former school became an organ builder's works and is now St Mary's Court terraced housing. Beyond there is a single storey St John's Ambulance building dating from the 1960's that is not in character with the area. At the junction of Church Lane and Stour Street is Lavender Mews (2006) designed by Clague Architects in a vernacular style, with white weatherboarding and steeply pitched roofs.

The southern section of Stour Street has the Rosemary Lane surface car park on the southeastern side and the 17th to 19th century brick-built Tannery warehouse buildings on the northwestern side. The warehouse is sited at the back of the footpath and provides a reminder of Canterbury's industrial heritage. The Tannery was one of the largest upholstery leather tanners in Europe, and it was the only traditional manufacturing industry that survived within the city walls into the 20th century

(until 2000). The Tannery was sold to Bellway Homes who are developing the site with apartments, houses, shops and a restaurant. One of the tannery drying sheds has been converted to apartments but the contamination on site has meant that many of the older buildings and structures had to be removed in order to remediate the land. The warehouse building fronting Stour Street is to be converted to a Hotel du Vin. The remainder of the site on the south side of the river is to be redeveloped with town houses.

Stour Street begins to assume the character of a residential street at the northern end of the warehouse. The early 19th century Tannery office buildings (Numbers 44 to 47) are grade II listed and make a positive contribution to the conservation area. Opposite, the garden wall to the Hooker's almshouses and the Dutch gable to the Maynard and Cotton almshouses forms a 'pinch-point' with the jettied timber-framed house opposite. St Edmund's Road, on the northern side of the street is a short cul-de-sac running down to the river with mainly mid-Victorian, two-storey brick and slate terraces.

Stour Street is almost straight on plan (up to the point of its junction with Beer Cart Lane) but the changes in building line and heights produce a street that has a visually irregular three-dimensional form. This is heightened by the variety of building types and materials. Buildings of architectural interest on the south-eastern side of the street include; the 18th and 19th century cottages, (Numbers 53 to 67), the finely proportioned Regency facade of number 68; and the 19th century slate-roofed cottage (Number 69). Numbers 30 to 36 on the northwestern side of the street and 1 to 5 Stour Villas (a terrace at right angles to the street) form a uniform group of early to mid 19th century terraced cottages. Number 30 has a curved front that gives a subtle variation to the street form. From here the upper parts of the Cathedral towers are visible and the view down Stour Street remains interesting. On the western side is the Museum of Canterbury (Poor Priests Hospital) built in flint and stone around a small 'L' shaped courtyard. The central gable contains an original window (early 13th century) with two cinquefoil headed lights and quatrefoil above. The southern wing is probably 18th century with a medieval doorway retained. Adjoining this wing is a brick-faced building with twin mathematical tile gables. The Kent peg-tile roof is very prominent. The 1980's office development on the corner of Stour Street and Beer Cart Lane is set back from the traditional building line and does not positively contribute to the appearance of the area. Between Beer Cart Lane and Hawks Lane is an infill development of houses (2002) that has done much to repair the street scene and enclosure at this point.

Beyond this, the street form is once more restored and a good spatial sequence develops as Stour Street changes direction and side streets connect. On the southeast side of Stour Street number 75 is a small 18th century building between an early-

industrial weatherboard and brick building with carriage arch. The building on the northern corner of Jewry Lane appears to push forward half-way into Stour Street and effectively closes the view. Its warm stock bricks and peg-tile roof represent the dominant materials of this block of former residential and industrial buildings. To the north of Jewry Lane is the Abode Hotel, previously the County Hotel. The buildings fronting Stour Street have been successfully converted into the Old Brewery Tavern, part of the Abode Hotel. The conversion has successfully incorporated a mix of Victorian buildings and has glazed over former courtyards to create a new bar/restaurant.

On the northwestern side, the form of the gable ends to the Museum of Canterbury are repeated in numbers 18 and 19. Number 19 is a timber-framed building with first floor oversailing, containing three sashes in a rendered gable. Number 18 is late Victorian, 3 storeys and with the gable picked out in bargeboards. Number 17 departs from this theme with its early 19th century painted brick and parapeted facade. The Greyfriars Guesthouse (number 6/6a) is a timber-framed building clad in mathematical tiles. The carriageway entrance to number 6 leads to the Greyfriars monastery building and gardens on the Stour. The surface car park of the Abode Hotel and the disused warehouse building detract from the appearance of this area.

Stour Street now curves away to the northeast with the bulky telephone exchange building forming the outside radius and containing the view. The street space at first widens and then becomes 'canyon-like' between the Abode Hotel (30 to 33 High Street) and numbers 28 to 29 High Street

Castle Row/Worthgate Place

The northwestern end of Castle Row is overshadowed by tall trees in the garden on the site of the former Church of St Mary de Castro. A brick retaining wall with pointed brick coping forms the northeastern boundary. On the southwestern side of the street a terrace of two storey (with attic) 18th century cottages overlooks the garden and complements the buildings of Castle Street. Adjoining this terrace is a pair of mid 19th century cottages in stock brick with semi-circular openings to the doorways.

Castle Row bends sharply at its mid point and a 1980's infill housing development successfully follows the line of the curve. The 17th century White Hart public house is appropriately located to close the view from the southeastern end of Castle Row. The western side of Castle Row is less tightly organised as it contains a surface car park and the modern two storey flat roofed KCC/Age Concern buildings. On the eastern side a stock-brick terrace circa 1800 of two storeys and attic forms an important building line. The early 18th century pair of cottages (Nos. 9 and 10) and the 19th century brick wall with battered plinth that forms the boundary to the Victorian cottage in Dane John Gardens are also

Castle Row - White Hart and Worthgate Place



important features. The new public toilets at the entrance to the Dane John Gardens have a Regency appearance, rendered with a pitched roof and pediment. This building replaces a utilitarian public toilet and is a positive enhancement.

Don Jon House, Sylvan House and Worthgate House are an important group of listed buildings that sit at the junction of Pin Hill and Worthgate Place. Don Jon House (No. 12) dates from 1774 and has a crenellated parapet and 'Gothick' style sash windows. The building was formerly the Ball public house. Sylvan House and Worthgate House are both 18th century two storey houses. Sylvan House has a Dutch gable fronting onto Pin Hill. This group of listed buildings enhances this historic entrance (Wincheap Gate) to the city.

The City Wall and Dane John Gardens

The City Wall is the most prominent historic feature in this quadrant of the city. From outside on the ring road (Pin Hill/Rhodaus Town) it serves to define the edge of the historic core. From the inside it serves as a noise and visual barrier. The grass verge, which follows the line of the former ditch and separates the wall from the ring, enhances the flint and stone monument. The trees of Dane John Gardens that can be seen behind the wall provide a contrast with the rugged solidness of the wall and bastions. This section of the wall provides an elevated cycleway and walkway that links the Canterbury East railway station and the bus station. The first section, overlooking



City Wall and bastions

Dane John Gardens, is particularly attractive and provides a good view of the Alderman Simmon's Monument on the Dane John mound. A higher vantage point can be obtained from to the monument itself. The origins of the mound are not certain but it was landscaped into its present form in the 1790's. The foreground trees of Dane John Gardens somewhat obscure views of the city centre but the Cathedral's Bell Harry tower is visible.

The Dane John Gardens provide the main public open space area in the city for relaxing, children's play and events. The Regency style buildings that face the Dane John Gardens are an attractive feature. Numbers 1 to 7 exhibit the use of a rusticated base with façade height pilasters and a slated, mansard roof. These same elements (with the exception of the mansard roof) are used with slightly more skill in the terrace, Don John Grove (1822), at the southwestern end of the gardens.

The gardens were restored with the assistance of a Heritage Lottery Grant in 1997-98. The restoration works included the reinstatement of the Victorian Bandstand, repair of existing monuments, railings, planting, lighting and installation of new works of public art. At the eastern, Watling Street, end of the gardens is the 'European Peace Pavement' created in 1993. The gardens were registered on the English Heritage 'Register of Parks and Gardens of Special Historic Interest' as grade II on 1 August 1996. The gardens are also a Scheduled Monument.

Rosemary Lane

Rosemary Lane links Castle Street and Stour Street/Church Lane St Mildred's. The former Tannery warehouse building terminates the view down Rosemary Lane from Castle Street. The historic route of the lane crosses Stour Street and continues along Lavender Mews to reach the River Stour. To the south the lane contains the Blind Dog public house (No. 13) and single aspect terraced housing that fronts the Castle Street multi storey car park. The car park was fronted by single aspect housing in order to create an active and interesting frontage to the street. To the north is a surface car park that occupies the footprint of 19th century terraced housing. The housing dated from the 1870's and was cleared in 1965. During re-surfacing work carried out at the car park evidence of 15th century timber framed properties were found on the site. The car park use does not enhance the conservation area and the site is allocated for redevelopment for 'sustainable' housing. Development Principles have been adopted for this site that give advice on scale and massing of any proposed development.

Hospital Lane

This lane runs between Castle and Stour Streets. The Castle Street (southeastern) end is narrow and dominated by the Dutch gable of 68 Castle Street on the northeastern side. The Dutch gable is repeated on a single storey extension fronting Hospital Lane. The

extension continues into a tall garden wall that runs about third of the length of the street. On the Hospital Lane/Castle Street junction is a former ancient inn (The Black Dog) with first floor oversailing the pavement. This building has an 18th century extension to the rear with carriage archway off Hospital Lane. The central part of the lane was a surface car park and scaffolder's yard, which was redeveloped for housing in 2002. This southern side of the lane is terminated by a row of almshouses, (founded in 1317) known as the Maynard's and Cotton's Hospital. This building is single storey, constructed of red brick with tiled roof and was rebuilt in 1708. The northwestern end is terminated in a Dutch gable, which together with the decorative central gablet containing an inscribed panel, makes a total of five Dutch gables in the street. Opposite is a terrace (Nos. 25 to 29) of mid-Victorian two storey dwellings of red brick with Kent peg tile roofs. Number 30 is a modern house set back behind a parking area, which disrupts the street enclosure.

St John's Lane

This lane runs off Castle Street in the opposite direction to Hospital Lane and is similarly narrow but has a weaker spatial connection to Castle Street. Old brick outbuildings and the Lullingstone Court and St John's Court housing developments form the northeastern edge. The only building that is listed is number 14, a small 16th century timber-framed cottage with brick infilling. This has been enlarged by a modern flat-roofed single-storey extension and is now in office use. To the rear the car park for the office is a negative feature that breaks the otherwise continuous frontage development on the street. Number 13 is also of interest; it is a small two-storey brick cottage, probably dating from the latter half of the 18th century, with tile hanging to the side. It adjoins an early industrial warehouse building of painted brick and weatherboarding. At the junction with Marlowe Avenue is the 1930's former Employment Exchange (now offices).

St Mary's Street

This is a short lane running off Castle Street beside the public open space on the site of the former cemetery and Church of St Mary de Castro. The garden is a good urban square, which contrasts well with the urban character of Castle Street. The railings, planting and grassed central space is inviting and provides views to the Dane John gardens beyond. Beyond this open space on the southwestern side is a group made up of two-storeyed terraces with rendered facades. Their location right up to the pavement emphasises the narrowness of the lane. Opposite the gardens is a late Victorian two-storey terrace in red brick with slate roofs with small but attractive front gardens. The vacant plot at the end of this terrace was infilled with apartments (Lilium Gate) in 2006. The building reflects the design of the stuccoed properties in the Dane John gardens. The southeastern end of St Mary's Street leads into Dane John Gardens.

Marlowe Avenue

The southwestern end of Marlowe Avenue is a wide space formed on one side by the stuccoed end of the 19th century buildings of Dane John Gardens and a high brick boundary wall, and on the other by shrubs, trees and the Liliam Gate development. Trees also form a short avenue in the centre of the northeastern end of this space and produce a tunnel-like effect beneath their branches. The southwestern end links visually with Dane John Gardens.

The well defined spaces of the south-western end of Marlowe Avenue are lost following the junction with St John's Lane as the south-east side of the street is given over to the Watling Street car park which is bounded only by a low brick wall. The United Reform Church that dates from 2001 restores street enclosure. The church with its cupola occupies the important corner position at the junction of Marlowe Avenue and Watling Street. The northwest side of the street contains two fine houses. Number 2 is red brick with blue headers and slate roof and has a doorcase with reeded pilasters and a rectangular fanlight. Number 4 is earlier, with two-storey stuccoed facade beneath a bracketed parapet cornice; sash windows and six fielded panelled door with semi-circular fanlight in an arched opening.

Jewry Lane and White Horse Lane

These two short streets, which join at right angles and form a link between Stour Street and High Street. Their overall character is determined by 19th century industrial architecture, the other buildings generally serve to reinforce this character e.g. Salvation Army Citadel. Stock-brick, painted brick and red brick are the walling materials and clay tile the most common roof material, although felt, slate and corrugated iron are also present.

The northern end of White Horse Lane becomes very narrow and the gap between the upper levels of the corner buildings is only some 2 metres. This provides a nicely framed view of the High Street activity beyond. The Cherry Tree public house (number 10) is the oldest building in the street. Although re-fronted in the 19th century it retains much of the character of the 17th century timber-framed building hidden beneath. It has its southwestern elevation exposed by a large gap on the street frontage created by a car park. This gap provides a view of the 'rear' elevation of the 1970's extension to the Abode Hotel. This extension is a neutral feature in the conservation area and would benefit from enhancement.

Hawks Lane

This is a street of consistently high quality architecture. It links Stour Street and St Margaret's Street although a shallow curve near its southeastern end prevents a visual link between them. Like other side streets in this area it is narrow, particularly at its junction with St Margaret's Street. The ground rises slightly from the Stour Street end. The street enclosure is weakened in the centre on the northeastern side, (opposite number 6) by a private

car park. Arnett House, (Number 22), is set back behind the building line adding to this lack of enclosure.

Numbers 6 to 15 are a good combination of late 18th and early 19th century buildings with earlier vernacular forms. This combination extends to the treatment of a single building (Nos. 10 and 11) in which a trio of jettied third storey gables sit atop an 18th century brick facade with pedimented doorcases and sash windows. This group of buildings are mainly three storeys and tied together by plinths, stringcourses and pedimented doorcases. The view at the northern end of the lane is terminated by the flint and stone gable wall of the Museum of Canterbury and at the other end by the 1980's Marlowe Arcade retail development.

Character area vii, Wincheap

Historical development

Wincheap probably originated as the first part of an ancient trackway along the eastern bank of the Stour, later used by the Romans, as a line of communication to the ironworking area in The Weald. The name 'Wincheap' derives from the Saxon Wenchiape, possibly meaning an ancient wine-market, or alternatively a wain or wagon market. A timber-market is known to have existed halfway along this street in the 13th century and a cherry fair was held annually on Wincheap Green until the early 19th century. Wincheap Green lay to the north east of the present day Wincheap but was destroyed by the construction of the ring road in the 1960's. The market function of Wincheap can still be traced in the widening of the road to the west of the railway bridge. By the 13th

Character area vii Wincheap



century Wincheap was well established as an extra-mural suburb of Canterbury and many ground plots recorded at that time are still identifiable today. In common with other approach roads to Canterbury, Wincheap contains a number of buildings dating from 15th century that were once Inns and Hostels

Townscape and architectural appraisal

The character area is based on the linear form of Wincheap and includes side roads, footpaths and alleyways. In townscape terms Wincheap is a very fine street with subtle variations in direction and width. The view is constantly changing with buildings on each side thrust into prominence by the changes in street alignment and building line. The latter stages of the view sequences along Wincheap contain the tall landmark of Bell Harry tower. Off to the sides in gaps between buildings, side turnings and alleyways, views to the enclosing Stour valley are possible.

Wincheap is mainly an urban street, almost devoid of trees. The main groups of trees, which are of particular townscape significance, occur at the Non-Conformist Burial Ground (at Cow Lane) and at the playground on the southern side of the street. There are a few areas of original traditional paving materials, the occasional granite sett crossover and sections of York stone to the raised pavement at the eastern end where it coincides with very attractive early 19th century cast-iron bollards and railings. Several areas of pavement at the eastern end have also been resurfaced with new Yorkstone flags

The conservation area boundary at the western end of Wincheap was extended on 18th November 1996 as far as the A2 junction (on the southern side of the road). The extended area

Buildings:	
	of national importance
	of local significance
	of interest in the street
	occupying a pivotal corner
	that display an architectural 'rhythm'
Trees:	
	of townscape importance
	forming boundaries or enclosures
Views:	
	important view
	terminated view
	glimpse
	important vista
	sequential view (through a street or space)
	intrusive feature
Areas:	
	with a special 'sense of place'
	where townscape structure 'falls apart'
	that act as a 'nodal point'
	where a street narrows (pinch point)
	that are usually tranquil and quiet
	that are often busy and noisy



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Character area vii Statutory and locally listed buildings



terminated at the Dunelm Mill and Carpet Right stores that that were coconstructed in 2001.

These buildings occupy the site of the Thannington Water Pumping Station constructed in 1869. The station was an interesting building designed by the architect Samuel Collett Homersham and had a 'colonial' style. It is thought that the building design was originally intended for construction in India. The new buildings reflect the style of that pumping station, and the boundary wall and railings dating from 1869 have been retained. With the demolition of the Pumping Station in the late 1990's the justification for the conservation area extension has been lost. The conservation area boundary to the western end of Wincheap has, therefore, been amended.

Numbers 268 to 274 Wincheap are a terrace of two storey red brick houses dating from 1771. This terrace is of local historic interest and helps give character to this part of Wincheap. Numbers 296 to 300 are another terrace of 18th century houses that adjoin the late 19th century Café Solo. Beyond Café Solo is a 19th century oast now converted to a furniture showroom, Pine & Things. The other properties in the extended conservation area are generally two

storeyed 19th century terraced houses most with a ground floor bay window constructed in brick and render. Many of these houses have been altered and their original features (windows and doors) lost. The overall townscape effect of the terrace, however, remains. Ada Road, St Jacob's Place and the northern end of Hollow Lane are predominantly streets of late 19th terraced housing.

The Cow Lane junction on the northern side of Wincheap is an entrance into the Wincheap Industrial Estate. On the western side of the junction a small housing development, Hope Villas, has helped to give Cow Lane some visual enclosure. On the eastern side of Cow Lane are a small car park and the Jubilee Hall (a community hall). The car park has some perimeter trees and hedges but is not a positive feature in the area. To the east of the car park is the Wincheap Non-Conformist Burial Ground. The Baptist, Congregational and Countess of Huntingdon churches established this burial ground in 1849. The site, measuring 0.84 hectares was purchased at auction and was offered as "a valuable piece of garden land adjoining the King's Head". There are 281 graves and the last known burial being 1962. The burial ground and its surrounding brick boundary walls were restored by the city council in 1997 with the aid of a grant from the Heritage Lottery Fund. The burial ground is now managed as a wildlife reserve.

The King's Head Public House is part of an 18th century timber-framed range, re-faced in the 18th century but retaining its first floor jetty. This building together with the short terrace of late 19th century cottages (Nos. 163 to 167) forms a 'pinch point'. Through this pinch point heading east the view becomes very much more impressive as the street curves gently first one way then the other, revealing the gable ends or side street facades of prominently located buildings. In the middle distance, on the southern side, the mature pine trees in the playground are a dominant feature. Numbers 194 and 196 have early 19th century exteriors with a late 19th century shopfront. Number 192 is a late Victorian house in red brick with slate roof, with a disused two storey former carpet showroom adjoining. The plate glass showroom windows (with painted murals) and domestic casements above look incongruous. The large gap in the street that follows, as a result of the petrol filling station forecourt has a negative affect on the conservation area. The street is wide at this point but narrows down as a very fine group of mid 18th century/early 19th century houses and cottages. Their facades are a warm red brick, textured by age and, in the case of numbers 152 to 158, enlivened by rich detail and complex fenestration. Adjoining these, also two storeys high but of smaller scale, are the early 19th century cottages (Nos. 160 to 164) with a prominent gable end to number 164. There follows a pair of three storey semi-detached late Victorian houses in red brick. Their building line is splayed, reflecting the gradually increasing width of the street from this point. The remainder of the street is now in view and although of considerable length it appears as one space terminated by the railway bridge. The large tiled roof to number 28



Non-Conformist Burial Ground



204 Wincheap - King's Head



Main picture: Wincheap looking north east - Bell Harry Tower in the distance.
Above: Thanington Hotel.

Castle Street fills the space above this and Bell Harry tower appears in the view. The ground falls from south to north and although the buildings on the south side appear to have a greater height, the northern facade is the more strongly articulated with chimneys, gables, and dormers punctuating the skyline.

The low wall and railings to the children's playground forms the southern street frontage at this point, however, the attractive trees in the playground have a positive impact. The playground is enclosed by a high (2.2 metres) wall on three sides and is pleasantly landscaped by mature pines, beech and alder. Beside the playground, a single-storey retail unit and public toilets represent an under use of the site and creates a visually weak corner with Victoria Road.

Facing the playground on the northern side of Wincheap is the Thanington Hotel, an early 19th century three storey detached villa with rendered sidewalls with curved tops and stuccoed facade. A terrace of two-storey, late 18th century cottages follows (Nos. 126 to 136). The half-hipped tiled roof contains a dormer to each cottage and individual chimneys. Separated from these by a public footpath is a large late Victorian building (Nos. 118 to 122) containing three houses with a timber frame facade. The next group on this side (Nos. 96 to 116) is an interesting composition of two storey 18th century cottages. Their facades are a mixture of brickwork, render, with a mock timber frame to number 112 and the whole range has tiled roofs with dormers. The buildings opposite, on the southeast side are on slightly higher ground with the pavement raised at one point. A terrace of early 19th century cottages (Nos. 61 to 73) have red brick facades with grey headers and generally reflect the scale and character of the 18th century group on the opposite side of the street. Adjoining the terrace is a

mid 19th century row of three houses (Nos. 75 to 79) of greater width and mass. The eastern corner with Victoria Road has a late Victorian row of three storey houses (Nos. 89 to 93), next to these is a modern three storey block of flats. Their design is bland with inappropriate fenestration.

On the northern side an Edwardian terrace (Nos. 84 to 94) is set back from the road and space leaks away at the forecourt to the HI-Q tyre depot housed in a modern two-storey, flat-roofed building (Nos. 80 and 82). Opposite the tyre depot a row of three, plain 19th century cottages in red brick with slate roofs are also set back behind a low brick wall. The 1960's three-storey office block, (numbers 45 and 47) fails to inspire and is a negative feature in the conservation area.

Fortunately, the remainder of the street re-establishes the urban character with the street frontage almost continuous on both sides. On the northern side is the garden to Wincheap House (Jalsha Tandoori, number 74) enclosed by a high brick wall. The building is a 16th century timber-framed house, in warm weathered red brick tile-hanging and mathematical tile with its first and second storeys overhanging with continuous bressumers supported on carved wooden brackets and a late medieval doorcase with 16th century door and later fanlight over. The next building is a fairly plain mid-late 19th century building (Nos. 66 to 72) with red brick facade and hipped, slate roof. An alleyway (Spring Gardens) to the side leads to a terrace of early 18th century cottages.

Beyond Spring Gardens is an attractively composed group (Nos. 42 to 64) of two storeys and three storey buildings of varying eaves height. There is an interesting variety of styles and materials between the early 19th century terrace (Nos. 42 to 48), the tall 18th century house (Nos. 50 and 52) with its red brick parapeted façade and the stuccoed wide-fronted early 18th century cottages (Nos. 54 and 56 and 58 and 60). The final member of the group (number 64) is outwardly an 18th century building but contains an older core. The side elevation to Spring Gardens is timber-framed and a weatherboarded section that projects into the alley at first floor level. The main facade is painted brick and contains a small 19th century shopfront and an off-centre door. Beyond this group of buildings is the access road to the Wincheap Industrial Estate (Simmonds Road). On the eastern side of the road is the Maiden's Head Public House, a 15th century timber-framed building refaced in the 18th century with tile-hanging to the jettied first floor and end gable. The ground storey is painted brick and the steeply pitched, tiled roof has brick stacks. Numbers 22 and 24 are three storey, stuccoed buildings dating from the early 19th century. Number 26 is 2 ½ storeys and dates from the early 19th century but has a late 19th century shopfront.

The southern side of Wincheap also contains some interesting buildings. Numbers 37 to 41 are late Victorian, three storey, town

houses, with the upper storeys in yellow/grey stock bricks with stone quoins above a rusticated stucco base. Beyond the narrow entrance to York Road is a timber-framed pair (Nos. 33 and 35) of two storeys with steep tiled roofs and late 19th century shopfronts. Numbers 23 to 29 are a group of two and three storey buildings either rendered or stuccoed dating from the 18th century. On the eastern side of the Tudor Road junction is number 21, a much altered a three storey mid 18th century building. The building has a late 19th century shopfront and two oriel bay windows to the first floor. The buff brick facade to the Kwik Fit tyre depot dominates the elevation to the street between numbers 17 and 21. Numbers 5 to 17 are the last buildings on this side of Wincheap before the railway bridge. These are a range of 18th and 19th century buildings of contrasting styles. Numbers 5 and 7 are a mid 19th century warehouse, two storeys, red brick with a hipped, tiled roof. Number 9 is narrow fronted with a carriage arch and window over. Number 11 is a more stylish early 19th century three storey house, faced in stucco. Number 13 is also early 19th century, two storeys with a red brick facade. Numbers 15 and 17 are an 18th century pair of cottages with much altered facades.

The road level at the railway bridge has been excavated to provide additional headroom for vehicles and this has resulted in pavements being one metre higher than the road. The pavement has listed fluted, cast-iron bollards with handrails that act as a pedestrian barrier. The remaining buildings of the northwest group (Nos. 10 to 16) are two and three storeys. Their facades are a mix of: red brick to number 14; red mathematical tile to numbers 10 and 12; and, render to number 16. The early 19th century facade to numbers 10 and 12 contains bowed sash windows, with a single sheet of curved glass to form the bow. The view out of the street extends to a considerable distance along Castle Street. Passing under the bridge the raised pavement continues and the view widens out to include the; Castle Keep, Gas Street Oast; City Wall; and, Dane John Gardens.

The Wincheap conservation area was extended on 3rd December 1996, which added properties in Seymour Place and Victoria Road. Seymour Place is a close-knit street of mid 19th century terraced housing. Victoria Road is a wider street of substantial late 19th century red brick and stucco houses together with a few individual post war houses.

Wincheap Green - looking north to Canterbury Castle



Character area viii, St Peter's Street/High Street/ The Parade

Historical development

St Peter's Street, High Street and the Parade have been Canterbury's main thoroughfare at least since the 12th century. King's Bridge, spanning the Great Stour acts as the link between St Peter's Street and High Street and is built on medieval foundations. It has been rebuilt several times and an inscription on a stone plaque records that the bridge was widened 10 feet in 1769. The King's Mill was situated to the north of King's Bridge on the east bank of the river. The latest mill on the site was taken down in 1800 when the present house, number 24 High Street, was constructed. The building was constructed for Alderman James Simmons in 1801-02 and was known as Kingsbridge House.

Five medieval churches were once located within this area, but of these only St Peter's dating from the 13th century remains. All Saints, in existence by 1200, was situated on the western corner of Best Lane and High Street. It was rebuilt in 1828 and destroyed during the Second World War. A pavement plaque marks the location of the church and the graveyard, remains as a small public garden. St Mary Bredman occupied the site of the Memorial Garden fronting Nason's store (No. 47 High Street). This was a 12th century church, rebuilt in the 19th century and demolished in 1900. St Andrew's, an 11th century church, was of particular interest being located in the middle of the Parade, just to the east of the junction with Mercery Lane and St Margaret's Street. St Andrew's church was pulled down in 1763 and rebuilt 20 metres to the south of the Parade to the rear of the Nat West bank in 1775, and was finally demolished in 1956. The main access to the Dominican Friary was from St Peter's Street, via the street now known as the Friars. A gateway on the opposite side of St Peter's Street led to the Franciscan Friary on Binnewith Island.

In the 16th century the area contained many premises of the Walloon and Huguenot refugees who set up a flourishing weaving industry in the city. Across the King's Bridge from the Eastbridge Hospital is a group of mid 16th century half-timbered houses formerly occupied by Huguenot weavers.

Townscape and architectural appraisal

This character area is centred on the city's main artery running through the historic core of the city. These streets, together with St George's Street (which forms its south-eastern continuation) are important commercial streets. The mix of shops, cafes, pubs and restaurants means that the street is busy and bustling. There is no 'green space' within this area except for the small garden off Best Lane and the St Peter's Churchyard. A branch of the River Stour flows southwest to northeast through the centre of the area, passing under Kings Bridge. This provides a natural element, which



Above: 24 High Street.

Below: Best Lane - All Saints Churchyard.



Character area viii St Peter's Street/High Street/The Parade



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Buildings:	
	of national importance
	of local significance
	of interest in the street
	occupying a pivotal corner
	that display an architectural 'rhythm'
Trees:	
	of townscape importance
	forming boundaries or enclosures
Views:	
	important view
	terminated view
	glimpse
	important vista
	sequential view (through a street or space)
	intrusive feature
Areas:	
	with a special 'sense of place'
	where townscape structure 'falls apart'
	that act as a 'nodal point'
	where a street narrows (pinch point)
	that are usually tranquil and quiet
	that are often busy and noisy

contrasts with the built environment. The northern end of the area has a more intimate scale than the southern section, which contains a higher proportion of 19th and 20th century buildings. St Peter's Street, St Peter's Lane, All Saints Lane and part of Best Lane all form urban spaces of high quality. The building lines on both sides of the High Street and The Parade are important, and produce an urban street that has substantial visual interest. The narrowness of the lanes and alleys that join the wider main street is a distinctive characteristic of the morphology of the city.

The Cathedral is visible from two points in the main street; at the junction with Best Lane and in the familiar view down Mercery Lane. Further views are obtained from the Friars, Best Lane St Peter's Lane (adjacent to the Church). St Peter's Church tower acts as a local landmark. The Westgate Tower is the most prominent building being located on the axis of the St Peter's Street/High Street and being visible for the entire length of these streets.

Character area viii Statutory and locally listed buildings



St Peter's Street

St Peter's Street is a street of predominantly timber-framed buildings, some of which have later mathematical tiled facades. This results in a street where the building forms and heights have great variety and interest. Building lines on both sides are almost continuous, interrupted only by the narrow streets and lanes. The many projecting upper storeys are a characteristic of the built form. Subtle directional changes in the street push several buildings into prominence. The width of the street varies and forms a narrow pinch point at Kings Bridge, between Eastbridge Hospital and the Weavers. A mixture of materials sustains the variety of architectural forms. The northern end of St Peter's Street is dominated by the Westgate Towers, which terminates the view while allowing a glimpse through its arch along St Dunstan's Street. On the eastern side of the street, numbers 14 to 30 are a microcosm of the street as a whole. These buildings are a mixture of two and three storeys, with Kent peg tile roofing. Windows are for the most part vertical sashes, with oriel bays a common element. The tile-hung gable end to number 22 and the half hipped end to number 18 punctuate the group. The Sidney Cooper Centre's elongated but crisply detailed Ionic portico (1868) is a charming feature and is nicely located to terminate the view from Black Griffin Lane. Gables, of varying size and material, punctuate the facades of numbers 34 to 48. Numbers 43 and 43a have twin gables and number 37 and 38 single gables of late medieval origin. The southern end of the group (Nos. 44 to 48) displays an uncharacteristically consistent building line and height.

Attractive railings and gates form the boundary to a small landscaped open space in front of St Peter's Church. Viewed from St Peter's Street the church, open space and surrounding buildings have a rural, almost village like, character. The flint and stone



Above: Sidney Cooper Centre, 21 St Peter's Street.

Below: View of the river looking north east from the King's Bridge.



crenellated tower is a local landmark. Numbers 11 to 13a restrict views of St Peter's Church until the junction with St Peter's Lane is reached. Number 12 is three storeyed and numbers 13 and 13a are two storeyed. Opposite, numbers 51 and 52 were designed as a symmetrical pair framing the entrance to the St Peter's Methodist Church. The church dates to 1811 and was designed by the architect William Jenkins of Lambeth. The church is set back from the street but presents an imposing Classical façade with a central pediment and a Doric porch. The decorative railings and gates to the church were reinstated in 2001.

Numbers 6 to 10 are a mix of two and three storied 18th and 19th century buildings in red brick, stucco and painted brick. Numbers 1 to 5a, are all three storeys with gables fronting the street. Although the group has been much restored they are undeniably picturesque. Numbers 1 to 3 were formerly the workshops of Huguenot weavers and front both the street and the Stour river. A further five gables, four with oriel bay windows, form the elevation to the river. The view northeastwards along the river is attractive with weatherboarded and brick buildings, trees and the "ducking stool" all contributing to the scene.

Below from top:
 2 St Peter's Lane.
 St Peter's Church.
 The Friars.



The finest house in St Peter's Street is number 53, Cogan's House. Behind the 19th century shopfront is an L-shaped, 13th century, medieval building. The walls are flint and stone, and are 2 feet 3 inches thick. The house has been described by E W Parkin (1970) as "of the greatest importance, as containing the first aisled hall (pre 1250) of its archaic type to be discovered in Kent, and the only urban example". The walls are covered with panelling of superb early 16th century craftsmanship. William Cokyn originally built this as the Hospital of St Nicholas and St Catherine. John Cogan who lived here in the 17th century bequeathed it as a hospital 'for six poor widows of clergymen'. In 1870 the Trustees built a group of houses in London Road (Aucher Close) to accommodate the six clergy widows and Cogan House was sold.

Numbers 52 to 57 are a mixed group of predominantly of brick and mathematical tile hung facades. Number 52 is a narrow fronted building of three storeys in yellow mathematical tile and adjoins Cogan House. Numbers 54 and 55 are timber-framed buildings refaced in mathematical tiling in the 18th century. A high brick walled garden with flint panels conceals a garden and a timber framed building forming the Masters Lodge to Eastbridge Hospital (number 58). The wall, with an outbuilding built into it, and a tree almost totally conceal the lodge from the street.

St Peter's Lane

The brick boundary wall to St Peter's churchyard and the side elevation of number 14 creates the junction of St Peter's Lane and St Peter's Street. The brick walls on either side of the lane maintain enclosure as the road bends sharply left then right to pass the church tower. The red brick Georgian facade to St Peter's House

(No. 2) terminates the view from St Peter's Street. The house, now a dentist's surgery has a good open pedimented stone doorcase and is located on the central axis of the lane. A pair of timber framed cottages (Nos. 1 and 3) with a rendered facade and steeply pitched tiled roof preserve the intimate scale of the lane.

The Friars

In comparison to the narrow entrance to St Peters Lane the junction of the Friars is wider and more open. The Friars links St Peter's Street with Orange Street and Best Lane. It is a loosely formed street with townscape interest created by numbers 12 to 15 which are built to the back of the pavement. Beyond the street rises slightly to bridge the Stour with a large willow tree overhanging that helps to create a sense of enclosure. Views of the Marlowe Theatre and the trees that surround the Blackfriars are possible. The Marlowe Theatre has been redeveloped and re-opened on 4 October 2011. The architects for the new theatre were Keith Williams Architects.

The southern facade commencing number 10 St Peter's Street is white painted and this is continued with the three storey number 18. Numbers 12 to 15 are red brick, with sash windows and all but number 14 have round headed doorways. The round headed recesses of numbers 12 and 15 are repeated in the rendered facade of numbers 4 and 5 opposite. Also set back from the road is Friars Cottage (No. 11), externally 18th century but probably containing an earlier building, its side elevation overhangs the river making a vital contribution to the views from the bridge.

From the bridge a good view is obtained of the Cathedral with the buildings on the northern side of the Friars and Orange Street forming the foreground. Southwards and eastwards the view is of the backs of High Street and riverside premises. Nearly everything has a special charm enhanced by the riverside setting, the historic buildings and the use of traditional materials.

All Saints Lane

The entrance into All Saints Lane, off St Peter's Street, is very narrow and easily overlooked amongst the activity and attractions of the main street. However, its architectural delights are reward enough for those that find it. The lane is only 60 metres long and curves sufficiently for the end to be beyond view from St Peter's Street. A short terrace of three late 19th century cottages in orange/red brick with slate roofs effectively closes the street. The timber-framed range, All Saints Court, on the southeastern side attracts attention. This is the a 15th century building with a first floor jetty running its full 30 metre length with the first floor timbers exposed. The ground floor is painted brick with horizontally sliding sash windows and doors in slightly pointed door cases. Carved wooden brackets in the form of beasts support the bressummer and floor joists are exposed. First floor windows are mostly casements with leaded lights and two windows have diamond shaped mullions. The end



All Saints Lane

gables are weatherboarded and the steeply pitched tiled roof contains a large chimneystack. All Saints Court was divided into five cottages in the 18th century. These cottages became slums and the City Council condemned them in 1928. Local builder, and benefactor W H Cozens saved the building. Together with the architect W H Godfrey, he rescued and restored the building in 1931. Almost opposite is the rough rendered facade of the timber-framed house, numbers 16 and 17, with mostly modern windows. The barns, (Nos. 19 and 20) were restored as workshops in 1976.

High Street

The characteristics of the street are similar to those of St Peter's Street. Building heights and form vary and an irregular and interesting skyline generally results. There is, however, a greater height and scale with a larger proportion of Victorian and 20th century buildings than in St Peter's Street. The High Street is well formed with continuous building lines on both sides. Only the forecourt and junction at Best Lane and the small memorial garden outside Nason's interrupt the enclosure of the street. A slight curve in the southern facade gives the impression that the street is narrower than it is.

Having crossed over King's Bridge into the High Street the building on the left, number 24 is a three-storey 18th century house. The building is timber framed and clad in buff mathematical tiles, and appears reserved in comparison with the more vigorous Weaver's houses across the river. It was restored in 1996 and is now in use as the ASK restaurant. A silver birch tree in its small paved forecourt enhances the street. Adjoining is a three storey 1970's shop building, with windows that are too small in relation to the overall facade.

Historic interest is focussed on the buildings that occupy the southern side of the street. Foremost amongst these is the Eastbridge Hospital, founded in 1180 for the needs of poor pilgrims travelling to the shrine of St Thomas Becket. The facade is in two sections. The left hand side of two storeys has knapped flint with stone dressings, a crenellated parapet, a four centred door set in a Norman arch and three early perpendicular windows. The right hand side has an early 19th century red brick façade, with lancet windows and a crenellated parapet. The river flows beneath this portion of the building. The groin-vaulted undercroft, originally the pilgrim's dormitory, with the refectory and first floor arcade, all date from the building's foundation. Above these is a 14th century chapel containing a fine crown post roof and original medieval wall paintings.

The buildings adjacent to Eastbridge Hospital (Nos. 27 and 29) are given greater prominence by the increased width of the forecourt at the Best Lane junction. Fortunately, they are a fine group dominated by the finely detailed stone facade of the former Post Office building now the Prezzo restaurant. This building three and a half-storey building was designed by John Rutherford in 1906-7 with an Art Nouveau flavour and is striking when viewed from Best Lane. Two early 19th century stuccoed buildings (numbers 27 and 29), each three storeys high, flank this building. Best Lane and Stour Street form a staggered junction with the High Street at this point.

The Beaney Institute, Royal Museum and Free Library, dominates the following section of the High Street. This was designed by the City Surveyor A H Campbell and was built in 1897-9 and is described by Pevsner as "a noisy affair" half-timbered at first floor level. An idea of the scale of the building is given by comparison with its neighbours, it is only two storeys yet it exceeds by far the three storeys of number 20 and even tops the parapet of the four-storey facade to numbers 16 and 17.

Modern shopfronts detract from numbers 20 to 22. Number 22 is a modest brick building, probably Edwardian, with its first floor windows unfortunately blocked up and number 21 is a timber framed building with an 18th century front, now rendered. The rebuilt facade to number 15 (formerly an Inn) retains the original 18th century rubbed brick arches and stone coping. Number 14's stuccoed facade (also three storeys) is characterised by the wedge shaped architraves to the first floor windows and the incised pattern of the first floor window heads. Numbers 12 and 13 were probably built as a single three-storey timber framed house. A two storey 1956 building, now Costa Coffee, of neutral design finishes the group. This building replaced the medieval Guildhall that was demolished in 1950. Beneath the cafe are the remains of a Norman undercroft.

The Abode Hotel (Nos. 30/31) is a large-scale mock timber framed building reflecting the style of the Beaney Institute opposite. The



Top: 28 High Street.
Above: The Beaney Institute.



43 High Street

hotel is situated on the site of a 12th century stone house. Numbers 32 and 34a form the 1960's extension to the Abode Hotel and have a plain facade with a uniform parapet and flat roof. The early 19th century building, number 35, is of interest and has a painted mathematical tile hung upper storey with two canted bay windows, seemingly unsupported over a plate glass shopfront. Numbers 36 to 46 are a mix of two and three storey buildings. They all have modern shopfronts and a large picture window has been inserted at first floor level in the splendid Dutch gable to number 39. There is an alleyway between numbers 43 and 44 that leads to the 'barn' (number 44a) a timber framed weatherboarded building. Number 43 was identified as a 'Building at Risk' in 1986 and the City Council commenced negotiations with the owners to ensure that the building was repaired. Eventually the property was compulsorily purchased in 2003 and a scheme for its refurbishment was implemented. The building re-opened for business as the Cuban in 2006. The main interest in the group is centred on number 44, the Queen Elizabeth Guest House; so called because Queen Elizabeth entertained Duc d'Alencon here in 1573. The facade at second floor level contains mid 17th century plastered panels with grape vines, putti seated astride barrels and two shields (cartouche) surmounted by a crown with roses and thistles. The remainder of this upper facade is rusticated in imitation stone with three sashes. Thin vertical windows characterise the Queen Anne style of number 46, an elegant and respectful neighbour for number 44. It is three storeys plus attic and has a painted brick facade support on Tuscan columns with square bases.

The site of St Mary Bredman Church forms a break in the street facade and is used as a small public space. The open space dates from 1900 when the church was demolished, and contains several interesting tombstones and a memorial to the Royal East Kent Yeomanry who lost their lives in the Great War. The war memorial and associated horse trough were listed in 2006. The memorial was dedicated in 1922; a year after the regiment was disbanded, and



44 High Street

was designed by Mr. Bradley Dyne. The horse trough was dedicated to the horses of the regiment and is a rare memorial to animals killed in war.

Robert Paine & Partners designed the Nason's department store in 1960. The store is built around the courtyard formed by the open space and the design contrasts a steel and glass pavilion structure with a tile-hung gable. The external works and the pavilion won a Civic Trust Award in 1963. The space is important in the High Street, however at night this area is poorly lit. Two late Victorian buildings complete the southern side of the High Street (Numbers 48 and 49). Number 48 has an elaborate facade in brick, stone and terracotta with a splendid central oriel window. This was built for Pool and Son a 'Military and Family Bootmaker' and was designed by Cowell and Bromley Architects in 1887. The building originally had two entrances, one for ladies and one for gentlemen. The building was turned into offices for the Abbey bank in 1966. The adjoining Lloyds bank building was designed by J G Hall in 1888, originally for Messrs Hammond & Company as offices, and is constructed in red brick with gables, oriels and a polygonal turret to the corner with St Margaret's Street.

Number 8 dates from the 14th century but has been much altered with the current façade dating from 1870. The greater scale of the four storey terrace (Numbers 3 to 7) dating from 1865 serves to emphasise the commercial hub of the city. The repetitive details leads to a horizontal emphasis reinforced by a stringcourse and eaves cornice. The building on the corner of Mercery Lane and the High Street (Nos. 1 and 2) is part of a 14th century timber framed range which includes the whole of the western side of Mercery Lane. This was formerly the Cheker of Hope Inn that contained a dormitory of 100 beds and formed one building together with numbers 1 to 9 Mercery Lane. The ground floor of number 1 has an original stone arcade shopfront with the mark (cognizance) of the Black Prince on the corner post. These buildings serve to restore the medieval character of the city at a crucial point. They are seen in a composition that includes the Cathedral, the Christchurch Gate and other medieval buildings in the Parade.

Best Lane

Best Lane is a short street that runs between the High Street and King Street with a curve that prevents a view along the whole lane. A four storey office block located on the corner of King Street and Orange Street closes the view north-eastwards. The street is narrow and of good architectural and townscape quality.

The southern end of the lane at its junction with the High Street opens out to form a paved 'square' and grassed open space set behind a wall and railings. The open space is the site of All Saints Church and the grassed area is the former churchyard. The northern boundary of the grassed space is formed by the two storey wall of 12 Best Lane. The western boundary is formed by the



Above: 48 High Street and detail of its decorative stonework.

River Stour. At the riverside one can see the 'Alchemist's Tower' to the rear of number 12. This 'tower' is a quirky chimney that adds charm to the area. Opposite number 12 were the Kingsbridge Villas. The villas have been demolished and will be replaced with a new entrance and gallery for the Beaney Institute. The redevelopment will help fill the gap in the lane created by the current access to the service yard. The architect for the new extension is John Miller and work should be completed in 2011.

The northeastern part of the street is the more tightly formed with several buildings having jettied upper storeys. The jettied gable of number 6, with painted 'fish scale' tiles is the most prominent. Numbers 5a/5b are the Pizza Express restaurant; 5a is set back down a narrow path and abuts the river. This was known as the Old Forge and dates from the 16th century, although it was rebuilt and extended in 1847. The building was restored in 1982 and the adjoining buildings, which had been used as the Cathedral Stained Glass Workshops, were demolished creating a small, attractive, courtyard. Numbers 3 to 6 and 17 to 20, are all timber framed buildings although most have later stuccoed or mathematical tile hung fronts with vertically proportioned sash windows. Number 20 is the exception with a half-timbered gable above a painted brick lower storey. The street also contains attractive, brick fronted 18th century buildings (Nos. 7 to 10, 16, 22 and 23) Number 10 is dated 1704 and has a good early 19th century shopfront. The first and second floor windows have cambered arches over in an irregularly fenestrated facade. Number 16 is a three storey Georgian town house with round-headed sash windows to the ground floor. Number 21 is a Victorian public house that fits in reasonably well, although it has a large gable and a slate roof.

Guildhall Street

Guildhall Street forms a relatively straight link between Palace Street and High Street. This was the last sizeable improvement project that Alderman James Simmons was involved with. In 1803 the City Corporation decided that a street through the Red Lion premises (owned by the corporation) would be a great improvement, as it would obviate the need to use the narrow Mercery Lane and Sun Street. The street is wide and was pedestrianised as part of the King's Mile project between 2007 and 2008. The street was surfaced in granite setts with Yorkstone pavements and the opportunity was taken to introduce tree planting. Subsequently the street has been used for specialised markets.

Number 10 is a late 17th/early 18th century building with first floor oriel bay window in a stuccoed facade. The building on the east side of the street is in an Art Deco style with ceramic tile, stone cladding and coloured glass. This building dates from 1927 and was designed by architects Jennings & Gray for a local drapery firm, Lefevre's. It replaced the Theatre Royal (1861) designed by the artist Thomas Sidney Cooper. The building is now occupied by Debenhams, as are most of the properties on Guildhall Street.



*Above: Guildhall Street.
Below: The Parade.*

Number 14 was built in 1825 as the Philosophical and Literary Institute. Thomas Sidney Cooper paid for the Institute and in 1899 its contents were moved to the Beaney Museum. The first floor 'Egyptian' windows from the original building survive but the ground floor and interior has been converted to the department store use. Numbers 3 to 9 were restored in 2002 and the buff mathematical tiles replaced. The block of buildings between Guildhall Street, Sun Street and Sun Yard were restored in the mid 1990's. During the restoration medieval timber-framed buildings and a lane were discovered and are now exposed within the shop.

The Parade

The Parade forms a continuation of the High Street between the junction with St Margaret's Street and Mercery Lane and Longmarket Square. The building facades exhibit a contrasting mixture of styles and materials. Numbers 6a and 7 incorporate building work from a variety of dates. The basement dates from the 13th century and the main building from 1450. They are three storey buildings and have mullioned and transomed windows with leaded lights, those on the first floor in the form of four oriel bays supported on carved brackets. The first floor jetty is supported on a massive dragon beam at the corner with carved figures. Numbers 8 and 9 opposite are of a similar form but have 18th century sash windows in rendered facades. A pair of timber-framed buildings (Nos. 3 and 4) has interesting features in their later facades. Number 3 has a wooden curved board with large Sun Fire Office emblem at the parapet level. At the first floor is an unusually wide 19th century window between reeded pilasters, nicely sub-divided by thin



mullions with arches. Number 4 has Regency 'blinds' to the second floor windows and a distinctive wide, wooden, bracketed cornice. The Nat West Bank (Number 11) was built in 1884 and is a well proportioned building with an Italian palazzo style façade. The building is constructed of Kentish ragstone and Bathstone. The architect was JG Hall.

The Longmarket shopping development at the southern end of the Parade was completed in 1992 and was designed by BDP Architects, with assistance from Canterbury architect Anthony Swaine. The buildings replace the post war (1958 to 1961) development designed in a 1950's 'new town' style. The scheme comprises 4,840 square metres of floorspace in 18 retail units. All of these units have an active frontage to the surrounding streets, and there is a first floor courtyard that enjoys good views of the cathedral. The buildings have steeply pitched roofs with clay tiles with an assortment of jetties and gables. The windows are casements or sashes and the whole effect is traditional and historicist. The success of the scheme has been in the way that it has fitted into the city and recreated views and vistas, particularly those along Butchery Lane to the Cathedral.



Longmarket Square.



St Gregory's Priory - 1848

Character area ix, Northgate

Historical development

Outside the City Wall, on either side of Northgate, are the sites of two of Archbishop Lanfranc's religious foundations, dating from 1085. On the west side of the street is the Hospital of St John the Baptist. This may well be one of the oldest almshouses still in use in England, although most of its buildings were either restored or rebuilt in the 19th century. The Priory of St Gregory was situated on the east side of Northgate. Its boundaries extended northwards to the south side of New Ruttington Lane, eastwards to the rear of properties on the west side of Old Ruttington Lane, and southwards to the rear of properties on the north side of Broad Street. The site contained a Priory church, chapel of St Thomas and an Archdeacon's House. The original Priory church was burnt down in 1145. An engraving of 1848 shows surviving priory buildings (West Claustral Range). The site of St Gregory's Priory was developed as a Post Office sorting office in the 1960's, the buildings were demolished in 1988 and an archaeological dig discovered the remains of the Priory. Lanfranc House, a Canterbury Christ Church University hall of student accommodation, now occupies the site.

During the Anglo Saxon period the small church of St Mary Northgate was established over the Roman gateway. William Gostling (an 18th century antiquarian) described the church as being 'of uncommon length and narrowness'. The chancel was built to the east of the church against the city wall, and in the medieval period the nave and possibly a tower were added to the west. When Northgate was widened by four feet in 1787 the chancel had to be supported on four wooden columns. The gateway and chancel were demolished in 1830. The church was closed in 1912 and was acquired by the King's School in 1975. The north wall of the church is built onto the city wall and Roman fabric survives to a height of six metres. At the top of the wall it is possible to make out castellation within the masonry.

Military Road was constructed at the end of the 18th century when the cavalry barracks were established. The small public garden on the southeast corner of the junction of Military Road and Broad Street was once a graveyard for the parish of St Mary Northgate.

Townscape and architectural appraisal

Character area ix Northgate



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Buildings:	Views:	Areas:
of national importance	important view	with a special 'sense of place'
of local significance	terminated view	where townscape structure 'falls apart'
of interest in the street	glimpse	that act as a 'nodal point'
occupying a pivotal corner	important vista	where a street narrows (pinch point)
that display an architectural 'rhythm'	sequential view (through a street or space)	that are usually tranquil and quiet
of townscape importance	intrusive feature	that are often busy and noisy
forming boundaries or enclosures		

Character area ix Statutory and locally listed buildings



Northgate

Northgate follows the line of the Roman road to Reculver (Regulbium) and is lined on both sides by a mix of buildings dating from the 15th to 20th centuries. Many buildings were re-fronted in the 18th and 19th centuries and a large number of good 19th century shopfronts survive. Until the construction of the ring road a continuous built frontage extended east to Jesus Hospital. Slum clearance and road widening schemes in the 1960's destroyed the eastern end of the street. Until the construction of Tourtel Way the A28 road from Thanet utilised the eastern part of Northgate and linked to Military Road via Union Street. Buildings such as Northgate House and Northgate Garage were set back from the traditional street frontage to allow for this route. As a result the street widens out into a rather formless area around Northgate Garage. The historic frontages re-establish themselves with numbers 28 to 37 and 109 to 114, but beyond this the urban form is lost with the surface car park and the area of open space opposite. A Doctor's Surgery and Pharmacy (dating from 2001) by Clague Architects, on the north corner of Northgate and the roundabout, attempt to re-establish the street form.

The buildings that make up numbers 28 to 37 and 109 to 114, are a mixture of small timber framed and brick built cottages of 16th –



Top: 109 to 114 Northgate.
Above: 28 to 30 Northgate.
Below: St John's Hospital gateway.



18th century origin. These have varied forms and heights (two and three storeys) with facades of painted render and brick. Numbers 110 to 114 are exceptional in having a continuous sequence of good shopfronts and fascias. The key building in this row is the pair of 16th century cottages, numbers 113 and 114, with their jettied upper storeys and 18th century windows. The Penny Theatre Bar (Number 30) is of particular historic interest as it contains a tiny theatre. The building dates from the 15th century and was extended in the 17th century. The back room contains a Regency theatre with a very narrow gallery. Number 32 is the former King's Head Inn dating from the 16th century. Numbers 41 to 45 are two storey 20th century buildings that are neutral in the conservation area. They are set back behind a wide forecourt that results in a loss of street enclosure.

Numbers 46 and 47 are pleasant stuccoed 18th century cottages with a simple shopfronts. The first floor of number 48 has a mock timber frame with plaster infill and is painted black and white as is the first floor of the neighbouring late Victorian 'mock-Tudor' range of buildings. The half-timbered facades continue uninterrupted for some 40 metres. Numbers 49 to 53 still have their original shopfronts. Between numbers 48 and 49 is an arched gateway, dating from the 16th century, which leads to St John's Hospital. This is a small community of almshouses constructed in flint and stone around an open court. The chapel and refectory, the latter with a kitchen below, date from the 12th century but both have undergone alterations at later periods. Opposite is Lanfranc House (Nos. 19 to 29) opened in 1995 it is a good example of contextual designed building, with a traditional appearance and use of local materials (clay tiles, light red bricks, flint and stone).

Westwards Northgate becomes a street of high townscape quality. The street is typical of the historic core of Canterbury, with a rich variety of forms and materials and subtlety of building frontages. The width of the street reduces and at the narrowest point (between numbers 64 and 80) is one of the tallest buildings in the street, which emphasises the sense of enclosure. Numbers 79 to 82 with a continuous jettied upper storey are prominent in the street scene. The view down the street is terminated by the flint and stone wall to King's School and the rear of Palace Street properties. Building lines are almost continuous, interrupted only by the junctions of narrow side streets, the only exception being the car park site on the corner of St John's Place and Northgate.

High Street St Gregory off the southeast side of Northgate is a narrow lane, which is closed to traffic. Lanfranc House forms the lane to the west and a terrace of 1980's town houses to the east. The view to the south is of four storey mono-pitched flats and garages dating from the 1960's. To the west on the site of a former builder's yard is Victoria Yard, a housing development with a modern vernacular style. Beyond this junction numbers 88 and 89 are three storey timber-framed buildings, which were re-fronted in

the 18th century. Number 85 is an 18th century building completing the group. Numbers 76 to 84, are mostly white painted brickwork, stucco and mathematical tile. Numbers 79 to 82 are the key buildings in this part of the street with an 18th century facade to a late 16th to early 17th century timber framed range. The sash windows to the two upper storeys are in pairs and a continuous bressumer supports the projecting top storey. Numbers 79 to 80 have 19th century shopfronts, as does number 78 in an otherwise plain 18th century facade.

The gap adjacent to 54 Northgate opens up the view down St John's Place with the 'oasthouse' (roof) of Kingsmead School as a focal point. The building on the corner of Northgate and St John's Place is early 19th century with a rounded corner and small 19th century shopfront. This is the first building of a group that continues to St Radigund's Street. The group (Nos. 58 to 71) has similar characteristics to that opposite in that it is predominantly three storey with sash windows in vertical openings in painted facades of brick, stucco and mathematical tile. Most of the group has 18th century facades, in some cases to earlier timber-framed buildings (e.g. Nos. 66 and 68) and again there are many examples of good early and late 19th century shopfronts. The composition of roof tiling, chimneys, weatherboarded gables and tile hanging of numbers 69 to 71 is an attractive visual termination to the view from Broad Street.

The street widens beyond the junction with Broad Street to the building line of number 75, the Jolly Sailor (a late 19th century public house) and the King's School buildings. Beyond the junction with St Radigund's Street is a group of two storey early 19th century buildings of which numbers 73 and 74 have good 19th century shopfronts. Adjoining these is St Mary Northgate Hall, formerly a church that is a mainly a mid-19th century building in stock brick of much greater scale than its neighbours.

The Borough

The Borough runs between the junction of Church Lane and Northgate to the north and the King Street/Palace Street junction to the south. Number 1 is a gabled property with oriel windows. Number 2 is a timber-framed building in the process of being restored during 2010. A glimpse down Church Lane reveals 1 Church Lane, a cottage that closes the view. Two further timber-framed buildings with tile-hung facades complete the group. At this point a break occurs in the built frontage with a late 19th century Primitive Methodist chapel in red brick set back from the street behind railings (converted to a King's School sports centre). The next group consists of 19th century three storey buildings with brick facades most of which are painted. The buildings at the centre of the group (Nos. 14 to 18) have curved fronts arranged in pairs with greater than average width, while those at the northern end have facades with a stronger vertical emphasis. Numbers 7 to 9 and 14 to 16 have 19th century shopfronts.



*Top: 76 to 84 Northgate.
Above: St John's Place.
Below: St Mary Northgate Hall.*



Numbers 8 and 9 are especially fine with a curved glass corner following the curved brick corner of the building above. Numbers 20 and 21 close the view northwards along Palace Street.

The rear of the Victorian flint and stone buildings of the King's School frame the entire length of the eastern side of the Borough. At the southern end of the street is the gateway to Mint Yard, through which a good view of the school courtyard is obtained.

Broad Street

Broad Street follows the alignment of the northeastern section of the City Wall. The southern end (south of Military Road) forms an extension to the ring road system and suffers from heavy traffic. Although the street is wide the volume of traffic is such that noise, fumes and congestion have an adverse effect on the character of the area. In contrast the northern section is one-way street only carrying local traffic and is very attractive.

In the southern section of Broad Street the buildings on the outside of the curve of the street are most prominent. Number 33 is a two storey corner building dating from the 18th century. It is followed by a short early 19th century red brick terrace the central section of which (35 and 36) were built as replicas of number 34 in 2008. Perhaps the key building on this side of the street is number 37a timber-framed house, rendered in the 19th century, with a single jetty to the Broad Street elevation. The most striking feature is the crow-stepped gable that forms the south wall and its prominence ensures that it acts as a local focal point.

The narrow entrance to Old Ruttington Lane reveals a pleasant view, in which the church of St Gregory the Great is the distant focal point. Prefabricated nursery school buildings and a terrace of 1970 houses are visible from Broad Street. The building on the northern side of Old Ruttington Lane has an attractive corbelled corner. This is part of an 18th century range (Nos. 42a, 43 and 44), which is linked to the remaining pair of buildings on the northern side of this section of Broad Street by a high rendered wall. Number 45 is an Edwardian house in red brick and number 46 has a three storey 18th century stuccoed facade and a 19th century shopfront. The side elevation of number 46 faces a small public garden on the corner of Military Road. This was formerly the detached churchyard of St Mary Northgate and several headstones survive. The open space is grassed and contains several mature trees. It is bounded by simple iron railings and provides an attractive, if noisy setting from which the Cathedral may be clearly seen above the City Wall. A former 19th century public house the Royal Dragoon (100 Military Road) has been converted to a house.



42a to 44 Broad Street



Former St Mary Northgate Churchyard

The western side of the street has a strong unified character. The buildings are mostly 19th century, red brick, with slate roofs. Numbers 93 to 98 are a locally listed terrace of two storey, red brick (some painted) with peg tile roofs. This terrace is a group of locally

listed buildings. Number 92 is the Victorian Fireplace shop in red brick with stone dressings. Number 92b is an early 19th century listed industrial building. It is three storeys with a brick gable containing a pair of doors at ground and first floor levels with a hoist door over. Adjoining this is a group of mid-19th century weatherboarded industrial buildings (No. 92a) that are occupied by the Canterbury Archaeological Trust. These buildings were originally W H Cozen's Builders yard.



92a Broad Street

The Diocesan Payne Smith School is located at the Military Road junction. The school was designed by William Butterfield (architect) in the Early English style. The school opened in 1849 and had 720 pupils in three departments; Boys, Girls and Infants. The school is listed and is a substantially intact example of a mid 19th century National School. A School House is attached to the northwest and was originally teacher's accommodation. The School House has a two storey Kentish ragstone wall to the street with other elevations in red brick. The main school building is constructed of coursed Kentish ragstone with a large gable looking down on the junction with Military Road closing the view. The boundary walls are about two metres high, constructed of ragstone rubble with a stone coping. The southeastern side has one pedestrian opening; the northwestern side has two pedestrian entrances and leads into the more peaceful section of Broad Street. The school, schoolhouse, boundary walls and other listed buildings in the street have a strong group value.



School House - Diocesan and Payne Smith C of E Primary School

The section of Broad Street between Military Road and Northgate continues along the alignment of the City Wall. It is straight and the buildings on the northwestern side of Northgate are visible along the length of the street. Above these buildings the University slopes can be seen in the distance. A high proportion of the buildings in the street are in red brick and the southern side has a predominance of slate roofing. The southern side of the street is composed of individual buildings and this results in fragmented eave and roofline. The buildings on the corner of Broad Street and Military Road are of white painted brick and weatherboarding and are important in terminating the view. The central portion of the northeastern side of the street contains a 1970's terrace (1 to 15 Dean Court) set back behind the building line, which weakens the spatial enclosure of the street.

Opposite Dean Court is an attractive group of early to mid 19th century two storey buildings in red brick with slate roofs. Number 88a follows the building line at the back edge of the pavement. However numbers 88c and 89, which form a symmetrical centrepiece, are set back slightly behind a hedge. Beyond a 19th century outbuilding (No. 88b) now used as an office for the King's School, the remainder of the street frontage is continuous to the junction with Northgate. It is a group of mixed architectural forms and storey heights, unified to a large extent by the narrow plot sizes that give a vertical emphasis to the buildings.



70 to 79 Broad Street Broad Street

Numbers 80 and 81 are a pair of 16th century timber-framed cottages with their first floor jetties under built in brick. They adjoin a three storey, timber-framed building (No. 82) with an 18th century stuccoed facade. Number 83 is late 19th century red brick building and has a decorative 'club' tile-hung upper storey. Number 84 is early 19th century with a splendid bow window of curved glass, with shutters, to the ground floor. The building that terminates the end of the group is the Jolly Sailor Public House on the corner of Northgate.

A continuous frontage is also maintained along the northern side of the street although with a greater predominance of red brick and vertically proportioned sash windows. Number 70 is a key building in the group. It has a smaller scale being one-and-a-half storeys timber-framed, with later a facade and the first floor largely formed in the roof. There are three gabled dormer windows facing the street. The building dates from the 13th or 14th century and is sited on a plot that dates back to the 12th century. The rear boundary wall is the former boundary wall to St Gregory's Priory. The building was used as the Weavers Arms public house from 1687 to 1903.

The remaining buildings are mostly of 18th and early 19th century classical proportions. Numbers 72 to 74 have a third storey in the form of three projecting gables revealing a 17th century timber-framed core. These buildings belonged to James Sixt, the head of one of the great families of Huguenot weavers. The upper floors were used as weaving lofts. Adjoining these is a three storey 17th century building (Number 71), refaced in the early 19th century that displays a very fine pedimented door case with a semi-circular fanlight. Numbers 66 to 69 are an early 19th century terrace in red brickwork. Numbers 78 and 79 are early 19th century three storey buildings in red brick with 19th century shopfronts and simple door cases. This group has tiled roofs with prominent chimneys. The stuccoed facade of 76 Northgate completes the group along Broad Street.

Military Road

The development of Northgate military barracks in the 1780's brought fundamental changes to the area. Military Road was created in circa 1800 and large areas of the former St Gregory's Priory were laid out as regular streets of modest terraced cottages for officers and men associated with the barracks. By the 19th century the area was severely overcrowded with tiny sub-standard dwellings squeezed onto small plots. The majority of these dwellings were cleared in the 1960's as part of the city's slum clearance and road widening programmes. The conservation area includes listed buildings at the junction of Broad Street and Military Road (No. 47 Broad St., No. 1 Military Rd and Royal Dragoon House, 100 Military Rd) together with the former churchyard of St Mary Northgate and all the properties on the southern side of the road.

Military Road is now part of the heavily trafficked A28 that runs through Canterbury and consequently is dominated by traffic. The junction with Broad Street is a reminder of the more intimate scale of the City's streets.

St. Thomas's School (originally constructed as St Stephen's) is a prominent red brick building, with modern extensions, set a green playing field. The former St Stephen's vicarage (No. 70) is a fine building dating from 1887 now in use as a funeral parlour. The high walls of the vicarage and the adjoining terraced housing (Nos. 65 to 69) re-establish the townscape of Military Road to a limited extent. The ambulance station to the south west of number 70 is a single storey flat roof building that does not positively contribute to the character of the area.

Havelock Street

This is a straight terraced street with two storeyed red brick and slate roofed buildings dating from the 1870's. The street is named after Sir Henry Havelock a famous General in the Afghan and India wars who died at Lucknow in 1857. The terraced housing was originally constructed for military personnel. The terraces on the northern side were bomb damaged and the resulting gaps have been utilised by the St Thomas's School playground, and 'temporary', single storey concrete panel buildings (occupied by the Canterbury Day nursery). The street is also provides the access to Canterbury Christchurch University on North Holmes Road so carries service traffic.

St Gregory's Church

Sir George Gilbert Scott designed the church of St Gregory the Great in 1848-52, as a memorial to Archbishop Howley. It follows the plan form of Pugin's St Mary's at Stockton on Tees (1842), and its "parts; nave, north aisle and chancel are skilfully brought together in a correct 'middle pointed' style". ('Canterbury' by Cantacuzino et al). The window tracery is particularly fine but most of the stained glass was damaged by bomb blast in the Second World War. The church sits in a large well-treed graveyard, which served as a burial ground for the whole city until 1937. The mature trees in the graveyard are protected by a tree preservation order



St Gregory's Church



and help to create an important green space. The church became redundant in 1975 and is now used as a performance venue by Canterbury Christ Church University. The graveyard fronting North Holmes Road is used for car parking by the university and this adversely affects its character. The security fence to Falala Way, to the northeast, is also visually unattractive. The University has plans to develop a concert hall and rehearsal rooms on the eastern side of the church.

The open space, including the children's play area, lying between Falala Way and Military Road is the site of a former military cemetery dating from the mid 19th century. The Military Road frontage has retained the original brick boundary wall.

Old Ruttington Lane

Old Ruttington Lane contained mostly 17th century cottages that survived the slum clearance programme of the 1930's.

Unfortunately the lane suffered from heavy bomb damage in the war and the cottages were destroyed. In the immediate post war years a group of prefabricated school buildings were erected on the site of the cottages. In the 1970's a terrace of town houses was constructed set back on a highway improvement line. The mature trees along the street do much to create a feeling of enclosure.

However, this enclosure is lost when it runs past the rear gardens of Havelock Street and the playing fields of St Thomas's Primary School. Following the junction with North Holmes Road the narrowness of the lane is re-established by the boundary walls and trees to St Gregory's Church and 70 Military Road, which are key features in the streetscene.

Below from top: Old Ruttington Lane, Clyde Street/Alma Street, 57 to 61 Military Road (Dairy Crest).



Alma, Clyde and Notley Street

Following the expansion of the nearby military barracks during the Crimean War more housing accommodation was required and the houses in Alma, Clyde and Notley streets were built in short rows and terraces. The development included larger buildings constructed as public houses or accommodation for landlord's agents. The area was more densely developed with houses occupying what is now the central car park. These houses were removed in the 1960's as part of the slum clearance programme. A City Council housing development of the 1980's on the southwestern side of the area has established a square and created an attractive residential enclave. The dairy fronting Military Road is a 20th century industrial building, which is a negative feature that detracts from the overall character.

The 19th century houses have been altered over the years with modern windows, replacement roofs and new doors. Reinstatement of traditional windows and doors would do much to improve the appearance and uniformity of the terraces. The prevalent materials are: red and yellow stock brickwork, with contrasting brick or stone dressings; stucco, with some rustication; and slate roofs.

Character area x, St Radigund's

Historical development

This area includes the northern line of the City Wall, although little of it remains visible above ground. Part of the wall can be seen on the western side of Pound Lane between the Old Wool Store (The Riverside) and the Sudbury Tower. Further along Pound Lane is another tower (Number 16) dating from 1380 to 1390. The gunloops and battered plinth can also be seen on the Westgate Towers and indicate that this tower formed part of the same building project. The remains of another tower exists at 19 Pound Lane and are incorporated into the dwelling known as Trott's House. At St Radigund's Bridge the medieval city wall was carried across the River Stour by three portcullised arches. The arches were demolished in 1769. A new footbridge was constructed in 1800 but road traffic could not cross the river until 1840.

A large part of the area contains the site of the Dominican Friary, or Blackfriars, which was established in 1236. The main approach route to the Friary was from St Peter's Street through a flint gateway, which was demolished in 1757. This route has survived as the street known as The Friars. A second gateway existed at the eastern end of the Friars. The boundary of Blackfriars followed King Street and Mill Lane to the east, crossed the river to the rear of the site of 1 Blackfriars Street, extended westwards to St Peter's Lane and included the site of the Marlowe Theatre.

This was an area associated with water mills. On the western side of the junction of Mill Lane and St Radigund's Street is the site of Abbot's Mill. There was a mill on this site by the early 12th century that came into the ownership of the Abbot of St Augustine's. It remained part of this estate until the Abbey's dissolution in 1538 when the Crown granted it to the Mayor and Corporation of Canterbury. The most recent mill on this site, known as Denne's Mill, or the White Mill, was built in 1792 to the designs of John Smeaton (designer of the Eddystone Lighthouse). It was among Canterbury's most prominent buildings, standing about 100 ft high and contained six working floors with an octagonal observatory on the centre of the roof. It was destroyed by fire in 1933. Hooker's Mill, dating back to at least the 13th century, was situated on the eastern side of the junction of the Causeway and St Stephen's Road. This building was also destroyed by fire in 1954.

During the medieval period the area between St Radigund's Street and King Street was occupied by a large garden belonging to the Abbot of St Augustine's Abbey. Adjoining this garden was a plot of land containing a house that in 1372 Edward the Black Prince gave as a chantry to the 'chaplains, and their successors' who served in the Black Prince's Chapel. This chantry is now occupied by the Abbots Place and Chantry Court housing developments. From the early 15th century the chantry was leased to the chaplains at an annual rent of 4d, and it is likely that

the boundary walls (a part of which survives to the rear of the Chantry Court housing development) were formed at this time. The chantry was a separate civil parish until 1897. The other part of the garden area, bounded by King Street, Knotts Lane, Church Lane and the Borough housed the Archbishop's stables and was known as the Borough of Staplegate. The stables were located on the land now occupied by Homespire House and Cobden Place. With the dissolution of the monasteries in 1538 to 1545 the Crown took the lands and possessions of the Abbot. These areas were slowly infilled with buildings several of which were constructed against the boundary walls.

Townscape and architectural appraisal

The street pattern throughout the character area is intricate and varied, and follows the various channels and branches of the River Stour. The natural and man-made river channels are a significant feature of the area and have dictated both road and building forms. The open spaces in the northern half of the area are formed around branches of the river. They consist of a large open area of south east of St Stephen's Road (known as Bus Company Island) and a small area west of the Causeway known as Miller's Field (partly used for car parking). Solly's Orchard bounded by a high brick wall between St Peter's Lane, a river channel and the Dominican Priory, is an important open space in the southern half of the area.

The buildings are predominantly 19th century and Edwardian terraces with a wide variation in styles. These terraces are imposed on an earlier street pattern, and contain 'pockets' of 18th century (and earlier) buildings, often with medieval cores. The predominant materials are brick, mostly light red with some yellow stocks, interspersed with render and weatherboarding. Vertically proportioned window openings with double hung sashes occur throughout the area and round headed doorways are a theme of the terraced housing.

Views of the Cathedral are possible from most parts of the area with a particularly a good view available from King Street along St Alphege Lane. Other focal points are the Sudbury tower, the church tower of St Mary Northgate and the bell turret of the Kingsmead School. The directional changes of many of the streets provide good sequences of local views and vistas.

Two buildings of the Dominican Friary still exist; the Guest Hall on the west bank of the Great Stour and the Refectory on the east bank which were once linked by two small bridges. They are built in flint with stone dressings to windows, doors and buttresses and have steeply pitched tiled roofs. Their height and scale exceeds the adjacent domestic architecture of Blackfriars Street. At the eastern end of this character area The Parrot PH (Numbers 3-9 Church Lane) is a noteworthy medieval building amongst its 19th century neighbours.

Buildings:	
	of national importance
	of local significance
	of interest in the street
	occupying a pivotal corner
	that display an architectural 'rhythm'
Trees:	
	of townscape importance
	forming boundaries or enclosures
Views:	
	important view
	terminated view
	glimpse
	important vista
	sequential view (through a street or space)
	intrusive feature
Areas:	
	with a special 'sense of place'
	where townscape structure 'falls apart'
	that act as a 'nodal point'
	where a street narrows (pinch point)
	that are usually tranquil and quiet
	that are often busy and noisy

Character area x Statutory and locally listed buildings



Pound Lane

The entry into Pound Lane at its southern end is under the shadow of the Westgate Towers. Adjoining this is a yellow stock brick former Police Station building (Number 1) with repetitive heavily moulded, four-centred arches forming an almost continuous sequence across the facade. This building forms a fine composition with the Holy Cross Church (The Guildhall) and Westgate Towers, when viewed southwestwards along Pound Lane.

Initially the southeastern side of Pound Lane lacks a built edge with the open forecourt to the Barrett's garage to the south. Opposite the forecourt are two housing developments dating from the 1990's. Both of these are four storeys in black weatherboarding and red brick. Beyond these developments is the Old Wool Store (Riverside Restaurant) erected in the 1820's. The building was used for most of its life for 'fellmongering' (i.e. cleaning animal skins), tanning, and wool store. When the building was acquired by the City Council in 1972 it was still being used as a wool store. The building was restored in 1992 and is now a restaurant. The Wool Store combines flint, stone, red brick and black weatherboarding. The Sudbury Tower (number 9) forms the focal point of the section of street that continues north beyond the Wool Store. The tower is named after Archbishop Simon Sudbury who partly financed the rebuilding of this section of the city wall. The flint and stone tower (14th century) is three storeys high with a castellated parapet. Next to the tower the chalk core of the medieval wall has been exposed and has eroded. Repairs were carried out in 2009 to preserve the chalk.



On the eastern side of Pound Lane two storey 19th century terraces in stock brick with slate roofs establish the building line. A gap between numbers 54 and 57 forms the entrance to Pound Lane car park. The lane curves to the right and high brick walls with shrubs and trees behind form the northern edge of the street. There is a further tower at 16 Pound Lane, which dates from circa 1380 when the 'long wall' from here to Westgate was rebuilt. From this point the rest of Pound Lane and most of St Radigund's Street are in view (a distance of three hundred metres). The southern side of the street has a late 19th century terraced housing, which has a strong unity of materials (brick with slate roofs) and detailing. To the north there is a 10 metre wide pavement used for parking between a river channel, Pound Lane and the Causeway causing the enclosure of a traditional street to be lost.



Beyond the junction with the Causeway the character of the street changes. The building line of numbers 29 and 30 are angled into the St Peter's Lane junction resulting in a widening of the street. Trott's House (Number 19) is mainly 18th century, with mid 19th century Gothic embellishments, but incorporates a medieval bastion. The house is located next to the opening in the city wall known as St Peter's postern.



St Radigund's Street and Church Lane

St Radigund's Street is a continuation of Pound Lane on the eastern side of the bridge. The carriageway opens out to form a wider space at the junction with Mill Lane. Traces of Abbot's Mill can be seen in the garden area opposite the Miller's Arms. The mill was destroyed by fire in 1933. The Miller's Arms is a listed building restored in the 1970's. The street form is restored beyond here by a mix of 19th and 20th century buildings on both sides of the road. The buildings towards the end of St Radigund's Street (Nos. 1 to 3)

Above from top:
Old Wool Store (5 Pound Lane),
Sudbury Tower (6 Pound Lane),
1 Pound Lane - former Police
Station or 'Pound'.



Above from top:
River Stour sluices,
3 to 9 Church Lane,
St Radigund's Garden.

close the view. The Dolphin is a classically detailed building of larger scale than its neighbours and is prominent in the street. The site of the St Radigund's Baths is located behind the Dolphin. The baths may have had a Roman origin and were popular in the 18th century. The Cold Bath House was established in 1794 and the historian William Gostling described them as a 'fine spring, built over and fit for cold bathing'. The building line on the northern side of the road is now nearly continuous to the junction with Duck Lane and is formed by a mixed 19th century group of two storey houses (some with attics) in a variety of materials. On the southern side at the junction with Knott's Lane, is a late 16th century range of two storey tile-hung cottages terminated by a later slightly taller stuccoed building with rounded corner and shopfront.

To the east of the junction with Knotts Lane the street divides to form Church Lane and the continuation of St Radigund's Street. Between these is a small garden where the above ground remains of the city wall can be seen. Church Lane contains a Wealden Hall House (15th century) in part of a timber-framed range with a jettied west-wing and a recessed central bay. A brick cottage (19th century) completes the group and the lane becomes an alley that leads into Northgate. The brick-built tower of St Mary Northgate is a focal point.

St Radigund's Street curves to the right and the narrow entrance to Northgate is revealed. The two storey cottages on this bend (Nos. 1 to 3) are nicely proportioned and are constructed in red brick with blue headers. The semi-circular arched doorways are repeated in the wedged shaped building on the corner with Duck Lane (No. 5) and in the terrace (Nos. 6 to 13). The infill housing development in Duck Lane, dating from 1995, has a traditional appearance and is constructed onto the back of footpath retaining the historic building line.

St Peter's Lane

St Peter's Lane dates from the medieval period and follows the alignment of a Roman street. From the Saxon period to about 1200 St Peter's Lane appears to have been largely open ground. Some development occurred in the 17th and 18th centuries but in 1792 the area was in use as a 'pleasure ground'. The north west side of the lane was part of the Master's Botanical Garden, which was separated from the lane by a high brick wall. This garden became the Pound Lane car park. In 1822 housing development began and by 1874 there were terraces on both sides of the lane. The properties on the eastern side of the lane were demolished as part of the slum clearance programme and the Art School buildings (The Marlowe Centre) erected in the 1950's. To the southeast of the cottages the land remained part of the Dominican Priory until the 20th century. The 3.0 metre high brick boundary wall to the rear of the Marlowe Centre was part of the Dominican Priory boundary. Behind the wall the New Marlowe Theatre development is clearly visible.



St Peter's Lane

The curving line of St Peter's Lane creates an interesting townscape. The western building line is formed by Victorian and 1990's terraced housing. The eastern building line is weaker being formed by a two-metre high brick wall and the Marlowe Centre. The street improves architecturally with the White House (No. 6), an early 19th century Regency style building. Number 4 is built in red brick with blue headers and has a nicely proportioned façade that is seen together with the complementary blind arched red brick end of number 2. St Peter's Lane then narrows to the proportions of a medieval street to join St Peter's Street.

Opposite is Westgate Hall Road, a short cul-de-sac with a neutral architectural and little townscape interest. The Westgate Hall was built as a military drill hall in the early 20th century.

Mill Lane

The spatial definition of Mill Lane and the architectural quality of buildings improves as one travels south. The northern section of Mill Lane contains a late 18th century semi-detached pair and a restored timber framed cottage with wrought iron gates each side. Opposite, on the western side, is a wide fronted, red brick 19th century pair with slate roofs.

At this point Mill Lane curves sharply left and the pedestrianised Blackfriars Street continues straight on. The building lines form a complex and interesting space at this junction, which gives prominence to the well proportioned mid 19th century red brick facade of number 7 and the 'Gothic' flint cottage (No. 40 Blackfriars Street). Number 6 Mill Lane is complementary to number 7 and helps to close down the view northwards from Blackfriars Street. The eastern building line is well formed in this section of Mill Lane, initially by an early Victorian terrace in yellow stock brick, with the round headed door openings common in this area.

Mill Lane then curves to the right into a paved area (surrounding a cul-de-sac turning head), which does not have the character of the 'lane', but nevertheless results in a reasonably well handled space. The orientation of the modern pair, numbers 19 and 20, is right but the attempt at contemporary style has not been totally successful. An early 19th century pair and a terrace of four of a similar date, in red brick, continue the building line on the northern side.

Blackfriars Street

The northern section of the street has been pedestrianised and consists of opposing terraces of two storey, red brick, houses of the early and mid 19th century, with modern infill at one end (Nos. 28 to 30). The flint facade of number 40 pushes forward to narrow the northern end of the street. A flint wall with stone pointed archway and quoins at the southern end of the street is part of the 13th century monastic foundation of the Blackfriars. This building was the Refectory and exceeds its domestic neighbours in height and scale. The building terminates the view westwards along Blackfriars Street. A two storey early Victorian stuccoed terrace (Nos. 11-18) forms the southern side and numbers 11 to 13 terminate the view from Mill Lane. This terrace repeats a pattern of vertically proportioned sash windows and round headed doorways. Numbers 19 and 20 together with 9 King Street are a group of 20th century houses in a period style, slightly set back from the historic building line, which complete the terrace.



Below from top:
King Street, Abbot's Place.
Right: Blackfriars Street.



Knotts Lane, Abbotts Place and Cobden Place

Knotts Lane is a relatively short, straight road that links St Radigund's and King Streets. It contains 'Georgian' style housing, and a three storey residential development (Homespire House) all dating from the late 20th century. The building at the junction of Knott's Lane and King Street (Number 18, Knott's Lane) was formerly a fire station, which has been converted and extended (largely in white weatherboarding) as a dentist's surgery and studio. Abbotts Place is a modern cul-de-sac residential development of two short terraces in 'Georgian' style. To the rear of Knott's Lane is Cobden Place, a small former industrial area that has been redeveloped (2003/4) with housing.

King Street

A good view eastwards is obtained between the jettied upper storeys of 28 Palace Street and 21 the Borough of the flint and stone entrance arch (Mint Yard Gate) and buildings of Kings School. Turning right into King Street from Knotts Lane is a view of number 21 with a stuccoed facade before the street turns 90°. The street widens at this point and the weatherboarded offices (No.33b) are prominent on the inside of the curve. Opposite and partially terminating the view northwards along King Street is number 22, another two storey stuccoed house.

Half the length of King Street is visible before it curves to the west at the junction with St Alphege Lane and Blackfriars Street. A single storey cottage on the St Alphege Lane corner (number 52) is prominent in this view. Although the building line on the western side is not continuous the architectural quality is high. Number 20 is a 17th century house, probably built on medieval foundations, with an attractive 18th century façade and two small dormers in the hipped, tiled roof. The building was a public house in the 19th century (Crown & Anchor) it closed in 1912 and it became a private house.

To the north of number 20, set back 25 metres from the footway is an 'Egyptian' style synagogue (1847) designed by the architect Hezekiah Marshall. Two obelisks flank the entrance and a stone plaque in the pavement records the fact that the site was formerly a Hospital of the Knights Templar. The building ceased to be a synagogue in the 1930's and it is now used as the King's School music room. To the south of number 20 is a small garden, which was probably a detached burial ground for St Alphege Church. The railings and boundary wall to this space were reinstated in 2001 and positively contribute to the streetscape. Numbers 16 to 19 are a good terrace in red brick, dating from the early 19th century, with mansard roofs in slate.

After the junction with Mill Lane, King Street loses some of its architectural and historic character. Housing and flat developments dating from slum clearance in 1966 have been built on both sides of the street and have a neutral effect on the area. A mid 19th century public house (number 51) in red brick with slate roof restores some of the character to the eastern side of the street.

A good view of St Alphege Church and the Bell Harry Tower occurs at the junction with St Alphege Lane. Number 52 (with No. 8 Alphege Lane) is a 17th century building with its peg tiled roof sitting prominently over the stuccoed ground storey. The view down the remainder of King Street is of a curving narrow street. The Cloisters (numbers 1 to 10) are a group of 1970's three storey flats with gables facing the street. Opposite is a development of neo-Georgian town houses at the junction with Blackfriars Street. Number 8 (west side) is a 17th century timber framed cottage refaced in stucco with diamond pattern lights in mullioned



Old Synagogue



Blackfriars Street looking towards St Alphege Lane and Cathedral.

windows and number 7 is a rebuilt house behind a 19th century painted brick facade.

Duck Lane

Duck Lane is a short street of mostly two-storey dwellings. The terrace on the southern side of the lane is brick (some painted) or render with tiled roofs. In the centre of the group is an early 19th century weatherboarded industrial building (number 2a). The northern side of the lane has 1990's vernacular style terraced housing. Number 1 stands detached from the group at an angle to the street.

St John's Lane

This is a short cul-de-sac running northwest from its junction with Northgate leading to the British School, the St John's Board School, and, the former Frank Hooker Secondary School. These buildings now form Kingsmead School and Kent County Council offices. The northeastern side of the lane contains a well-proportioned two storey gabled facade inscribed "St John's Board School, 1876". This building was constructed as a 'Primitive' Methodist Chapel. A red brick, two storey terrace and stock brick semi-detached pair, all with hipped slate roofs and small front gardens, complete this side of the street. On the south west side of the lane is the Haven (No. 10) an early 19th century house and Kings Mews a 1980's housing development of seven two storey vernacular style houses. The steeply pitched mock oasthouse roof to the Kingsmead School forms a local focal point at the end of the street.

The Causeway

This is a short, curving road that links North Lane and Pound Lane. Branches of the River Stour pass under each end of the road and form its western boundary. This creates an island of open space about half of which is in use as a car park. This open space

is known as Miller's Field and was owned by Canterbury artist Thomas Sidney Cooper (in the 19th century) and by Frank Hooker (in the 20th century). In 1929 Frank Hooker gave it to the city as a playing field for the children of North Lane. Part of it became a car park in 1964. The Bell Harry Tower can be seen through the trees from a point mid-way along the Causeway. On the southwestern side of the open space pleasant sound of flowing and falling water can be heard above the traffic noise.

St Stephen's Road

The section of St Stephen's Road that lies within this area contains three large early 19th century houses in red brick, three storeys high with parapets to slate roofs. The well-proportioned façade of number 22 is three windows wide and has small iron balconies to the first floor windows, it is a locally listed building. Numbers 18 and 20 were constructed as one property in the early 19th century. Number 20 has a round-headed doorway, with a six panelled door and fanlight. Number 18 has a late 19th century bay window at ground floor and a new front door set back from the road frontage. Numbers 18 and 20 are listed buildings. A grass bank, hedgerow and trees define the western side of the road with the King's School sports centre and car park behind. On the corner of the Causeway and St Stephen's Road is Deans Mill Court, a development of retirement homes dating from 1993 the design and massing of which is based on the original Deans Mill complex. Opposite is another retirement complex, Barton Mill Court (1996) on the site of a former bus garage.

North Lane

North Lane is a street of high townscape quality that has a large proportion of listed buildings. Most of North Lane falls within character area 12 but the river and Miller's Field is included in this character area.

Deans Mill Court





Above from top:
39 to 40 North Lane,
37 North Lane - former Canterbury and
Whitstable Railway station master's
house)

The corner group (numbers 39/40 North Lane and numbers 14/15 St Stephen's Fields) is mostly white painted brickwork. This is an 'L' shaped 15th century timber framed building, refaced in the 18th century. Number 15 St Stephen's Field has part of the timber frame exposed. The roof is steeply pitched and tiled with four small gabled dormers, two hipped dormers and an assortment of window sizes and types. The location and materials of this building group make it prominent. Beyond this timber framed range is a small walled garden, a domestic garage and number 38, a single-storey shop (The Flower Studio). A 'gap' in the street frontage, between numbers 37 and 38, has been created by the historic access to the former coal depot of the Canterbury and Whitstable Railway Line. To the north of the gap set back 15 metres from North Lane, is a railway 'gate' and Weighbridge Cottage (No. 43b), which was the ticket office. This building is built from red brick, with grey headers, and has a hipped slate roof. Adjoining this cottage is residential development completed in 2002.

Number 37 North Lane, a tall, three-storey tile hung building, is detached and slightly set back from the road behind railings and a front garden. This was the station master's house and dates from the early 19th century. Numbers 35 to 36a are a two-storey terrace in red brick with slate roof adjoining a stock brick pair with tiled roofs.

Character area xi, Greyfriars and the Tannery

Historical development

The earliest recorded archaeological deposits in this area date from the early 1st century. Roman finds include part of a cremation cemetery and the Roman Watling Street running from London Gate, (located to the south of the Westgate Gardens), to Ridingate. When newly built (circa 270-290) London Gate would have been one of the busiest of the town gates, however it gradually became waterlogged and in the Anglo-Saxon period the Westgate became the primary access to and from London.

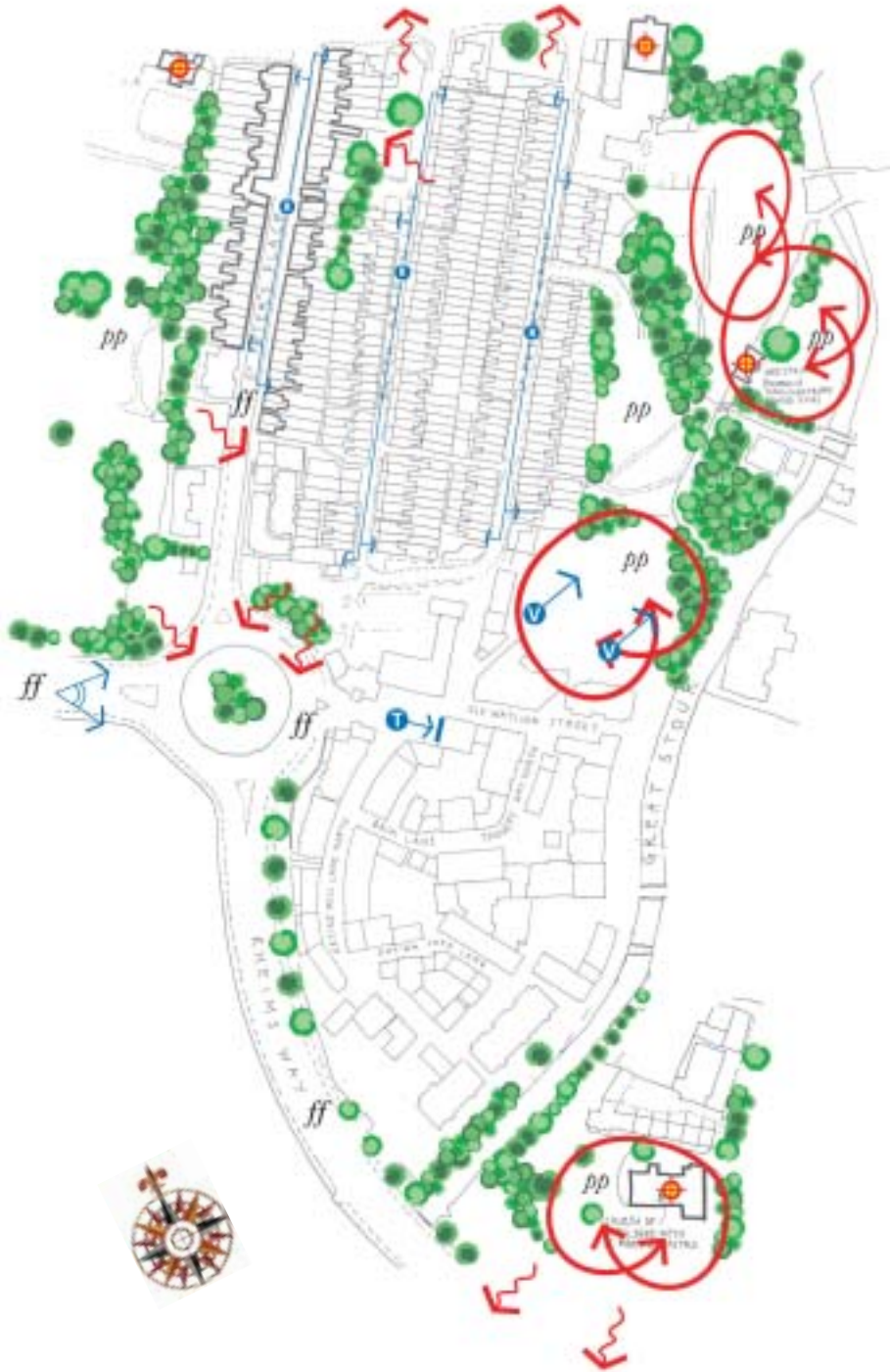
The section of City wall in this area was partially demolished by Parliamentary troops in 1647 and completely demolished in 1787. None of it is visible above ground, but its foundations run through the Westgate Gardens, across Rheims Way and through the former Tannery site. During the 12th century a street known as Criene Mill Lane ran from St Peter's Street via what is now St Peter's Grove to a postern gate in the City Wall.

A large part of this area contains the site of the Franciscan Friary, or Greyfriars. In 1267 the island of Binnewith, formed by a division of the eastern arm of the River Stour, was granted to them and over time further donations of land extended their holding to an area of some 18 acres. The main entrance to the Greyfriars was through a gateway between 53 and 54 St Peter's Street.

Townscape and architectural appraisal

St Peter's Place, Black Griffin Lane and St Peter's Grove to the northeast are 19th century residential terraces, bounded on three sides by open-spaces: the Westgate Gardens to the west; the Tannery development open space to the south; and the school playground and Greyfriars gardens to the east.

Character area xi Greyfriars and the Tannery



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Buildings:	
	of national importance
	of local significance
	of interest in the street
	occupying a pivotal corner
	that display an architectural 'rhythm'
Trees:	
	of townscape importance
	forming boundaries or enclosures
Views:	
	important view
	terminated view
	glimpse
	important vista
	sequential view (through a street or space)
	intrusive feature
Areas:	
	with a special 'sense of place'
	where townscape structure 'falls apart'
	that act as a 'nodal point'
	where a street narrows (pinch point)
	that are usually tranquil and quiet
	that are often busy and noisy

Character area xi Statutory and locally listed buildings



View of Cathedral from Old Watling Street (Tannery development)

Although this is not an area of outstanding architectural quality in comparison with other parts of the City the parallel residential streets possess a unity of character that results from their predominantly terraced form and the period of their construction. The buildings that line St Peter's Place are mid 19th century terraces on the southeast side and mainly semi-detached opposite. The majority have retained their original slate roofs, however, the wall finishes vary between versions of render and brick. The two-storey terraces of St Peter's Grove and Black Griffin Lane are of a later date and have a straightforward Victorian terrace pattern. The main qualities of the area are the intimate scale of the streets, unity of architecture and the presence of the Stour river and associated open spaces. The former Tannery site is being developed by Bellway Homes with a mix of apartments and town houses. The entrance to the development from the St Peter's Place roundabout sought to create a 'gateway' to the development. The development is generally four to five storeys high and is constructed in a mix of materials (red brick, render, weatherboarding with slate and clay tile roofs). The flint wall following the line of the Rheims Way is an attempt to reflect the appearance of the former city wall.

Views of the Cathedral occur from Rheims Way across the Tannery site and from the vicinity of the Greyfriars building. Apart from the buildings on the tannery site, there are no high buildings or

features which act as focal points, although the Holy Cross Church, Westgate and St Peter's Church which are all just outside the area, fulfil this function to some extent. The gasholder to the south west of the area, by reason of its height, is also noticeable on the skyline.

The most significant individual buildings in the area are Tower House and the Greyfriars Monastery. Tower House incorporates a 14th century tower from the City Wall but otherwise is early Victorian with a flint and rubble core and stone and brick dressings. Together with the Guildhall and the Westgate it forms an important group in the landscaped riverside setting of Westgate Gardens. The only remaining building of the Franciscan (Greyfriars) establishment is a small stone and flint dormitory (circa 1267) supported on stone columns over a branch of the River Stour. The building was restored in 1919. Only a few fragments remain of the Greyfriars Church, adjoining to the west, which was consecrated in 1325. In 2000 Time Team carried out a televised excavation, which helped to determine the extent of the church. The boundary walls to the Friary survive but are overgrown and in a poor condition.



Above: Greyfriars Chapel.
Below: St Dunstan's Terrace.

Character area xii, St Dunstan's

Historical development

St Dunstan's Street is an important historic route with the Westgate, the sole surviving city gate, at its southern end. The routes to London and Whitstable diverge at St Dunstan's Church at the northern end on the street. Archbishop Lanfranc founded St Dunstan's Church during the late 11th century. The earliest part of the building is the north wall of coursed flints. Otherwise the church and tower date from the 15th century. The church is well placed on rising ground and sits above the road junction. There is evidence of extensive Roman cemeteries on either side of St Dunstan's Street.

The terraced streets behind St Dunstan's church were laid out during the first half of the 19th century, mainly to provide accommodation for the increasing military population in Canterbury. A speculative builder erected the houses in St Dunstan's Terrace between 1830 and 1840 for the families of officers.



This area is closely associated with the early railways in Canterbury. The terminus for the Canterbury and Whitstable Railway Line (1830) was to the rear of North Lane. In 1846 Canterbury West Station, a one-storey stucco building in neo-classical style, was built to serve the Ashford to Thanet branch line of the South-Eastern Railway. This railway line was threaded through existing buildings on St Dunstan's Street, but required the demolition of the Jewish Synagogue.

Character area xii St Dunstan's

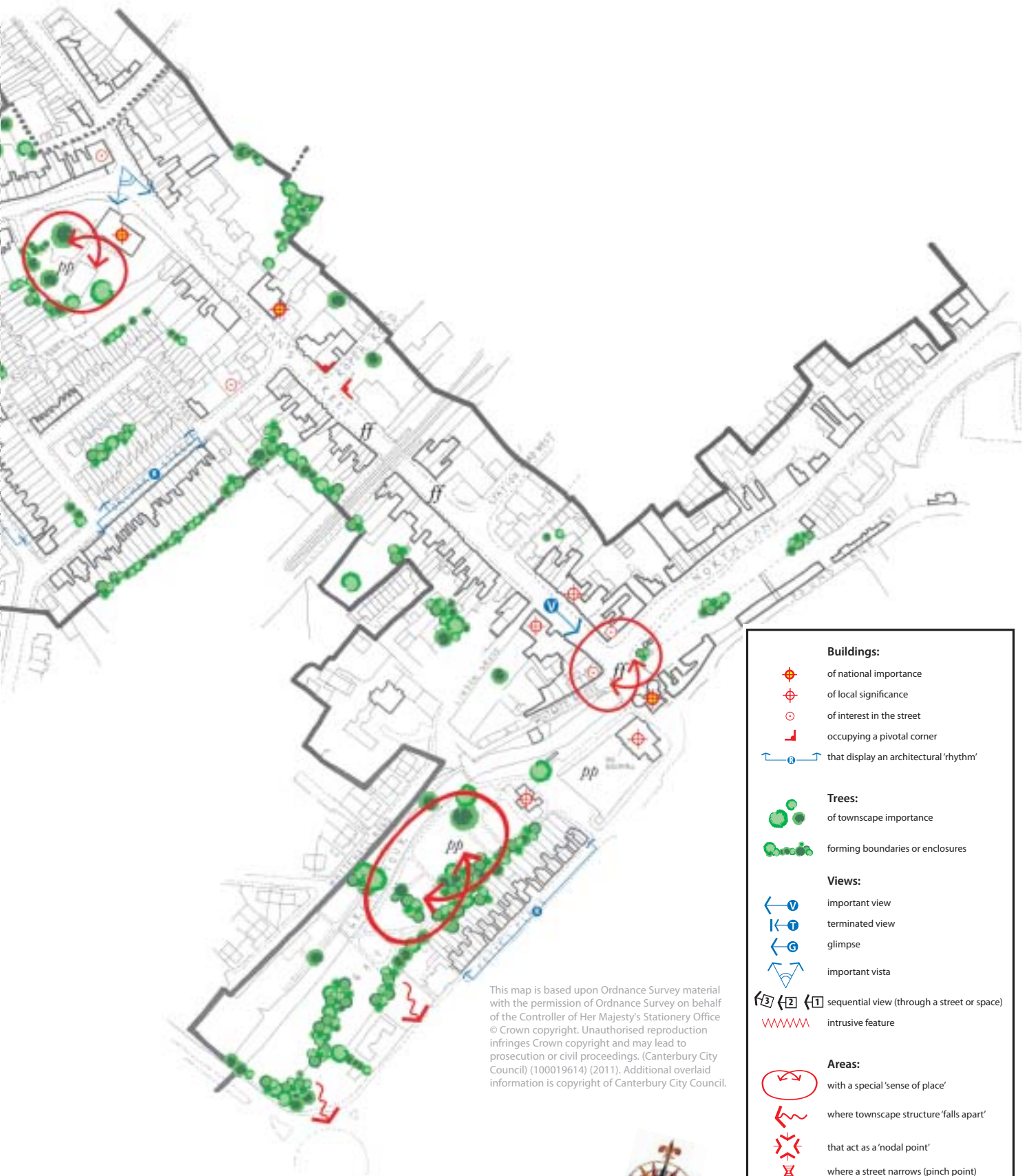


During the Victorian period there was extensive building on the eastern side of St Dunstan's Street with housing and warehousing on Station Road. Wartime damage was limited to areas at the corner of Roper Road with St Dunstan's and at North Lane at the junction with Station Road West.

The lower part of St Dunstan's Street has changed only superficially in the last 100 years. A variety of buildings from the 15th to the 19th centuries face each other across the broad street and create an important historic townscape.






The original church of the Holy Cross was situated over the Roman Westgate. Archbishop Sudbury constructed the present flint church when he rebuilt the Westgate in 1380 and consequently it is known as a 'new church' (i.e. not built on earlier foundations). This church was heavily restored during the 19th century, but has a nave roof unique in Kent. Originally an ordinary crown post roof, the lower part and the tie beams were cut and a pair of free-flying S-braces inserted, probably in the late 16th or 17th century. The church was converted to the City Council's Guildhall in 1985.

The Westgate is one of the finest surviving medieval gates in the country. Work on it started in the 1370's when the old 'tumbledown' Westgate was demolished. It is the sole survivor of the seven principal city gates that Canterbury had until the end of





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

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-  of national importance
-  of local significance
-  of interest in the street
-  occupying a pivotal corner
-  that display an architectural 'rhythm'







Trees:

-  of townscape importance
-  forming boundaries or enclosures

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-  important view
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-  that are often busy and noisy



Westgate Towers and the Holy Cross Church (now the Guildhall).



the 18th century. It is constructed of Kentish ragstone and was both a defensive structure and a status symbol for the city. The cost of construction was met partly through public taxes and partly by Archbishop Simon Sudbury. The gate was finished circa 1380. The design of the gate incorporates battered plinths to two large circular towers. The outer opening was defended by a portcullis and stout doors, as well as by deep machicolations (murder holes). There are also 18 gunloops or gunholes. These are the earliest documented gunloops in Britain and guns were in place at the Westgate by 1404. A shallow recess immediately before the outer doorway and holes for the letting down ropes indicate that a drawbridge spanned the City ditch, which passed in front of the gate. The City Wall joined the gateway immediately behind the circular towers, but was demolished in 1829 and new passages were built round the gate and across the river. The gate served as a prison, (or Pound), for both debtors and criminals from 1543 until 1829. In 1829 a new 'City Gaol and House of Correction' was built on the north side of the gate.

Townscape and architectural appraisal

St Dunstan's Street forms the 'spine' of this area between the junctions of London Road and Whitstable Road to the north and North Lane at its southern end. The junctions of side streets off St Dunstan's Street are staggered, those on the eastern side leading to mainly wide straight roads, (Kirby's Lane being the exception) whilst those on the opposite side are narrower. The residential

Character area xii Statutory and locally listed buildings



area south of St Dunstan's church is composed of short straight streets of regular width.

The Westgate Gardens and River Stour contribute to the setting of both the Westgate and the adjacent Guildhall. Even with the heavy traffic movements around and through the Westgate Towers the basic elements of a good urban space are here; fine historic buildings; good definition of the boundaries of the space; and, natural landscape elements (water, trees and plants). If the traffic was rerouted away from beneath the Westgate Towers a high quality urban space could be established that would enrich the city.

The subtleties of the St Dunstan's Street and North Lane building lines to combine with the architectural quality of the buildings and views of the Westgate to create a quality urban place. St Dunstan's Church and Tower House also provide focal points in local views.



Above from top:
1 to 5 London Road,
St Dunstan's Church,
Aucher Close.

There are superb views of the St Dunstan's area, and the city centre from the battlements of the Westgate Towers. The St Dunstan's church tower and the Westgate are also prominent in many views from the surrounding landscape.

London Road

London Road is straight and fairly level with a slight decrease in width in the eastern section. Residential terraces of the 18th century and early 19th century are the predominant building form to this eastern section of the road. The parapeted gable end to numbers 35 to 38, a three-storey early 19th century terrace, marks the northern side of the road between Somner Close and St Dunstan's Close. A late Victorian public house (The Eight Bells) links this terrace to a smaller scale 18th century terrace of red brick cottages with tiled roofs and brick chimneys (Nos. 27 to 33). Of a slightly later date, the terrace opposite (Nos. 66 to 72) reflects this smaller scale but its facade is mostly yellow stock brick and render, with number 66 in red brick. Numbers 73 to 78 on the southern side of the road are an imposing stuccoed three-storey terrace dating from about 1830. Balustrades form the front boundary walls and wrought iron railings protect the basements. The terrace has a slate mansard roof with both brick and rendered chimneystacks. Numbers 20 to 23 on the northern side are small 18th century cottages with mainly red brick facades and tiled roofs.

Eastwards of the junction with St Dunstan's Close attention is drawn to the tower to St Dunstan's Church set in its raised churchyard. The churchyard is an important green space with several mature trees. The boundary railings to the churchyard were removed during the 1940's and their replacement would enclose the open space and enhance the area. The first building on the northern side (No. 17) is a modern 1960's semi-detached house that is inappropriate in terms of its scale, design and building line. The pavement on the northwestern side is raised a little above the road and curves attractively with the building line. Numbers 1 to 15 are more varied in their composition with two and three storey stucco and brick buildings dating from the 18th century. The group has in common the use of clay peg tile roofs and sash windows, although the detail of these varies. Numbers 8 and 9 are jettied with a medieval appearance.

London Road, from St Dunstan's Terrace westwards became a fashionable address in the late 19th century, with grander detached and semi-detached houses being built with large garden plots on farmland both sides of the road to Harbledown. Beyond the former St Dunstan's School buildings (a complex of brick and flint buildings now converted into apartments) the road widens into a tree-lined avenue (planted by Alderman Mount in 1887), flanked by Victorian villas and short terraces set in large gardens. Aucher Close is of particular interest; a development of three pairs of semi-detached ragstone picturesque Gothic villas forming an attractive group around a 'green', designed by the architect J G Hall in 1869. Beyond

these villas are a variety of grand houses set in large gardens. Notable houses include; Eddington House (No. 54), Bramhope (No. 56) now converted to the Pilgrims Hospice, Victoria Hotel (No. 59) and the Red House Nursing Home. The area retains the Victorian suburban character of large houses and villas set in verdant gardens with mature tree and hedge planting. Opposite Aucher Close, on the southern side of the road, is a 1970's housing development, Cranmer House, which is two storey in light red/brown brick with a monopitch roof and a modelled angular façade.






Character area xii a, Whitstable Road

The entrance to Whitstable Road marks the transition from the urban area of the city to the suburban part. Whitstable Road was turnpiked in 1736 but remained undeveloped farmland until the late 19th century. The terraces of 17th and 18th century housing on Whitstable Road finished some 50 metres beyond the junction with Forty Acres Road. Forty Acres Road was a simple track leading to open fields until the 1930's. Two terraces, numbers 2 to 8 and 12 to 24, on the northeast side, create the architectural interest of the road. These are the prominently located on the outside of a gentle curve as this junction is reached. These terraces consist of 18th century cottages, in brick, stucco and tile hanging. Their most prominent feature is the continuous run of steeply pitched, tiled roofs with an array of tall brick chimneystacks. Number 12 has a good late 19th century shopfront. The walled Jewish Cemetery established in 1760 lies behind these terraces and it marked the edge of the urban confines of the city until the 20th century. Access to the Jewish Cemetery is between 26 and 28 Whitstable Road. The boundary walls, gateway and grounds of the cemetery were restored in 2000. Beyond this heading northward out of the city is a mix of late 19th and early 20th century housing, except for Holly Tree Cottage, (number 34). It is a listed 18th century house with a two storey stucco façade. Numbers 44 to 56 are three storeys with the ground floor raised over a semi basement. The opposite side of the street presents a continuous sequence of development commencing with mid 19th century two and three storeys terraced houses (numbers 35 to 55). All of which have rendered facades, slate roofs and projecting bay windows. North of the Walnut Lodge (Numbers 84 and 86) the road was developed with lower density Edwardian villas. Walnut Lodge is a listed medieval timber framed building the frontage of which was rebuilt in the 19th century.



Westgate Court Avenue on the western side of the road leads to Canterbury Cemetery. The treed avenue has matured to form an attractive approach. The centrepiece of the cemetery is the chapel designed by the architect J G Hall, built in 1876-7. The chapel is High Victorian and combines classical and Gothic forms. The spire forms a striking centrepiece and provides access to the two side chapels. The cemetery contains the listed gravestone of Joseph Conrad.

Character area xii a Whitstable Road







Buildings:

-  of national importance
-  of local significance
-  of interest in the street
-  occupying a pivotal corner
-  that display an architectural 'rhythm'







Trees:

-  of townscape importance
-  forming boundaries or enclosures

Views:

-  important view
-  terminated view
-  glimpse
-  important vista
-  sequential view (through a street or space)
-  intrusive feature

Areas:

-  with a special 'sense of place'
-  where townscape structure 'falls apart'
-  that act as a 'nodal point'
-  where a street narrows (pinch point)
-  that are usually tranquil and quiet
-  that are often busy and noisy



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Character area xii a Statutory and locally listed buildings



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St Dunstan's Street

St Dunstan's Street is straight, wide and the built form declines in height from north to south. The street has a strong townscape quality derived from individual buildings and the variety of architectural forms and materials.

Numbers 2 to 8 Whitstable Road and 34a to 38 St Dunstan's Street are part of the same group of buildings. 'The Monument' public house (No.37) is outwardly a mid-19th century building with sash windows in a rendered facade, but it conceals a timber-framed core. Number 36 is also a timber-framed building, again re-fronted, although in this case the earlier form is made obvious by the jettied first floor. The ground storey contains a 19th century shopfront with access to West Place. West



Above from top:
*The Monument - 37 St Dunstan's Street,
 Roper House - 34 St Dunstan's Street,
 St Dunstan's House - 45 St Dunstan's Street
 The Roper Gate.*

Place is a terrace of three cottages dating from 1820 now linked to Roper House. The final buildings in the group (Nos. 34 and 35) are a pair of early 19th century houses in yellow stock brick with slate roofs.

At the northern end of the street enclosure is created by the Edwardian houses, (Nos. 38a and 38b) on the western side and the late Victorian Roper House (No. 34) opposite. Roper House is a large two storied red brick building with contrasting white stucco details, a white portico on four columns and a bell tower. The building is set back from the street frontage behind a low brick wall. Numbers 39 to 48 establish the western building line at the back of the pavement. Numbers 39 to 42 are two storey cottages in painted brick and mathematical tile, with sash windows in cambered openings. Numbers 43 and 44 adjoining are timber-framed houses with jettied first floors sharing a common roofline. The next in this group, St Dunstan's House (No. 45), has an 18th century classical symmetry, although the fenestration is unusual for the period. The interior is much older and potentially dates back to the medieval period. The final two buildings in the group present a contrast. Numbers 46 and 47 are a two to three storey 1980's infill of weatherboard, red brick and render. Of much smaller scale and linked by a flat-roofed single storey extension is a 17th century timber-framed building, now in use as a newsagents.

Opposite this group, on the northeastern side, is a large 19th century warehouse presenting a three storey red brick façade to the street. Adjoining this is Roper Gate, the entrance to Place House (now demolished), the home of the Roper family. The gate consists of a four-centred arch in 16th century brickwork with a crow-stepped gable. Opposite the junction with Orchard Street and closing the north-eastwards view along it, is a group of two storey white painted brick and stucco late 18th century buildings (numbers 29 to 31), including two shops adjoining the Roper Road junction.

The street on the northern side becomes fragmented for a considerable distance beyond this with the site of the demolished 1960's tyre depot (now undergoing redevelopment) and the railway crossing. A group of listed buildings (Nos. 25 to 27) re-establishes the historic building line. These buildings were formerly one 16th century range, but have been sub-divided and given later frontages. The former 1960's petrol filling station, shop and offices (numbers 22 and 24) at the Station Road West junction were set back from the building line to create a garage forecourt, which creates a further break in the historic building line. This development replaced a group of 15th century buildings destroyed by bomb damage in 1944. The former petrol filling station site is currently (2010) undergoing redevelopment.

The building line on the southern side is, however, almost continuous from Orchard Street to Westgate Grove, the only

exceptions being the gap caused by the railway and the entrance into Linden Grove. The architectural quality here is consistently high. North of the railway is a group of two storey, timber-framed buildings with later or restored fronts (Nos. 56 to 64) bound by three storey 18th and 19th century buildings (Numbers 52 to 55 and 65 and 66). Number 61 has the restored exposed timber frame with render infill to its jettied first floor above a 'restored' pub front (The Unicorn). The jetty, eaves and ridge, line up with the adjoining timber-framed range, (Nos. 62 to 64). Numbers 60 and 60a have a mid 19th century red brick exterior although an older core seems likely. Numbers 56 to 59 are a 16th century timber-framed range. Numbers 56 to 58 have early 19th century facades and number 59 is three storey with an oriel bay to the first floor. Numbers 57 and 58 form an identical pair with red brick facades and stone copings. Number 56 has a late 18th century stucco facade. The grey rendered front to number 56 links this range to the painted three storey brick facade of number 55; part of a late 18th century brick fronted row (Nos. 53 to 55). At the other end of the group numbers 65 and 66 are an early 19th century red brick pair of three storey town houses. With the exception of the Nat West Bank building (No. 51) that has a slate roof, the whole group has Kent peg tile roofs.

The remaining section of the southern side of the street is the most important architecturally. Number 69 is a two storey medieval building, in this case with an 18th century painted brick frontage. This house forms part of the northern end of a group consisting of taller early 19th century painted brick facades with vertically proportioned openings. Numbers 67 and 68 match 65 and 66, on the other side of the railway tracks. The combination of the railway tracks, level crossing, pedestrian subway and chain link fencing disrupts the street frontage. Numbers 71 to 86 are characterised by the medieval jettied, timber-framed form with gabled fronts. Another important feature is the interplay between the horizontal and vertical elements in the buildings. Vertically proportioned sash windows are less of a dominant theme here than in the rest of the street. The interest generated in the skyline by the numerous small gables and hipped roofs is heightened by the warmth and texture of the Kent peg tiles. Numbers 71 to 79 have an inner core of 16th century houses, with jettied and gabled fronts facing the street. These are all three storeys and, with the exception of number 72, are jettied at both first and second floors, although numbers 73 to 76 have their first floor jetties under built. The House of Agnes, (No. 71), has three late 17th century bay windows to the first floor and two 18th century bays to the ground floor, each overhang has a moulded bressumer beam that to the second floor is supported on carved brackets. Numbers 73 to 76 are a mixture of rendered fronts, timber-framing and tile-hanging, mostly with 20th century windows and shopfronts. Numbers 77 to 79 are similar to number 71, with three gables and first floor bays. The use of gables continues across the remodelled facade to number 80. At the southern end, the group includes a late 19th century row (Nos. 82



72 St Dunstan's Street



Above from top:
 87 St Dunstan's Street,
 87 to 95 St Dunstan's Street,
 8 to 12 St Dunstan's Street - Falstaff Hotel.

to 84) of three shops with flats over and an early 18th century wide fronted house with a later shopfront.

The final group, numbers 87 to 95 consist of timber-framed buildings with 18th century facades. Number 87 is a very fine three storey, red brick Georgian house, dated 1760 on the rainwater heads. Railings form the front boundary to the street and are some 400 mm forward of the building line. The roof is hipped and tiled and the rear elevation contains a central Venetian window overlooking the garden. Numbers 88 to 95 contrast dramatically in form and scale. The skyline is varied arising from the differences in number and height of storeys, treatment of the eaves (mixture of parapets, eaves and gables) and variation of the pitch, form and ridge height of the roofs. The building line moves forward to narrow down the entrance to the street and frame the view of the Westgate. The facades of these medieval buildings are mathematical tile and render. Numbers 93 to 95 are key buildings and terminate the view from North Lane. Number 93 has an interesting late 17th century bay window and moulded bargeboards to the gabled facade. Number 94 has a plain three storey façade, and number 95 has a two storey parapeted facade running round the corner into Westgate Grove.

On the northern side numbers 17 to 20 are of townscape merit. Number 16 has a rendered facade and renewed bay window to the two storey, timber-framed building. Numbers 14 and 15 have a three storey early 19th century facade of painted brick and mathematical tile. From here the group is faced with painted mathematical tiles with parapeted facades. Numbers 10 to 13 are two storeys with a common parapet line. A jetty also runs through these buildings at first floor level although differences in roof structure, fenestration, cladding and ground storey treatment prevent them from being read as one structure. The peg tile roofs and brick chimneystacks are a prominent feature of these properties. The Falstaff Hotel (Nos. 8 to 12) is the most prominent building in this section of the street. Its three storey jettied front is half hipped with heavy bargeboard and bressumers. Although greatly restored it retains its early 15th century form and other interesting features, such as an elaborate 18th century wrought-iron bracket supporting an inn sign and 17th century bay windows to the first floor. The remaining buildings on this side of the street (Nos. 5 to 7) are three storey timber-framed buildings with later facades. Number 5 has been repaired and the red mathematical tiles restored in 2001.

North Lane

North Lane is a busy traffic route and a large part of the southern side of the street is a car park. North Lane runs roughly parallel to the River Stour and its character is influenced by the proximity of the river. The height and scale of the Westgate Towers seen in conjunction with the adjoining 1 Pound Lane (the former gaol) and adjacent Guildhall (Holy Cross Church) are most impressive

when viewed from North Lane. Much of the interest in the street is derived from the alignment of the road that creates variations in width and enclosure.

At the northern approach to this area a 15th century timber-framed, partly tile-hung buildings (Nos. 25 to 27) stand detached from neighbouring buildings. The steep peg tiled roof and hipped wagon entrance are prominent. Anchor House (Number 25) was formerly the Blue Anchor Inn, but the only indication of this is the redundant bracket projecting from the roof to support the inn sign. The building is now the Ancient Raj restaurant. On the opposite side is a pair of mid 19th century cottages, now amalgamated (No. 45). Adjoining this is a residential development, Riverside Court, dating from 1985. To the rear of this development runs the riverside walk, a path that follows the course of the River Stour through the city. Numbers 46a to 48a, at the eastern end of this group are mostly 19th century rendered or yellow stock brick buildings, with tiled roofs and brick stacks. Number 49 is of earlier origin, constructed in red brick with grey headers, and is a listed building.

At the apex of a curve in the street on the northwest side is a mixture of restoration, conversion and infill work dating from 1979/80. This involved the retention of the early 19th century red brick façade to number 20. Numbers 22 and 23 a 17th century timber framed building refaced in the early 19th century, were refurbished. From this point onwards the northwestern building line of the street becomes continuous. Numbers 7 to 15 are a mixture of timber framed buildings unified by their 18th and 19th century facades. Number 6 is an early 19th century façade and number 5 is a small 19th century house with a yellow stock brick facade adjoining a red brick warehouse building to the east. To the western side of number 5 is an access way to the rear parking and service yard for the Falstaff Hotel. To the west of the gap there is a continuous frontage to the corner with St Dunstan's Street which includes an 18th century house with 19th century pub front, now part of the Westgate Inn. Numbers 1 and 2 form part of a group with corner buildings to St Dunstan's Street (No.5). These are timber-framed buildings re-fronted in the 18th century with mathematical tiles and sash windows.

St Dunstan's Terrace.

This residential street runs between London Road and Orchard Street and properties in these two streets close the views. It has the character of a straight 'suburban' road with well-kept front gardens to the 1930's semi-detached housing, which forms most of the western side. On the northern side Magnolia House (No. 36), is an early/mid 19th century house with a nicely proportioned and detailed stuccoed facade and slate roof. Opposite is the former telephone exchange site, developed in 2003 with a mix of two to three storey flats and apartments in brick, render and timber. Buildings in the centre section of the eastern side of the street front



Above from top:
25 to 27 North Lane,
5 St Dunstan's Street at the North Lane
junction.



Right: *St Dunstan's Terrace,*
Below: *New Street.*

onto New Street and the shrubs, hedges and a variety of fences of their rear boundaries that face St Dunstan's Terrace.

A very fine Regency terrace, numbers 2 to 28, occupies the southern end of the street. This terrace has a white-stuccoed facade containing wrought-iron balconies, railings, shuttered sash windows and bow and bay windows to the ground floor. The terrace is mostly two storeys but numbers 2, 4, and 18, 20 are three storeys with a hipped, slate roof and wide overhanging eaves, giving punctuation to the group. This terrace is of similar period and style to numbers 24 and 25 Orchard Street that partially closes the view.

New Street

This street runs parallel to St Dunstan's Terrace between London Road and Orchard Street. Boundary walls with garage doors at the rear of 2 to 28 St Dunstan's Terrace are a strong influence on the character of the street. The centre section of the street widens out with the early 19th century, locally listed, two storey terrace (Nos.1 to 16) set back from the street frontage with front gardens. At the northern end of the terrace is a small 19th century red brick industrial building (The Coach House) that is sited at the



back edge of the footpath. Ryde Street is located between numbers 12 and 13 and is a short cul-de-sac of modern housing. The southern end of the terrace ends with the brick rear elevations of Cross Street properties.

Built into the boundary wall that forms the edge to the western side of the street are two listed buildings, numbers 23 and 26. Number 26, close to the London Road junction, is a two and three storey mid 19th century rendered building. Windows are emphasised by moulded and decorated architraves and the doorcase has a splendid open curved pediment elaborately carved in stone with console brackets, cartouche and urn. Number 23 is located at the centre of the street almost opposite the entrance to Ryde Street. This is a mid 19th century house of two parallel ranges in painted brick with slate roof. Between these two properties are four houses, two of which are modern (Nos. 24a and 30 St Dunstan's Terrace). Number 24 is a large three storey late Victorian house that is rather out of scale with its neighbours. Number 25 is a converted industrial building of red brick and weatherboarding with a slate roof.

On the opposite side of the street, the terrace that forms the end of Cross Street is terminated by a three storey building (No. 17) that re-establishes the building-line to New Street. The corner plot of New Street and Cross Street was redeveloped in 2003 with five town houses (10 and 10a Cross Street and 17, 18 and 19 New Street). Looking north the tall, narrow fronted Victorian building, 24 London Road, terminates the view.

Cross Street/Church Street

These two short streets join together at right angles forming an island between New Street and Orchard Street. They consist of narrow brick-fronted artisans cottages of the mid 19th century. Numbers 11 to 18 Cross Street are early 19th century and have a third attic storey in a slate roof. There is a mixture of parapet and eaves with slate and modern concrete tile roofs. The materials in Church Street are yellow stock bricks and in Cross Street yellow stock bricks and red bricks. Cross Street continues past the junction with Church Street as a narrow alleyway containing a terrace of small early 19th century cottages (numbers 31 to 36).

Orchard Street

Orchard Street connects St Dunstan's Street to Queens Avenue and its character is strongly that of an early 19th century street. The junction with St Dunstan's Street is a wide space created by the set back of the side of 48 St Dunstan's Street. To the west is the former Freeman Hardy & Willis Repair Depot dating from the 1930's. The depot is of local architectural interest. The Nat West Bank is opposite and adjacent to it are three parking spaces and four garages that create a neutral urban form. Following the garages is the entrance to Orchard House Mews, an office development dating from 1993 in render and yellow stock bricks. The entrance to



Above from top:
26 New Street,
31 to 36 Cross Street,
Below:
Orchard Street depot.



the development is created by the three storey Tomlin House that is sited on the back of the footpath to the east. To the west of the access road are numbers 1 and 1a, a pair of two storey semi-detached houses. The white-painted brick, late 18th century house (31 St Dunstan's Street) terminates the view eastwards.

The opposing facades at the centre of the street create a strong character. The buildings are terraced and are predominantly yellow stock brick with the Black Horse Inn, in red brick creating a contrast. The corner buildings on the northern side (No. 43 Orchard Street and No. 2 St Dunstan's Terrace) have a third storey giving emphasis to the corners. Numbers 5 to 8 and 18 to 20 on the southern side, are also three storeys although here the emphasis is at the centre 2 St Dunstan's Terrace which have value as a group.

At the western end Orchard Street curves south into Queen's Avenue and a large lime tree partially fills the view west. Beyond this junction are interwar and post war houses with an avenue of mature street trees.

Linden Grove

Linden Grove is a narrow side street off St Dunstan's Street leading to Whitehall Road and the residential areas north of the Westgate Gardens and the River Stour. A high red brick wall to the large 18th century house (87 St Dunstan's Street) together with trees in the road verge form the southern edge of the street. An 18th century range of cottages constructed in red brick and grey headers, with individual porch canopies over each doorway, initially form the northern side. To the side of these, a high brick wall forms the street enclosure before the front gardens of a modern terrace (Nos. 3 to 5) opens it up. These houses are three storeys with a slate clad third storey. The design has a neutral affect in the area, but the overall layout has had a negative affect on the enclosure of the street.

The street frontage to Linden House (2) is defined by wrought iron railings and gate piers with ball finials. The house is a stuccoed 18th century property on raised ground, which adds to its overall height. To the west of Linden House is the access road to a 1980's housing development, Linden Chase. Standing in its own grounds back from the road is Westgate Court (Number 1) another 18th century house also stuccoed, but of markedly different proportions to number 2 being wide fronted with an open pedimented porch. There are fine mature trees in the grounds of Westgate Court that are a positive feature in the area.

Westgate Grove

This cul-de-sac overlooks the River Stour and Westgate Gardens and is entered from the mini-roundabout at St Dunstan's Street and North Lane. Only the north side is built with the exception of the recently extended 17th century red brick cottage (No. 1) located on the river's edge.

Below from top:

9 to 12 Linden Grove
1 Linden Grove - Westgate Court.





Westgate Grove

The Westgate Towers dominate the view and the Guildhall and Tower House also provide focal points. The buildings that form the north side of Westgate Grove are picturesque, complementing their attractive setting. Numbers 2 to 12 are most characteristic, a mix of two to two and a half storey timber framed buildings, retaining their medieval form with their ridge lines parallel to the road (Nos. 2 to 8) or with gables fronting the road (Nos. 10 and 12). Adjoining this at the western end is a simple red brick building, a converted 18th century malthouse (No. 14), and a terrace of brick cottages with a half-hipped, tiled roof and modern casement windows (Nos. 16 to 24). These latter cottages face an alley between Westgate Grove and Whitehall Avenue. To the other side of the alley, separated by a brick wall, is the River Stour.

Character area xiii, West Station




















Historical development

This area remained undeveloped until the 19th century. There is evidence of a Roman pottery on the north side of North Lane and Roman cemeteries adjacent to St Dunstan's Street. The medieval boundaries are uncertain. The construction of the Canterbury to Whitstable railway line in the 1820's (the line opened on 3rd May 1830) brought major change to the area. Railway construction work progressed throughout 1828 and 1829 and a new station was built on farmland at St Stephen's Fields, off North Lane. The railway terminus buildings were initially rudimentary and included an engine house, forge, workshops, stable, and ticket office with an access off North Lane. The original terminus only operated for 16

Character area xiii West Station



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<p>Buildings:</p> <ul style="list-style-type: none">  of national importance  of local significance  of interest in the street  occupying a pivotal corner  that display an architectural 'rhythm' 	<p>Views:</p> <ul style="list-style-type: none">  important view  terminated view  glimpse  important vista  sequential view (through a street or space) 	<p>Areas:</p> <ul style="list-style-type: none">  with a special 'sense of place'  where townscape structure 'falls apart'  that act as a 'nodal point'  where a street narrows (pinch point)
<p>Trees:</p> <ul style="list-style-type: none">  of townscape importance  forming boundaries or enclosures 	<ul style="list-style-type: none">  intrusive feature  that are usually tranquil and quiet  that are often busy and noisy 	

Character area xiii Statutory and locally listed buildings



years before it was made redundant by the construction of the London to Ramsgate railway in 1846. The Whitstable line was diverted to run into the new Canterbury Station (now Canterbury West). This station has a classical design, single storey with a stucco façade and a recessed central portion supported by two Greek Doric columns and two pilasters. The station originally had four tracks, including two through lines and two platforms protected by glazed canopies. The old terminus land became part of an extensive goods yard associated with the station. From 1874 until the 1980's the land was used as a coal depot. A new access road was constructed to serve the station and a pair of large decorative wrought iron gates was erected at the eastern end of the road to define the Station Yard. A goods shed was constructed circa 1860 and a signal box on a gantry was erected over the tracks in 1920 to



Main picture: Canterbury West Station.
Above from top:
 Edwardian terraces - Roper Road,
 Lenleys - 25 to 34 Roper Road.

control the main railway line and goods sidings. The former farm track, Kirby's Lane was developed in the late 19th/early 20th century with sporadic groups of workshops, a bus garage, stables and terraced cottages. The police station was constructed at the end of Kirby's Lane in 1870, beyond this the lane continued as a footway crossing the sidings and connecting with St Stephen's Pathway. The area was further industrialised in 1920 with the establishment of the East Kent Road Car Company's central works on land between Kirby's Lane and North Lane.

To the north of the railway line a new road, Hanover Road (now Roper Road), was constructed on open farmland in 1870. The land between the railway and the new road became developed with industrial and commercial uses associated with the railway, which remain to this day. With the exception of a former timber yard on the northern side of the road (now occupied by Lenley's furniture showroom) the road was developed with terraced housing. These terraces were extended in the Edwardian era into Beverley Road, Mandeville Road and Forty Acres Road.

Problems were caused by the closure of the goods yard in the 1980's. Buildings stood empty and were vandalised, and the open land was used for fly tipping. The site was finally acquired for housing and from 1995 to 1998 the former goods yard and Kirby's Lane were transformed into an attractive residential quarter. The warehouses were converted to apartments and the Goods Shed restored as a Farmer's Market in 2001.

The West Station, Goods Shed and the overhead signal box are all listed buildings (grade II). In addition the former warehouse (No. 42) and the Auction Rooms are positive features.



Townscape and architectural appraisal

The new housing development at Station Road West, known as St Dunstan's Gate, has regenerated the whole area. The development by Berkeley Homes of purpose designed 2, 3 and 4 storey houses, apartments and retirement homes illustrate the possibilities of urban regeneration. Some 3.3 hectares of 'brownfield' land have been successfully redeveloped at an average density of 96 dwellings per hectare. The success of the development led to further conversion work and new build on Kirby's Lane and Station Road West. The new housing development has a traditional appearance and uses natural materials such as brick, clay tiles and weatherboarding.

At the western end of Station Road West there is a surface council car park and a mix of new and converted flats and apartments. The car park is screened by a row of Horse Chestnut trees that help enclose the street. The wide carriageway of the road, the row of trees and the view over the car park means that the variety of tall (4, 5 & 6 storey) Victorian and Edwardian buildings on the southern side does not dominate the street. The former six storey offices of the Bus Company (1959) were successfully re-clad and converted to the Westside Apartments in 1998.

Kirby's Lane is rather formless at its junction with St Dunstan's. The dominant features being the rear of the St Dunstan's properties, the six storey Westside Apartments and the Canterbury Auction gallery. The lane meanders eastwards until a series of developments dating from the 1980 to 1990's are reached. The first of these is Becket Mews a residential development in the vernacular style of two storey houses by Lee Evans architects dating from 1983. From number 10 Kirby's Lane the townscape improves and there is development fronting both sides of the lane. The developments are residential with a mix of mainly new build and conversions.



Main picture: *The Goods Shed.*

Above from top:

St Dunstan's Gate - The Spires, Station Road West looking southeast.

8. Suburban Canterbury: Character analysis

Suburban Canterbury includes seven conservation areas whose character is distinct from those within the urban central area. The areas to the south and west of the city were developed between 1840 and 1939, after the arrival of the railways and were not medieval extra mural developments. St Stephen's to the north was historically an outlying settlement that has been surrounded by 20th century suburban development. These conservation areas have been arranged into six character areas for the purpose of detailed appraisals (see plan 7). The conservation areas to the south of Canterbury, furthest from the city centre tend to be the later 20th century suburbs. These suburbs are characterised by their street fronting gardens, detached and semi-detached houses, large rear gardens and mature trees and landscape.

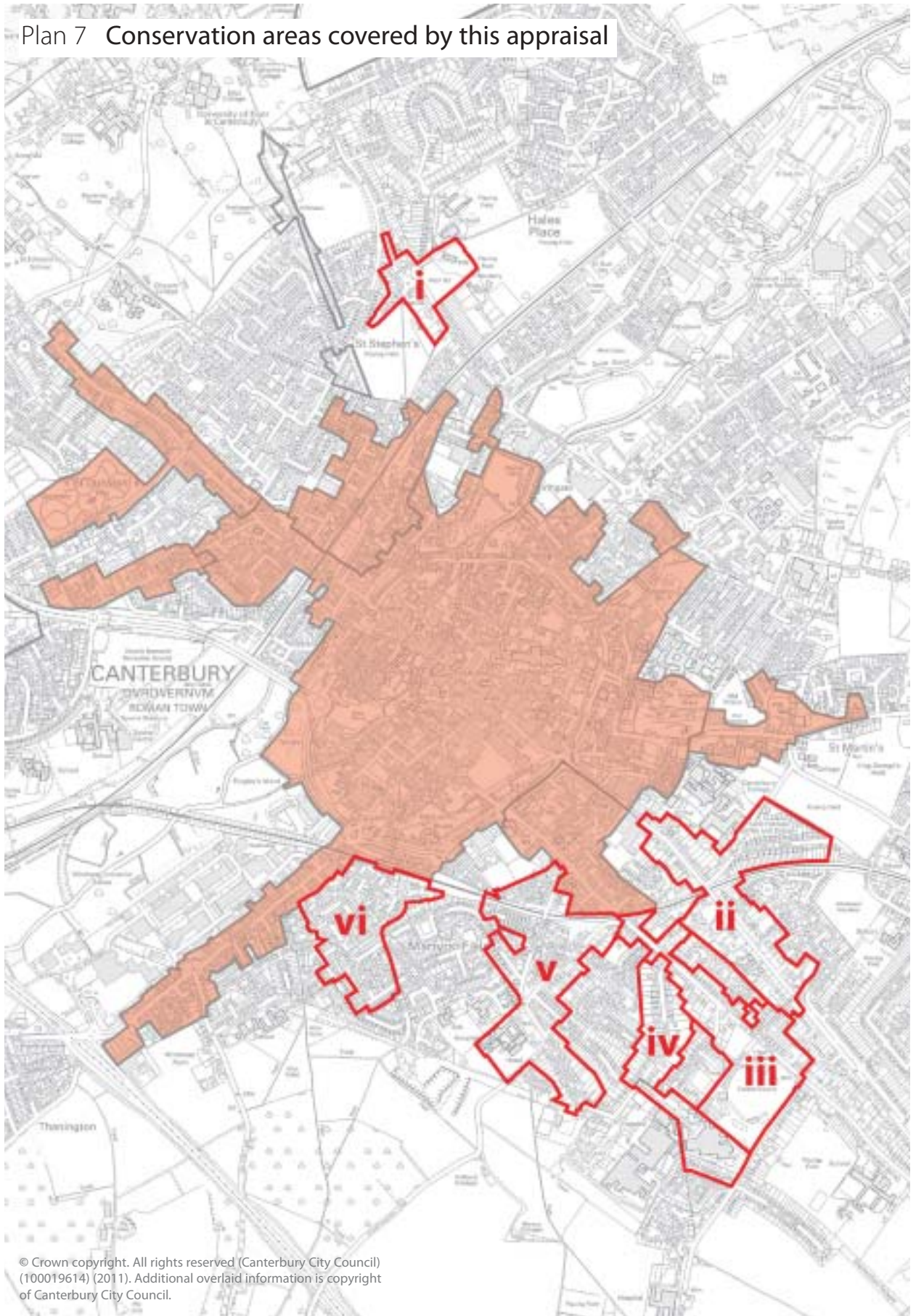
Some of these suburbs have been overtaken by the outward expansion of the city (i.e. St Stephen's and Martyr's Field) but many retain their original characteristics and relationships with surrounding areas. The suburbs of Canterbury show the development and evolution of the Victorian terraced housing to the typical inter war semi. From 1840 changes in transport meant that people could live some distance from their work.

Suburbs were considered to be healthier and happier places to live. The aim was for a spacious self contained family home set in a garden. The ideal vision was one of detached villas set in a parkland with tree lined roads and large gardens. This ideal could only be afforded by the well off and can be seen along the New Dover Road. A mix of semi detached, and terraced housing was more common. In all cases there was some attempt provide a garden, and planting on the public façade.

There was no uniform architectural style until about 1875. After this the design of suburban houses evolved. The architecture took on a vernacular character the visual model for which was based on an idealised country cottage. Victorian builders adapted ideas from the arts and crafts movement (rough cast walls, leaded lights, stone dressings etc) and from the art nouveau style (hipped roofs, oriels, terracotta embellishments).

The Ideal Home exhibition held in 1910 included a Tudor village and following this the 'Tudorbethan' style slowly became popular. The culmination of this movement was the inter war semi. By the 1930's the typical house included two storey bay windows, tile hanging, red brick, pebbledash and half timbering. The change in style and detailing of suburban houses can be traced in these suburban conservation areas.

Plan 7 Conservation areas covered by this appraisal



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Above from top:
Hales Drive,
Hales Place Chapel.

Character area 8.i, St Stephen's

Historical development

Canterbury Cathedral owned the parish of St Stephen (Hackington) and monks and archdeacons lived there. In 1227 the then Archbishop, Stephen Langton, made his brother, Simon Langton, the Archdeacon of Canterbury. He let him live at St Stephen's and relocated the other archdeacons to St Gregory's. The Langton family lived at Hackington in a mansion known as 'Place House' until the dissolution in 1538. For 300 years it must have been a favourite visiting place for Archbishops and two of them died there: Archbishop Arundel in 1414; and Archbishop Warham in 1533. The mansion was located roughly where the row of shops on Hales Drive is currently located. Henry VIII annexed the parish to the crown and Elizabeth I gave the estate to Sir Roger Manwood in 1563. He refurbished 'Place House' and it became one of the finest residences in the area. Sir Roger Manwood constructed the almshouses and a house for the Clerk of the Parish (now the 'Olde Beverlie' public house) and St Stephen's church was restored. Title to the house and estate passed through his second son to Thomas Culpepper and then to the Third Baronet Sir Edward Hales in 1675.

The Hales were a Catholic family, a fact that they tried to hide with varying degrees of success. The Fifth Baronet, Sir Edward, built the great house of Hales Place and demolished 'Place House'. This was broken up and over three million bricks sold off. The new house was built between 1766 and 1768 on the side of the river valley overlooking Canterbury. The estate went through several changes of ownership before a French Order of Jesuits purchased it in 1885 to use as a college. The Jesuits left in 1928 and the house and estate were then sold and subsequently developed for a local authority housing in the 1960's. Only the Hales Place Chapel in Tenterden Drive, remnants of the estate's boundary walls and elements of the parkland landscape survive. The Hales Place chapel was recorded in the Guinness Book of Records as the world's smallest chapel in 2002.

Townscape and architectural appraisal

On the approach to St Stephen's from the south beyond the level crossing the gable end of Glebe House can be seen with mature trees in the distance. To the west are tall brick walls and buildings fronting onto the road and to the east a hedgerow above a low 1.2 metre high wall with 1930's semi detached houses behind. The two-metre high red brick wall and the outbuilding to number 97 front onto the road edge and define the road edge so the pavement only continues on the eastern side of the road. Number 97 is an Edwardian house in red brick with a slate roof set back from the road in a large front garden. The two metre high wall encloses the front garden with trees behind. The Old Vicarage (Number 99) re-establishes the historic character of the area, its two gables both front directly onto the road. The gables are half-timbered and tile hung, and the building has a complex peg tiled

Character area 8.i St Stephen's



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roof composition. The yellow/pink brick garage on the road frontage is a neutral feature.

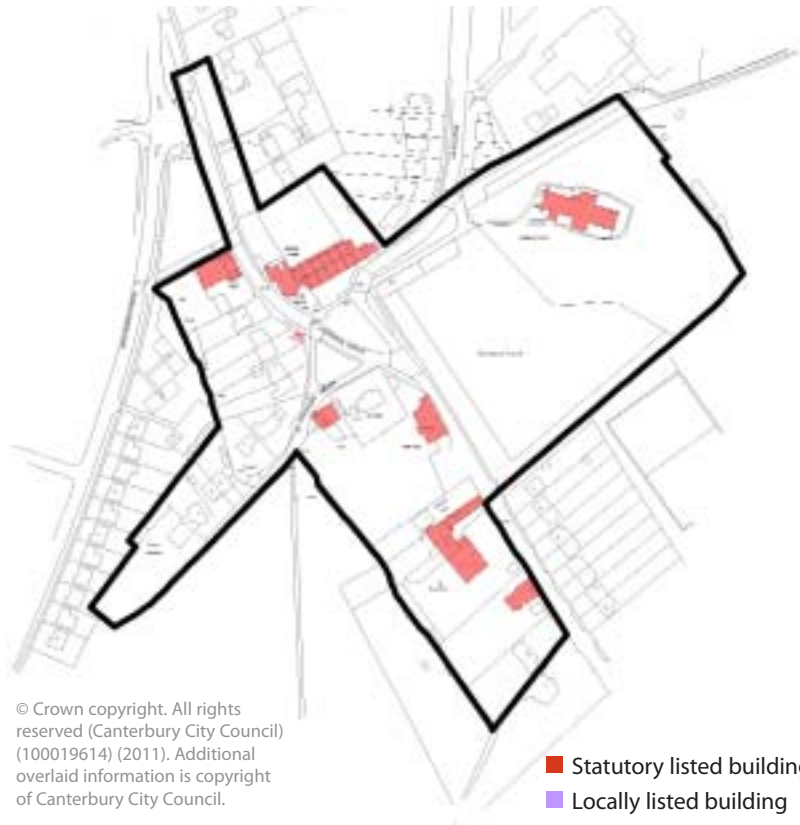
Beyond number 99 the road widens slightly with the public open space appearing to the east. The Manor House (No. 101) is an 18th century house in painted brick with a peg-tiled roof. The house is set back from the road behind trees and a three-metre high brick wall. The ridgeline of the house runs parallel to the road. Number 103 adjoins the house and was once the stables and barn to the Manor House. This building has a gable end fronting the road and is constructed of red brick with a peg-tiled roof. In 2007 it was converted to flats and a new dwelling, in a traditional style, was built to the north of the existing buildings. The new complex is known as Stablegate Mews.

Buildings:	
	of national importance
	of local significance
	of interest in the street
	occupying a pivotal corner
	that display an architectural 'rhythm'
Trees:	
	of townscape importance
	forming boundaries or enclosures
Views:	
	important view
	terminated view
	glimpse
	important vista
	sequential view (through a street or space)
	intrusive feature
Areas:	
	with a special 'sense of place'
	where townscape structure 'falls apart'
	that act as a 'nodal point'
	where a street narrows (pinch point)
	that are usually tranquil and quiet
	that are often busy and noisy

Character area 8.i Statutory and locally listed buildings



Above from top:
Stablegate Mews,
Glebe House.
Below:
Recreation Ground.



Numbers 99 to 103 are a historically interesting group of properties. To the north of number 103 is a small gravelled service yard with a group of very tall lime trees on the boundary with Glebe House (No. 105). Glebe House has a Georgian exterior, it is rendered and painted in a light green colour that stands out in the street scene. There is a fine doorcase to the road frontage that has reeded pilasters, a fanlight and a pediment with palm branch moulding in the tympanum. The house fronts directly onto the busy road and is protected by a series of bollards. At this point the road narrows and curves to the east with a junction for traffic going to Hales Drive straight ahead. A low brick wall dating from the 18th century defines the open grassed area to the north of the road





opposite Glebe House. Unfortunately heavy vehicles often damage the wall. A low brick wall and a row of tall lime trees define the open space to the east. Across the open space the church is seen through a screen of trees.

Within the open space traffic is less intrusive and within the churchyard it is peaceful and relatively quiet. St Stephen's Church (grade I listed) dates from the 12th century and is constructed of flint, ragstone with a clay peg tiled roof. There is an interesting light at the church gate fixed to metal bracket supported on a 1.2 metre high stone column.

Hales Drive, to the north of the church, is a development of 1960's bungalows with a good avenue of mature lime trees. The church hall and Manwood's Hospital are at the western end of the drive. The church hall dates from 1911-12 with an Arts & Crafts appearance; it is single storey pebbledashed with a clay plain tiled roof. St Stephen's Green contains a number of buildings of architectural significance, nearly all of them located in key positions. The 16th century almshouses (Manwood's Hospital) form one side of the green together with the Olde Beverlie Inn. The almshouses were built in 1570 in red brick with blue/grey header bricks in a diamond pattern. The crow-stepped gables of the almshouses are reflected in the former 19th century school on the opposite side of the road.

The space has the character of a village green, but is now cut in half diagonally by the road. The bungalows along the western edge do not enclose the green nor enhance the space. The modern road and pavement materials along with the pelican crossing (installed in 2001), the overhead cables and the litterbins are intrusive in this location. The Green to the west of the road contains the parish history board, a gnarled Field Maple and the Canterbury



Main picture: St Stephen's Church.
Above from top:
 St Stephen's Church Hall,
 Manwood's Hospital,
 Ye Olde Beverlie PH,
 St Stephen's Green pelican crossing.



Millennium Cross (sculpted by Cathedral stone masons and installed in 2000).

Across the green, Glebe Cottage is a small timber framed building of the 15th and 16th century with an 18th century brick built section at the eastern end. To the west is an important group of mature trees, including a Holm Oak, which leads to the entrance to the St Stephen's sports field. There is a view across Canterbury to the cathedral from the sports field.



The Old School House fronts a green space at the Beaconsfield Road junction. The Old School House dates from 1848 and is constructed in red brick with a diamond pattern in grey headers. The hipped peg tile gables facing the green together with the chimneys and crow stepped gables form an interesting and complex built form. Beyond the Old School House the road sweeps to the east with a red K6 telephone box in the foreground and the Rectory closing the view. To the east is the weatherboarded rear extension to the Old Beverlie behind brick boundary walls. Beyond that is a three-metre high brick boundary wall that screens 1960's detached houses behind.



Above from top:
 Millennium Cross on St Stephen's Green,
 St Stephen's Old School House,
 St Stephen's playing fields.

Character area 8.ii, New Dover Road and St Augustine's Road

New Dover Road was constructed in 1792 to give a more direct route for stagecoaches travelling from the Dover Road (Roman Watling Street) to the City. The history of the area has been discussed in Section 6 'The Approaches to Canterbury (part viii New Dover Road)'.

General character

The character of the area is that of a Victorian suburb on the fringe of the city. In 1801 Hasted noted (in the History of Kent) that there had been "several genteel houses already built" along the road. Most of these properties are detached or semi-detached, set in large gardens and were originally built as houses. Many of the

larger properties are now in use as hotels, offices or commercial institutions. The large plot sizes in which many of the properties sit, the views between buildings into gardens and the number of mature trees and shrubs creates an 'urbs in rure' (town in the country) character. This atmosphere is enhanced by the informal hedgerow boundaries along the street frontage. The noise and volume of traffic during the 'rush hour', on this main approach road tends to diminish the rural aspects of the area's character.

From the top of New Dover Road, adjacent to the Gate Inn roundabout, the Bell Harry Tower of the Cathedral dominates the distant view. As one travels into the city the views of the tower are seen through the canopy of mature trees fronting the road. The cathedral view is gradually subsumed into the wider urban landscape as the road slopes down towards the city centre and buildings and trees in the immediate foreground terminate any distant views.

One of the oldest buildings, and one of the most interesting, is number 71 (the former Canterbury Hotel), which dates from 1850, yet has a Georgian classical front elevation. Number 54, the Youth Hostel, was built as a speculative development. The building has a timber oriel window, terracotta panels and a picturesque tower. Numbers 55 to 69, including the Ebury Hotel, is an example of a Victorian suburb at its best. The buildings are set back from the road by a private drive and are screened by a visually important belt of mature trees. The architecture is eclectic and has references to the 16th and 18th centuries. The crow stepped gables, clusters of chimneys and the rich mix of brick (red with blue headers) stone windows and crocketed head mould over doorways all add to the character of the group. Luxmore House, or Tintoch House, (Number 75) was originally built by an army general for his own use, converted to a King's School boarding house and is now apartments. This is the typical Victorian villa and displays all the attributes associated with such buildings in prosperous suburbs. The building has; an informal grouping of gables; bay windows; an elaborate porch; and the combination of red brick and stone. The detailing, such as the finials, hopper heads and decorative stonework, is delightful.

Towards the southern end of the area are a number of late Victorian buildings with Gothic or Italianate detailing built between 1870 and 1890. Nearer the City is a mix of speculatively built Edwardian villas and inter-war dwellings with a sub-Georgian appearance. The conservation area includes the frontage to Chaucer Court a 1970's development of flats next to the north of the railway cutting. The form (flat roofs) and materials (grey brick and concrete) of the flats do not fit in with the character of the road. The trees that front onto the road and the railway cutting (although many have recently been removed) are important positive features in the area. The conservation area ends at number 15 and does not extend to the Canterbury City Conservation Area. Becket House the office block



Above from top:
Number 71 (former Canterbury Hotel),
Youth Hostel - number 54,
Luxmore House - number 75.



Above from top:
*St Augustine's Road properties,
 Footpath behind properties on north
 side of St Augustine's Road,
 Below: Chaucer Technology School
 playing field.*

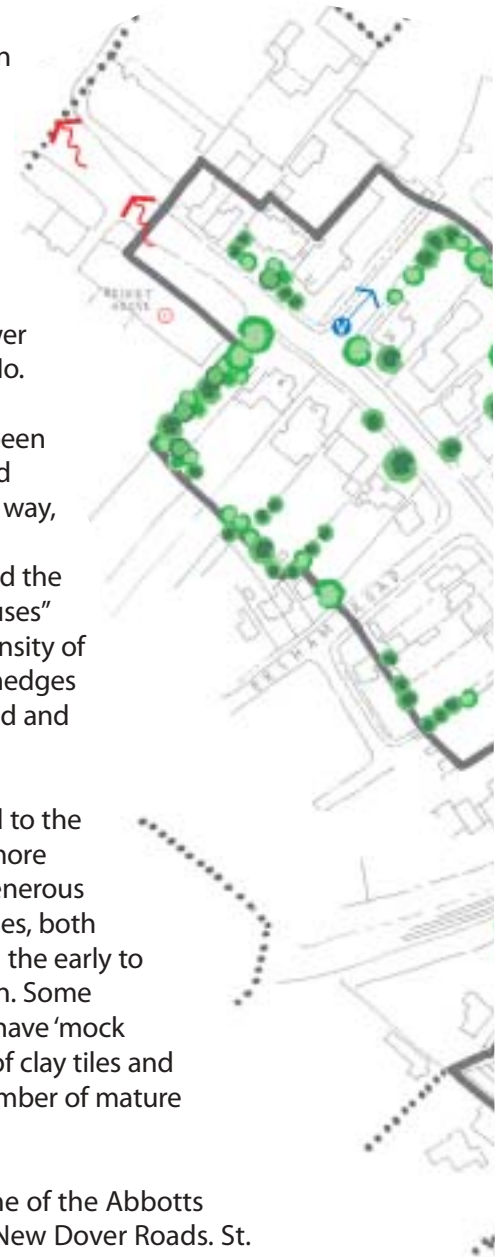


opposite number 15 is not in the conservation area, however, it is a building of local interest as it is one of the few buildings in the city that date from the 1930's.

Several of the properties were redeveloped between 2003 and 2008, to provide flats and apartments. For example: the mews apartments to the rear of number 71, Bellflower Mews to the rear of number 50, Elms Court (No. 46), The Knights Apartments (No. 44) and number 38. All of these developments have been constructed in red brick with stone details and have tried to reflect, albeit in a contemporary way, the character of the Victorian suburb. The developments in the rear gardens have altered the character and relationship of the "genteel houses" sitting in a large garden and increased the density of the built form within the area. The trees and hedges fronting the road have generally been retained and the historic building line has been respected.

St. Augustine's Road runs off New Dover Road to the east and follows the railway cutting. It has a more 'domestic' scale than the New Dover Road. Generous sized plots contain two and three storey houses, both detached and semi-detached. They date from the early to late 20th century and are of brick construction. Some properties are rendered and a great number have 'mock Tudor' timber detailing. The roofs are mainly of clay tiles and slate. All are set back from the road with a number of mature trees in front gardens.






The first section of the road continues the line of the Abbotts Barton Walk footpath between the Old and New Dover Roads. St. Augustine's Road turns sharply to the east and the footpath continues behind the properties on the north side of the road until its junction with the Pilgrim's Way path (approximately 180 metres). This path marks the end of the conservation area and the vista out over the Chaucer Technology School playing fields highlights its elevated position. Several Canterbury landmarks can be seen from this area including Querns Windmill to the north and the Cathedral, Water Tower (St. Thomas's Hill) and University of Kent buildings to the northwest.





Character area 8.ii New Dover Road and St Augustine's Road









Buildings:

-  of national importance
-  of local significance
-  of interest in the street
-  occupying a pivotal corner
-  that display an architectural 'rhythm'







Trees:

-  of townscape importance
-  forming boundaries or enclosures

Views:

-  important view
-  terminated view
-  glimpse
-  important vista
-  sequential view (through a street or space)
-  intrusive feature

Areas:

-  with a special 'sense of place'
-  where townscape structure 'falls apart'
-  that act as a 'nodal point'
-  where a street narrows (pinch point)
-  that are usually tranquil and quiet
-  that are often busy and noisy

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Character area 8.iii, Old Dover Road and St Lawrence

The area to the north of the railway line, the historic area of Oaten Hill, has been dealt with in section 7, character area 4. This appraisal deals with the area from the railway line to the St Lawrence Cricket Ground.

Historical development

The Old Dover Road forms the final section of the Dover Road connecting Dover and Canterbury. For much of its course the road follows the former alignment of a major arterial Roman road, first laid out on a course that cut across the grain of the landscape in the first century A.D. In the seventh century it was known as Waecelinga Straet (Watling Street, from the Latin *via strata* or paved way). During the medieval period and indeed until the construction of the railway network in the 1840s the Dover Road served as the principal means of communication between Dover and London. With the construction of the New Dover Road in 1792 the Old Dover Road became a secondary route and pressure for development was reduced. Consequently it became something of a 'backwater' and retained much of its historic interest.

On the southern side of Old Dover Road the old Hospital, or Priory, of St Lawrence was founded in 1137 to serve the needs of leprosy monks and their relatives. In the 18th century a house, known as St Lawrence, occupied the site. Subsequently the house and grounds were sold and became the County Cricket Ground. Part of the medieval flint boundary wall to the hospital survives at the junction with St Lawrence Forstal, outside number 136.



Right: St Lawrence Priory boundary wall.

Below: 102 to 120 Old Dover Road.



General character

Old Dover Road has a less cohesive character than New Dover Road. There is a wide diversity of architectural styles covering a long time-span. Many of the buildings are close to the road, or front directly onto it, notably a terrace of houses, numbers 102 to 120. With many of the listed properties being linked to earlier farming activities and the abundance of mature trees within front gardens, this road still retains much of its original, informal, rural character.

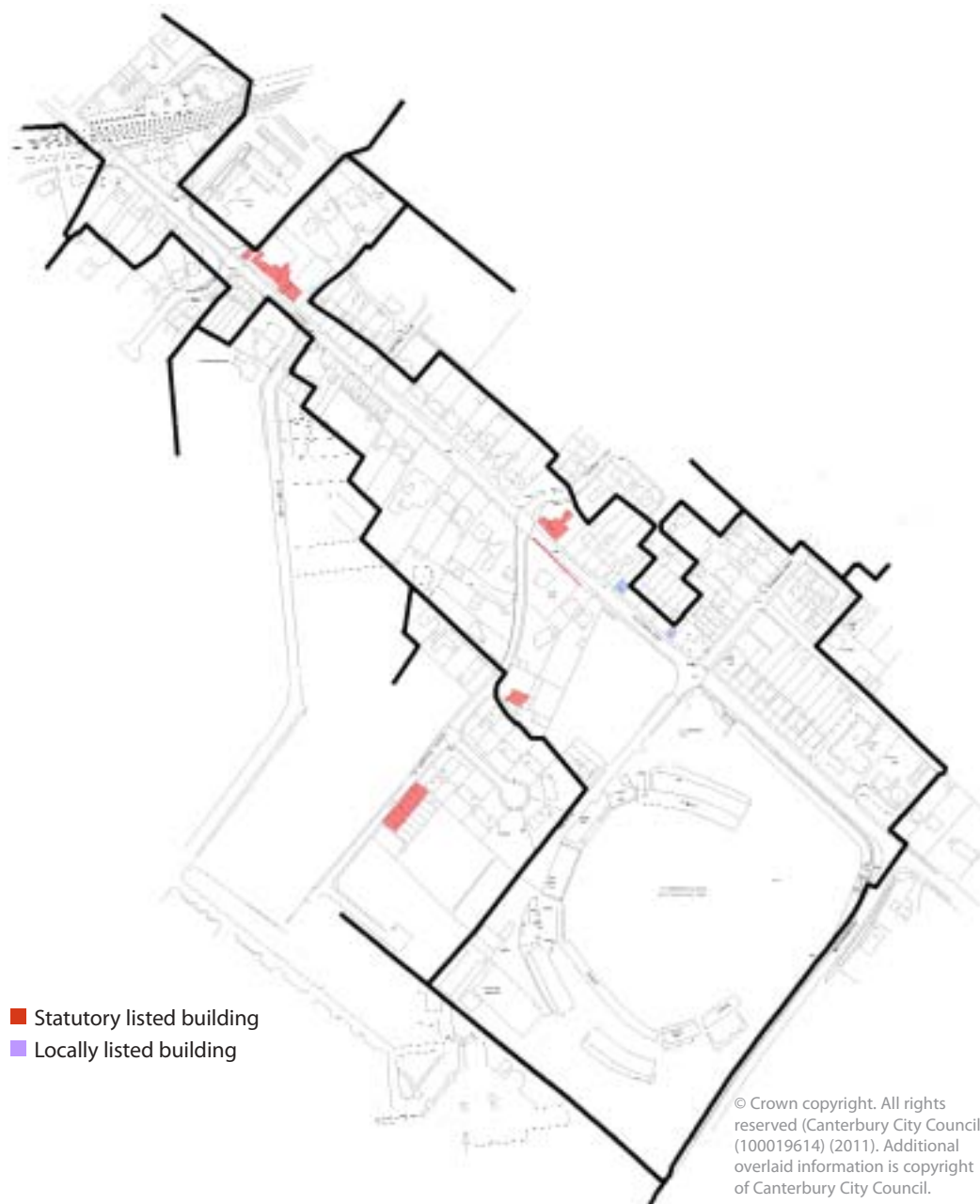
Character area 8.iii Old Dover Road and St Lawrence



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	that are usually tranquil and quiet
	that are often busy and noisy

Character area 8.iii Statutory and locally listed buildings



The Leslie Ames Stand, St Lawrence Cricket Ground



The perimeter trees of the St. Lawrence Cricket Ground further enhance the rural character of the area. The cricket ground is raised up on a bank and was created within the parkland setting of the lost St Lawrence house. It forms a natural green space at the southwestern end of the conservation area and contains several fine trees that are important to the character of the area.

The built form here is, perhaps not surprisingly, related to cricket and other sporting activities. Most notable among these are the Chiesman Pavilion dating from 1900 and the Leslie Ames Stand that incorporates the scoreboard. Major development is currently (2011) taking place at the cricket ground.

A First World War memorial in remembrance of Colin Blythe of the Kent Eleven and other Kent Elevens cricketers, who died between 1914 and 1918, stands at the northern corner of the cricket ground near the entrance.

From The Drive there is a view along St. Lawrence Road where, once again, trees contribute substantially to the townscape. At the junction with the Old Dover Road stands the Bat and Ball public house. This building occupies a 'pivotal corner', being an important visual landmark from this view and when looking northwest along the Old Dover Road from the Nackington Road junction.

St. Lawrence Road links the Old and New Dover Roads. The single storey Vidgen – Wilson Almshouses (constructed in 1925) stand next to the public house. The rest of the properties, on the northeastern side of the road, are large semi-detached houses with large front gardens, of a similar date.

Numbers 135 and 155 Old Dover Road are both locally listed and date from the 16th century, but are much restored. Other buildings of interest include 'Dover House', the Bat & Ball public house and a group of three storey yellow stock brick late 19th century houses in pairs (165 to 187). Numbers 134 to 140 are three large detached late 19th century houses positioned behind a high boundary wall and railings. Opposite, numbers 121 and 123 were formerly part of St Lawrence's farm and are early 19th century houses in painted brick.

Further to the northwest, neutral 20th century properties predominate on the northeastern side, while opposite, a brick and then flint medieval wall lines the road. The wall is that of the former St. Lawrence Priory. St. Lawrence Forstal leads into a modern housing development and then via footpath into the 1937 Kent and Canterbury Hospital complex. It does, however, contain two Grade II listed buildings; the Cricket Field House (Number 9) dating from the mid 18th century; and, a 19th century oasthouse. Both are red brick with tiled roofs.

Continuing northwest substantial detached properties, including a residential care home, sit well back from the road in an elevated position screened by mature trees. A terrace of houses (102 to 120) then brings the building line forward to the edge of the road.

Number 94, at the corner of Ethelbert Road, was a miller's house and to the rear of the building stood the windmill. The north side of the road contains detached 20th century properties with low-lying 'backland' development in, what is believed to be, a former chalk quarry. Numbers 81 and 81a are a prominent group dated 1694 but are much restored. 'Sundial House' (79) is a stuccoed 18th century building and number 77 was originally the stable to 'Sundial House'. These buildings are all listed grade II.



Above from top:
St Lawrence Road and the Bat and Ball PH,
Vidgen and Wilson Almshouses,
121 to 123 Old Dover Road,
St Lawrence Forstal oast,
79 to 81a Old Dover Road.



Above: Dover House (75 Old Dover Road).
Below: Leafy setting of buildings within Ethelbert Road.



On the northeastern side of the street is a large modern development (Durovernum Court) that sits outside of the conservation area. The last prominent building in this character area is Dover House (75), a detached double fronted Victorian property with painted render and porch canopy to the front elevation.

Prevalent materials include red and yellow stock bricks, stucco, tile hanging and timber framing with clay tile and slate roofs.

Character area 8.iv, Ethelbert Road and the Kent and Canterbury Hospital

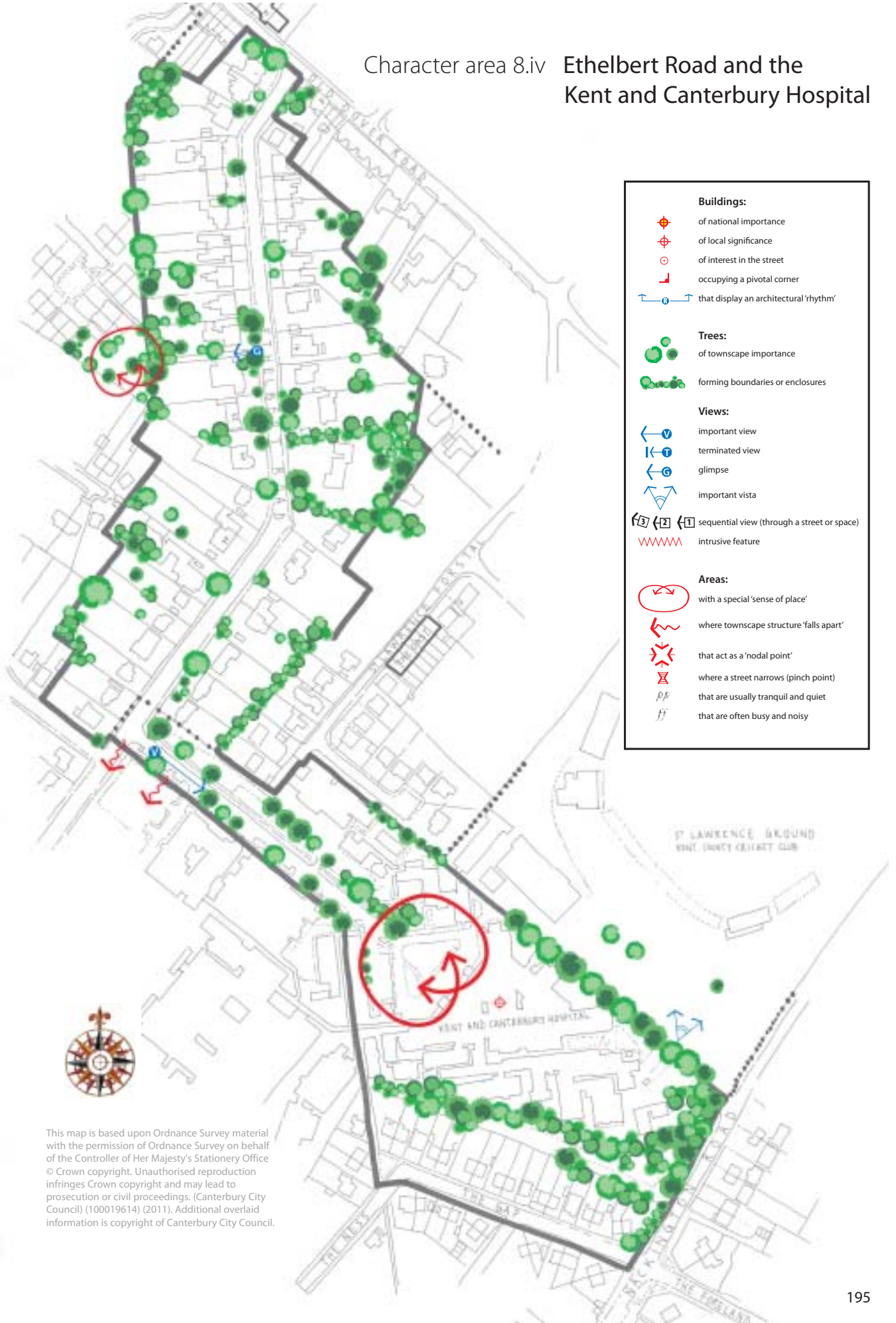
Historical development

Ethelbert Road was laid out in the mid to late 19th century in an area known as Barton Fields. Number 94 Old Dover Road was a miller's house and to the rear of the building stood the windmill. A track gave access from Old Dover Road to the mill and continued southwards through fields to Nackington Road. Henry Biggleston purchased this land in the 1860's. Henry was the eldest son of William Biggleston the owner of the well-known Canterbury iron foundry. Henry laid out Ethelbert Road on the line of the former track and sold development plots along its length. From the 1870's a series of large detached and semi-detached houses, mostly three storeys, were built at the eastern end of the road. Number 23 was the Rectory to St Mary Bredin. At its southern end, the road bends to the west and this section generally contains early to mid 20th century residential properties.

General character

Mature trees marking front garden boundaries along this wide road together with the large detached and semi-detached houses define the character of the area. Many houses are set in attractive, landscaped gardens with original boundary walls and hedges. The leafy canopies of the trees overhanging the pavement complement the street scene. They soften the impact of the built form that would otherwise dominate. The late 19th century houses are built from red or buff bricks with decorative brickwork panels, and slate roofs. There are also examples of tiled roofs, tile hanging and half-timbered gables. The combination of the Victorian and Edwardian buildings, gardens, hedges and mature trees creates a very attractive suburb.

Character area 8.iv Ethelbert Road and the Kent and Canterbury Hospital



Buildings:

- of national importance
- of local significance
- of interest in the street
- occupying a pivotal corner
- that display an architectural 'rhythm'

Trees:

- of townscape importance
- forming boundaries or enclosures

Views:

- important view
- terminated view
- glimpse
- important vista
- sequential view (through a street or space)
- intrusive feature

Areas:

- with a special 'sense of place'
- where townscape structure 'falls apart'
- that act as a 'nodal point'
- where a street narrows (pinch point)
- that are usually tranquil and quiet
- that are often busy and noisy

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Above: Kent and Canterbury Hospital entrance gates, tree lined avenue and main hospital building.

Below: Date stone signed by the Duke of Kent.



The earlier development at the northern end of the road is visually separated from the 20th century housing at the southern end by the bend in the road and a change in the character of the townscape. Buildings of a similar typology continue on the northwest side up to the junction with Cromwell Road and beyond into South Canterbury Road. On the southeast side, this pattern of development is continued for some 120 metres until ending abruptly at the gateway to the 1937 Kent and Canterbury Hospital building.

The original 1937 hospital is approached through this contemporary gateway along an avenue of chestnut trees. Work on the 'new' hospital for Canterbury started in 1935. The Kent and Canterbury Hospital buildings were opened in 1937 by the Duke of Kent and were designed by the architect Cecil Burns FRIBA. Pevsner describes the hospital as "being low and white in a modern style, built of reinforced concrete. A triangular plan... architecturally the most distinguished part is the contemporary nurses' home".

The original 1937 buildings remain, although they have been altered and many more recent buildings added. The view along the avenue towards the white painted, geometric façade of the building appears dramatic after the suburban ambience of Ethelbert Road, although trees soften the impact ensuring that the development sits comfortably alongside its residential neighbours. The adjacent nurses' accommodation block remains, but has been altered. The combination of the 'modern' 1937 buildings (a rarity in Canterbury) together with the formally planned approach and entrance gateway creates an area with a 'special sense of place'. The gateway marks the boundary of the conservation area. Beyond is a hedge that partially screens large car parking and servicing areas. There are views across the car park to later Kent and Canterbury Hospital buildings.



Nurses accommodation block

Character area 8.v, Nunnery Fields

Historical development

The Nunnery Fields were once the property of the St Sepulchre's Nunnery in Oaten Hill. The Nunnery was small; having a prioress and only five or six nuns, independent of St Augustine's Abbey but on land rented from them. The 'fields' essentially remained in agricultural use until the 19th century. The lower end of Nunnery Fields, between Lansdown Road and the Two Doves public house (numbers 5 to 25), was developed from 1827 to 1830. Development gradually spread southwards including several 'villas'; such as; The Pines and Prospect Villa.

The London, Chatham and Dover railway cut through the area in 1860, dividing the land owned by the Hoystings (on Old Dover Road). The arrival of the railway gave a boost to the development of the area and houses were built in Prospect Place, Puckle Lane and Nunnery Fields Road in the 1870's. Norman Road dates from 1885 and contains several good late Victorian detached and semi-detached houses. Nunnery Road is slightly later and contains Edwardian and inter-war properties.

The complex consisting of the former Union Workhouse and Nunnery Fields Hospital dates from 1847 and contains a mix of Victorian and Edwardian buildings, together with Sheehan House that was built in the 1980's. A union of 14 parishes combined to create and operate a Workhouse and in 1844 this organisation decided that a new building should be constructed at Nunnery Fields to 'maintain 400 Inmates'. The Union Workhouse was completed in 1847 and is a red brick and slate structure of two and three storeys. A second range of buildings was added in 1887, known as the Infirmary, designed by the architect Mr Cowell. These are generally three storeys in red brick with stone and yellow stock brick detailing. The Infirmary has a more imposing, affluent appearance than the 1847 block. The workhouse buildings do not break the skyline (with the exception



Above from top:
*Prospect Place,
Nunnery Fields Hospital,
George Roche Road*

Nunnery Fields Hospital



of the north eastern wing) and because of its muted colour tends to blend into the landscape. The Infirmary, however, is prominent in distant views, particularly from the city wall, Rheims Way and Harbledown where the building can be seen against the skyline. The Victorian Gothic style of architecture exhibited by the Infirmary is not common in Canterbury and the building is of local architectural and historic interest.

The Elham Valley Railway, between Canterbury and Folkestone, opened in 1887. A station was built for South Canterbury at the southern end of the conservation area (adjacent to the western entrance road to the Kent and Canterbury Hospital). The access to the railway led to the development southwards of Nunnery Fields (known as South Canterbury Road) to link up with Ethelbert Road. A fine row of Victorian houses was also constructed in Cromwell Road (numbers 1 to 29). The railway line operated for sixty years and closed in 1947. The station master's house (number 28) survives but the corrugated iron station disappeared in the late 1960's and the site was redeveloped with bungalows. The bungalows were subsequently redeveloped with apartments (in the 1990's), and are now known as Ridlands.

General character

This area occupies a northern slope to the south of the city. At the southern end, South Canterbury Road is lined with substantial detached and semi-detached late Victorian and Edwardian houses, interspersed with inter-war development and several large mature trees. Most have front gardens with low boundary walls or hedges. As one progresses along the road from Puckle Lane southwards the front gardens become larger and mature trees and planting in front gardens become more common. The road is rather loose knit generally with larger detached houses exhibiting common elements of design and form. The houses have a variety of architectural styles typical of the Edwardian period and of the 1920's. Typically the houses are constructed in brick and render with clay tile or slate roofs. The conservation area includes several buildings dating from the late 20th century at the southern end. The boundary could be revised to exclude these more modern

Character area 8.v Nunnery Fields



Buildings:	
	of national importance
	of local significance
	of interest in the street
	occupying a pivotal corner
	that display an architectural 'rhythm'
Trees:	
	of townscape importance
	forming boundaries or enclosures
Views:	
	important view
	terminated view
	glimpse
	important vista
	sequential view (through a street or space)
	intrusive feature
Areas:	
	with a special 'sense of place'
	where townscape structure 'falls apart'
	that act as a 'nodal point'
	where a street narrows (pinch point)
	that are usually tranquil and quiet
	that are often busy and noisy

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Character area 8.v Statutory and locally listed buildings



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28 South Canterbury Road



properties in which case the boundary would end at number 12 on the west side and at number 37 on the east side of South Canterbury Road. However the former station master's house, number 28, would have to be included as an addition.

The rear garden of the station master's house (number 28) contains a section of the former Elham Valley Railway track bed. The line of the railway is difficult to discern, with other sections forming parts of back gardens to properties in Juniper Close. An unadopted section of the track bed can be crossed via a footpath from Juniper Close and a partially in-filled, three arched, bridge carries Stuppington Lane over the line.

To the northwest of Stuppington Lane is the site of the former Union Workhouse/Nunnery Fields Hospital. The site is being developed (2010) with a mix of apartments, flats and town houses. The main hospital buildings have been retained and converted but the smaller ancillary buildings to the rear of the site were demolished. The Infirmary building was gutted and restored but has largely retained its external visual appearance. George Roche Road gives access to this development and St. Nicholas School, which lies outside of the conservation area.



Cromwell Road contains a good late Victorian row of semi-detached 'villas' (numbers 1 to 29). The conservation area currently includes this row together with numbers 2a to 8 Cromwell Road. This group of properties is mixed architecturally with most properties dating from the 1930's and 1950's. This part of Cromwell Road is very similar in character to the remainder of Cromwell Road and there appears little reason to include them in the conservation area.



Puckle Lane retains the character of a sunken country lane with mature hedges and trees at the southern end at its junction with South Canterbury Road. The mature hedged gardens of "The Pines" soften the area and contain a magnificent Beech tree. At the northern end of Puckle Lane is the Sea Cadet Centre, which is located in the former grounds of The Hoystings (on Old Dover Road). The London to Dover railway line severed these grounds but several mature trees survive through which glimpses of the Bell Harry Tower of the cathedral can be seen. On the opposite side of the lane is a group of modern houses, built in an old chalk quarry, with well-maintained gardens and fronted by hedges.



Nunnery Fields slopes steeply down in a northerly direction from its junction with South Canterbury Road and Puckle Lane. Near the top Nunnery Road branches off to the northwest. From here, there is a good prospect of the western part of the city. The steep descent of Nunnery Road leads the eye to the monument surmounting the Don Jon mound in the Dane John Gardens, within the City Walls. In the far distance, St. Edmund's School and the water tower on St. Thomas's Hill are clearly visible. Late Victorian/early Edwardian semi-detached houses with front gardens line the first section of Nunnery Road with later 20th century properties beyond.



Above from top:
Cromwell Road,
Puckle Lane,
Glimpse of the Cathedral from the
Puckle Lane/Nunnery Fields junction,
View of the Dane John and beyond
from Nunnery Road.

A brief glimpse of Bell Harry Tower is obscured by number 39 on the corner of Nunnery Road. Nunnery Fields contains a range of properties of varying periods and styles. The topography of the area is evident, with buildings on the eastern side of the road either raised up on or cut into the bank.

Prospect Place climbs to the east and is lined with small terrace houses. To the north they are built to the back of the pavement and to the south, they have small front gardens.



Above from top:
21 and 23 Norman Road decorative brickwork,
Glimpse of the Bell Harry Tower
above the rooftops of Caledon
Terrace.

Above right: Junction of Nunnery
Fields and Lansdown Road.



Norman Road branches off from Nunnery Fields to the west and contains a semi-detached villa (21 and 23) dating from 1887 that displays fine brickwork and detailing distinguishing it from other buildings in the street.

Bell Harry Tower can be glimpsed above the rooftops of Caledon Terrace at the bridge carrying Nunnery Fields road over the railway cutting. From the bridge there are also views towards Canterbury East Station and the gasometer on the Wincheap Estate. The Lansdown Road, Caledon Terrace and Nunnery Fields triangle is mainly formed with early to mid 19th century terraced housing probably built in connection with the railway. Numbers 5 to 14 Nunnery Fields are a Grade II listed terrace dating from the early 19th century. Numbers 1 to 3 Lansdown Road and the industrial building of which 4 and 3 Nunnery Fields form a part, all date from the 18th century and are also Grade II listed.

The prevalent building materials in this character area include the extensive use of light red bricks, often with contrasting stone or yellow brick detailing. There is also a limited amount of stucco, yellow stock brickwork and fine timber decorations and embellishments. Roofing is a mix of clay tiles and slate.

Character area vi, Martyrs Field

This conservation area contains the memorial to the Kentish Martyrs and is comprised of 19th century terraced housing.

Historical development

During the reign of Queen Mary 50 Protestant martyrs were burned at the stake in Kent due to their religious beliefs. In Canterbury 41 people were burnt to death between 1555 and 1558. The majority were killed at what is now Martyrs Field Road, but five people were killed at Canterbury Castle. Those killed included: Nicholas Ridley, Bishop of Rochester; John Bland, Vicar of Adisham; John Firth of Sevenoaks; and, Humphrey Middleton a Baptist Minister from Ashford. The Martyr's Field remained undeveloped until the late 19th century. The area was generally in agricultural use with an oast house, some ballast pits and a lime quarry. The arrival of the



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Buildings:	
	of national importance
	of local significance
	of interest in the street
	occupying a pivotal corner
	that display an architectural 'rhythm'
Trees:	
	of townscape importance
	forming boundaries or enclosures
Views:	
	important view
	terminated view
	glimpse
	important vista
	sequential view (through a street or space)
	intrusive feature
Areas:	
	with a special 'sense of place'
	where townscape structure 'falls apart'
	that act as a 'nodal point'
	where a street narrows (pinch point)
	that are usually tranquil and quiet
	that are often busy and noisy

railway in 1859 created an eastern boundary to the area. Gordon Road was constructed following the boundary of the railway and provided access to a coal yard and the Dane John Manor Estate.

The estate contained a large timber framed barn (now demolished) and an oast house (dating from the 16th century). Housing development commenced in 1870 with the laying out of Tudor Road, Grove Terrace, Claremont Place and York Road. All of these streets are linked to Wincheap. The land to the south west of Gordon Road was developed in 1888, and Martyrs Field Road was laid out and developed from 1890. The early 20th century saw the completion of the residential development with the construction of Guildford Road, Lancaster Road and Oxford Place. Lime Kiln Road is on the line of an historic track that existed prior to the housing development and led to the lime quarry.

Character area 8.v Statutory and locally listed buildings



Below from top:
*Monument to the Kentish Martyrs,
Greenfield Cottages.*



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A monument to the 41 Kentish Martyrs was erected in 1899. The monument was paid for by public subscription and is a stone obelisk surmounted by a cross and is set in a small public park.

The area suffered from sporadic bomb damage during World War II and these gaps were filled during the 1950s.

General character

The area is a typical late 19th century housing development with a tight grid-like street pattern containing terraces of two storey houses on small plots. The majority of the terraces do not have front gardens and the building line follows the back of pavement (exceptions to this being in Gordon Road, Tudor Road, Oxford Road and Heaton Road). There is also a scattering of corner shops, pubs and workshops. The houses range from the modest with restrained elevations, to the more exuberant with two storey bay windows, stone and contrasting brick detailing and polychromatic brick bands. Greenfield Cottages are an interesting group of ragstone cottages to the south of Gordon Road, tucked behind the Wincheap properties. These are amongst the earliest properties to be built within the residential development of the area and possibly predate it as they were built as farm workers cottages. The building materials were reputedly taken from the ruins of St. Augustine's Abbey.





The terrace development of the area gives a sense of enclosure with little opportunity for views beyond the immediate surroundings. York Road, Tudor Road and Gordon Road afford terminated views onto Wincheap. From the southern end of the tree lined section of Heaton Road (just outside the character area) there is a distant vista towards Harbledown. Heading northwest, the road slopes down and, at its junction with Martyr's Field Road, the outward view is terminated by the gasometer on the Wincheap Estate. Zealand Road, at its junction with Guildford Road, has a view to the water tower on St Thomas's Hill.

Martyrs Field Road runs along the foot of a northern slope and has a slight curve at its eastern end with the Kentish Martyr's monument at the point where the curve straightens out. The small park associated with the monument contains several important trees and provides an unexpected pleasant break in the terrace of houses. A diagonal path through the park links to a track branching off from Lime Kiln Road. This track, running northeast to southwest, forms part of a network of similar interconnecting paths that are an important feature of the Wincheap area.

Prevalent building materials are red and yellow stock bricks with stucco elevations, and slate roofs.

Above, clockwise from top left:

*Grove Terrace,
Claremont Place,
York Road - infill,
Oxford Road,
Guildford Road - distant views.*

Below: York Road narrowing to its junction with Wincheap.



9. The character of Canterbury

Canterbury is a compact city in a valley setting that provides for a close relationship between the town and its surrounding rural landscape. This is particularly emphasised by those parts of the valley sides that have remained undeveloped (open fields, park and woodland) and by a considerable number of mature trees in the older extra-mural suburbs. The Cathedral is the dominant element in the townscape, as it has been for centuries, and is the focus of many views from city streets and the surrounding areas. Views have been analysed in the appraisal and it is clear that the cathedral is the dominant building. As the city is located in the valley floor views of the cathedral are seen against the backdrop of the valley sides. Development that would interfere with this backdrop (i.e. would be seen above the ridgeline of the valley sides) should be resisted. The Bell Harry tower of the cathedral is seen above a roofscape of small pitched Kent peg tiled roofs clustered together at all angles and surmounted by chimneys, dormers, and gables. Perhaps nothing is more symbolic of Canterbury than this image. In addition to the Cathedral there are other buildings of great historic, archaeological and architectural interest such as the remains of the various religious foundations, hospitals and churches, which were established from Saxon to late Medieval times. As well as these major historic buildings there is the valuable contribution made by the many fine, but more humble buildings that form the majority of the fabric of the historic core of the city.



The city wall is still a very strong element in forming an image of the medieval city and together with its single surviving gateway, Westgate Towers, is of immense historical importance. The city wall is one of a handful in the country and is the best preserved in the southeast. The street pattern enclosed by the wall (and to a lesser degree, that which is outside it) is essentially that which was in existence almost a thousand years ago. This medieval street pattern is highly subtle in the variety and quality of spaces which are created; gently curving streets, staggered junctions, market squares, narrow lanes and alleyways all play their part in this urban composition. Development up to the edge of the street is a fundamental feature of the street pattern, the side alley or coach entrance providing additional texture to the urban fabric. Such urban street spaces are nicely contrasted in Canterbury by landscaped open spaces such as the Westgate Gardens, Dane John Gardens and the Cathedral Precincts.

The approaches to the city by road and foot are mostly those that have been in use throughout the history of the city. They have a very varied character and several contain important collections and individual buildings of architectural or historic interest. St Dunstan's Street, Northgate and Wincheap are examples of such streets and it is rare for so many of a city's medieval buildings to have survived outside of the city wall.

The streets are generally characterised by narrow plot widths that were developed piecemeal in the medieval period leading to a very heterogeneous and idiosyncratic street scene. In the Victorian and Edwardian periods the predominant residential building form was the terrace, which produces a more homogeneous character. The Victorian and Edwardian periods have an underlying compatibility, however, derived from their vertical rhythms, proportions and plot widths.

The city exhibits a rich mixture of building forms, types, styles and materials. The jettied timber-framed building (whether tile-hung, stuccoed, mathematical tiles or exposed timbering with render infill) with steeply pitched tiled roofs is the most characteristic of the city. Many of these buildings received 'face lifts' in the 18th century when fashion dictated a façade should be based on classical principles of design. Timber-framed buildings were clad in mathematical tiles or stucco, jetties were under built and vertically proportioned sash windows inserted together with other embellishments of the period, such as parapets, cornices, string courses and elaborate doorcases. This 18th century veneer is commonplace throughout the city and can often conceal earlier structures.

Until the late 19th century materials were restricted to mainly local red bricks, timber, stucco and clay tiles but the development of the rail network saw the introduction of the yellow/buff stock bricks and welsh slate for roofing. During the Victorian period, many of

the shopfronts, which still exist in the city, were introduced and form valuable elements in the historic development of the city as well as being attractive in their own right.

Other traditional townscape elements such as boundary walls, trees, stone and brick paving together with street furniture items such as bollards, railings, street lighting brackets and lampposts provide an important contribution to the City's character.

10. Conservation area management

The principal purpose of this appraisal is to provide a firm basis upon which proposals for development within the Canterbury Conservation Areas can be assessed, by defining those key elements that contribute to the special historic and architectural character and that need to be protected. It supplements and provides clarity to policies contained within the Local Plan/Local Development Framework, primarily those relating to demolition, development and design within conservation areas. It will, therefore, be a key document in ensuring the maintenance of character and promotion of appropriate development proposals in these conservation areas. This document will have status as a background paper to the City Council's Local Development Framework.

The City Council considers that the special interest justifying designation of a conservation area should be defined and analysed in a written appraisal of its character and appearance. The process of review has changed significantly since the first areas were designated in England under the Civic Amenities Act of 1967 and the current appraisal approach is one set down as a guideline format by English Heritage in various practice notes. Other purposes include:

- Undertaking a review of the boundary in accordance with section 69(2) of the Planning (Listed Buildings and Conservation Areas) Act 1990, which requires local planning authorities – “from time to time to determine whether any further parts of the area should be designated.”
- Highlighting particular issues and elements that detract from the appearance or character of the conservation areas, which will provide the basis for potential future actions for improvement.

It is not just the local planning authority that has a role in protecting and enhancing conservation areas. The principal guardians are the people who live and work in a conservation area. They hold the responsibility for maintaining the properties, which together, contribute to the character of a conservation area. Designation raises awareness of an area's special attributes and can

foster pride in the locality. Government planning guidance stresses that our built and natural heritage should be valued and protected as a central part of our cultural heritage and that everyone shares the responsibility for environmental stewardship.

Conservation area policy

National Guidance

Legislation concerning conservation areas and historic buildings is set out in the Planning (Listed Buildings and Conservation Areas) Act 1990. The Government's national policies concerning the historic environment is set out in Planning Policy Statement (PPS) 5 – Planning for the Historic Environment published in 2010. The Government's overarching aim is that the historic environment and its heritage assets should be conserved and enjoyed for the quality of life they bring to this and future generations. "To achieve this the Government's objectives for planning for the historic environment are:

- To deliver sustainable development by ensuring policies and decisions concerning the historic environment:
 - *Recognise that heritage assets are non renewable resource*
 - *Take account of wider social, cultural, economic and environmental benefits of heritage conservation; and*
 - *Recognise that intelligently managed change may sometimes be necessary if heritage assets are to be maintained for the long term.*

- To conserve England's heritage assets in a manner appropriate to their significance by ensuring that:
 - *Decisions are based on the nature, extent and level of significance, investigated to a degree proportionate with their conservation*
 - *Wherever possible, heritage assets are put to an appropriate and viable use that is consistent with their conservation*
 - *The positive contribution of such heritage assets to local character and sense of place is recognised and valued; and*
 - *Consideration of the historic environment is integrated into planning policies, promoting place shaping.*

- To contribute to our knowledge and understanding of our past by ensuring that opportunities are taken to capture evidence from the historic environment and to make this publicly available, particularly where a heritage asset is to be lost".

Guidance concerning the implementation of PPS5 is given in the accompanying '**Historic Environment Planning Practice Guide**' published in March 2010. The guide states that a key consideration in development plan documents will be conservation area

appraisals. Appraisals should describe the character of an area or place, explain why it is important and how heritage assets create or contribute to this.

The Town and Country Planning (General Permitted Development) (Amendment) (No.2) (England) Order 2008 came into force on 1st October 2008 and added World Heritage Sites to the list of land known as Article 1(5) land. This confers a similar set of permitted development rights that exist for conservation areas and National Parks to World Heritage Sites.

PPS1 Delivering Sustainable Development (2003) sets out the Government's overarching planning policies. It states that: "the Government is committed to protecting and enhancing the quality of the natural and historic environment in both rural and urban areas. Planning policies should seek to protect and enhance the quality, character and amenity value of the countryside and urban areas as a whole. A high level of protection should be given to most valued townscapes and landscapes, wildlife habitats and natural resources. Those with national and international designations should receive the highest level of protection".

The Kent Design Guide provides a good starting point for appropriate design that is well considered and takes account of context. It emphasises the need for the layout and appearance of new development to be based on an appraisal of the existing character.

The Local Plan and the Local Development Framework
The primary means by which the City Council ensures the preservation and enhancement of conservation areas is by applying national guidance and saved policies from the Canterbury District Local Plan through the development control process. The Canterbury District Local Plan, adopted in July 2006, sets out the spatial strategy for the Canterbury District. The Local Development Framework (LDF) will eventually supersede the Local Plan. The LDF Core Strategy Options Report was published in January 2010 and was subject to public consultation until March 2010. The Core Strategy when adopted will provide the overall spatial strategy for the district until 2026. However the Local Plan remains an important part of the planning framework for the district. Most of its policies were saved by the Secretary of State in 2009 and continue to be relevant in determining planning applications. Policy BE7 provides the primary guidance to developers about conservation areas. Policy BE7 states that:

Development within, affecting the setting, or views into and out of a conservation area, as shown on the Proposals Map and all Insets, should preserve or enhance all features that contribute positively to the area's character or appearance. Particular consideration will be given to the following:

- (a) *The retention of buildings, groups of buildings, existing street patterns, historic building lines and ground surfaces;*
- (b) *Retention of architectural details that contribute to the character or appearance of the area;*
- (c) *The impact of the proposal on the townscape, roofscape, skyline and the relative scale and importance of buildings in the area;*
- (d) *The need to protect trees and landscape;*
- (e) *The removal of unsightly and negative features; and*
- (f) *The need for the development.*

Policies concerning design, listed buildings, scheduled monuments and archaeological assets are also included in the Local Plan (Policies BE1 to BE16).

The Heritage, Archaeology and Conservation Supplementary Planning Document was approved in October 2007. Chapter 4 explains the features that contribute to the character and appearance of conservation areas. Chapter 5 provides detailed guidance for developments in conservation areas.

Council approved Design Guides, Development Briefs and Development Principles (such as the New Dover Road Design Guide and the Rosemary Lane Development Brief) and the guidance on 'Residential Intensification' (adopted in April 2008) should be referred to in addition to this appraisal when considering new development in the conservation areas. These documents can be viewed at the Council Offices or on the City Council's web site (search for supplementary planning guidance).

The implications of designation

Conservation area designation does not imply that development is prohibited and change impossible. Conservation area management is concerned with how change and development can positively respond to an area's character. There is a need to ensure that all future developments in the conservation areas respect the local distinctiveness of Canterbury. It is important that any new development should understand the history and context of the conservation area. Any development proposal in a conservation area should be backed up by a thorough analysis of the site and its context. This exercise should 'inform' the design process and be part of the design statement submitted with a planning application.

The conservation area appraisal has confirmed the huge wealth and quality of surviving historic buildings and building detail throughout the conservation areas. When considering new development this need not necessarily mean exact copying of historic building styles in new work, though on occasion this may be appropriate. However it does require developers and designers

to come to an understanding of, and a respect for, the character of the historic city when drawing up proposals.

The Article 4 Direction

A process of incremental, relatively small scale, development spread over hundreds of years, has formed the character of much of the city. As a result the conservation area is a patchwork of buildings of differing dates and styles. The architectural quality is generally high and is worth conserving and enhancing. This extends from the buildings themselves to the gates, railings, steps and boundary walls that form the townscape. In order to protect the wider historic environment of Canterbury additional planning controls were introduced in 1986. These controls are known as an article 4(i) direction and apply to dwelling houses in the Canterbury City conservation area. The controls include:

- Enlargement or alteration or other improvement
- Replacement or improvement of roofing materials and covering up of facades
- Alteration of windows and doors
- Erection of a porch
- Provision of an enclosure or building
- Formation of a hardstanding
- Alterations to boundary walls and fences
- Painting of facades.

The direction was confirmed by the Secretary of State on 13th May 1986. The legislation used was the Town and Country Planning General Development Order 1977, which withdrew permitted development rights for dwelling houses. The direction was advertised locally and an explanatory letter was delivered to all affected properties. The direction remains in force by virtue of sections 17(2b) and 23 of the Interpretation Act 1978. The installation of satellite has also been added to the controls in place.

There were a number of planning enforcement cases that came about due to the direction and in 2001 the criteria for dealing with planning applications for window alterations were reviewed and confirmed. The criteria adopted in October 2001 for assessing planning applications to replace windows are as follows:

1. *Use of purpose made, or high quality factory made timber sash windows. Planning permission not required if windows are an exact copy or replica.*
2. *Use of factory made 'economy' timber sash windows or uPVC vertical sliding sash windows as replacements for Victorian/Edwardian one over one or two over two sash windows (i.e. windows with one or two sash windows, not Georgian styles which are divided into six or eight small panes). Approve subject*

to choice of manufacturer and detailing, ensure that vertically sliding sashes are proposed.

3. *Use of uPVC replacement windows in suburban houses (post 1920). Approve subject to choice of window style. In many cases the uPVC replacements can match the appearance of original joinery.*
4. *Applications to replace inappropriate modern windows in pre 1920 houses (i.e. houses originally built with timber sashes). Approve subject to choice of style of replacement unit. The replacement should match the appearance of traditional sashes as far as possible.*
5. *Applications to replace traditional vertical sliding timber sash windows with standard uPVC units (i.e. side hung, top hung, bottom hung, horizontal pivot, vertical pivot or louvre). Refuse.*

The conservation area boundary

All of the Canterbury conservation areas were reviewed in 1996. The boundary of the Canterbury City conservation area was extended and rationalised. Several suburban areas such as Martyr's Field and London Road were designated as conservation areas at this time. These boundaries are considered to be sound and there is no need to substantially alter them. However the appraisal does suggest two minor alterations, they are:

- *Reduction to the western end of the Wincheap boundary.*
- *Removal of numbers 2a to 8 Cromwell road from the Nunnery Fields conservation area.*

In addition, the following should also be considered in any future review:

- *Rationalisation of the Old Dover Road and Oaten Hill conservation area boundaries.*
- *Inclusion of Becket House on New Dover Road.*
- *Inclusion of 97 St Stephen's Road.*

Consultation

The consultation process for the appraisal followed the recommendations of the Statement of Community Involvement. Key stakeholders have been involved in its preparation and a more general public consultation was undertaken with the local community.

The draft conservation area appraisal was subject to a formal public consultation exercise from 1st March 2010 to 30th April 2010, however comments were accepted after that date. An article about the appraisal was published in the spring edition of District Life and

articles also appeared in the Kentish Gazette. A copy of the draft appraisal was sent to local councillors, amenity groups and residents associations.

The document was available at the Canterbury library, the city council offices and on the council web site. Fourteen written representations were received. The appraisal was considered at the meeting of the Canterbury Area Member Panel on 12th July 2010.

The appraisal was corrected and edited in light of the comments received. It was adopted as a material consideration for development control purposes by the Development Management Committee on 12th October 2010. Since then, the appraisal has been available to download from the city council web site. This printed version dates from September 2011 and has been updated to reflect changes that have occurred in the city since 2010.

11. Glossary

ARCHITRAVE	<i>Moulded surround to an opening or recess. In classical architecture the lowest part of the entablature.</i>
ASHLAR	<i>Masonry of smooth squared stones in regular courses.</i>
BALUSTER	<i>Short post or pillar supporting a handrail or coping.</i>
BARGEBOARD	<i>A timber board, often decorative, fixed at the overhanging edge of a gable to hide the ends of the roof timbers.</i>
BATTLEMENT	<i>A fortified parapet indented or crenellated so that archers could shoot through the indentations (crenels) between the solid portions (merlons).</i>
BRESSUMER	<i>Big horizontal beam in a timber framed building supporting the wall above.</i>
BUTTRESS	<i>Mass of brickwork or masonry projecting from or built against a wall to give additional strength.</i>
CARTOUCHE	<i>Tablet with an ornate frame, usually enclosing an inscription or coat of arms.</i>

CASEMENT	<i>A window hinged on one side, so it open outwards or inwards.</i>
CASTELLATED	<i>Decorated with battlements.</i>
COLLAR BEAM	<i>A beam connecting a pair of rafters at some distance above their feet.</i>
COLLAR PURLIN	<i>A longitudinal timber joining a series of collar beams at their centres.</i>
CONSOLE	<i>A carved or moulded bracket supporting a door hood or canopy.</i>
COPING	<i>A capping or covering to the top of a wall, to throw off water.</i>
CORBEL	<i>A projecting block, usually of stone, often elaborately carved or moulded, supporting a floor, roof, vault, or other feature.</i>
CORNICE	<i>An ornamental moulding at the junction of the wall and the ceiling, or a moulded ledge along the top of a building. In classical architecture the top part of an entablature.</i>
CROWN POST	<i>A vertical post rising from a tie beam in a timber roof to support a collar-purlin, but not reaching the apex of the roof.</i>
CUPOLA	<i>A small polygonal or circular domed turret crowning a roof.</i>
DOUBLE HUNG SASH WINDOW	<i>A timber window consisting of two vertically sliding sashes, operated by counterweights concealed in a boxed frame</i>
DOUBLE PILE PLAN	<i>A plan of a house two rooms deep under a single span roof.</i>
DRAGON BEAM	<i>Corner beam supporting a jetty in a timber-framed building.</i>
EAVE	<i>The horizontal overhang of a roof projecting beyond the face of a wall</i>

ENTABLATURE	<i>The horizontal component of a building or structure, usually decorated, that lies directly above columns or other supports; in classical architecture the entablature is composed of an architrave, a frieze and a cornice.</i>
FOUR CENTRED ARCH	<i>An arch struck from four centres, in use from the 15th to mid 17th centuries, also known as a Tudor arch.</i>
FRIEZE	<i>A band, sometimes ornamental, at the top of a wall below the ceiling or cornice. In classical architecture the centre division of an entablature.</i>
GABLE	<i>The triangular upper portion of a wall at the end of a pitched roof. It normally has straight sides but there are variations such as crow stepped (stepped sides), Dutch (curved sides crowned by a pediment) and shaped (multi-curved sides).</i>
GALLETTING	<i>Small pieces of flint or stone used to decorate and protect mortar joints from weathering.</i>
GLAZING BARS	<i>Bars dividing window sashes into smaller parts.</i>
HEADER	<i>Brick laid so that the end only is visible in the face of the wall.</i>
HIPPED ROOF	<i>A roof where the slopes rise from the eaves on all sides of the building i.e. with sloped ends instead of vertical gables.</i>
HOOD MOULD	<i>Projecting moulding over an arch, door or window designed to protect it from water running down the wall face.</i>
JETTY	<i>The overhang of an upper floor on a timber framed house.</i>
KNAPPED FLINT	<i>Flints broken or snapped on one side to create a dark flat surface.</i>

LIGHTS	<i>Openings between mullions in a window.</i>
LINTEL	<i>A beam spanning an opening: doorway, widow or fireplace.</i>
MACHICOLATION	<i>Projecting gallery on brackets constructed on the outside of castle towers or walls, with floor openings through which molten lead etc was dropped on an enemy below. Also known as murder holes.</i>
MANSARD	<i>Roof with double slope, the lower slope being longer and steeper than the upper (named after Francois Mansart).</i>
MATHEMATICAL TILE	<i>Special tiles used for vertical cladding, made to resemble the appearance of brickwork.</i>
MODILLION	<i>Small bracket or console of which a series is used to support the upper part of a cornice.</i>
MULLION	<i>Vertical stone or timber structural post or upright dividing a window into two lights or more.</i>
ORIEL BAY	<i>A projecting bay window on the upper floor only.</i>
PEDIMENT	<i>A shallow pitched gable used in classical, renaissance and neo-classical architecture above doors and windows. Derived from the shallow pitched gable end of a classical temple.</i>
PENTICE	<i>Mono-pitch or lean-to roof, also a lean-to open shelter.</i>
PICTURESQUE	<i>Late 18th century term that suggested variety, irregularity, a variety of textures and asymmetry. Originally a landscape or building which looked as if it had come from a painting by Poussin.</i>

PILASTER	<i>A rectangular pier or column projecting only slightly from a wall, often framing a door opening. Its projection is never more than half its breadth.</i>
PORTICO	<i>A porch, open on at least one side that is enclosed by columns that support the roof (usually pedimented).</i>
PURLIN	<i>A main horizontal timber in a roof laid parallel to the wall plate and ridgeline supporting the rafters.</i>
PUTTI	<i>Decorative figures of small cupid like children (also called cherubs).</i>
RENDER	<i>A durable external covering (normally a lime/sand mix) that is designed to; protect the wall from weather, to act as a decorative coating, or to hide coarse masonry.</i>
RUSTICATION	<i>Masonry of stone, stucco or brick formed into large blocks separated from each other by deep recessed joints giving emphasis and visual strength to the wall.</i>
SETTS	<i>Small Granite, or Yorkstone, blocks (normally 100mm x 100mm x 100mm or 200mm) of stone commonly used in the 19th century to pave city centre streets.</i>
SOFFIT	<i>The underside of a projecting element such as a cornice or any flat underside.</i>
STRETCHER	<i>A brick laid so only its long side is visible on the face of a wall.</i>
STUCCO	<i>A fine grade of external lime render characteristic of late eighteenth and early nineteenth century classical buildings.</i>
TERRACOTTA	<i>Fired clay and sand mix, glazed or unglazed, usually red or buff in colour, often used for decoration particularly where a repetitive detail was required.</i>

TIE-BEAM	<i>Horizontal beam joining the feet of a pair of rafters in a roof.</i>
TRACERY	<i>Ornamental intersecting stone work in the upper part of a window, screen or panel.</i>
TRANSOM	<i>Horizontal bar of stone or wood across the opening of a window.</i>
UNDERCROFT	<i>Vaulted underground room, below a church or chapel.</i>
VAULT	<i>An arched ceiling constructed of stone, or brick, found in cellars or undercrofts.</i>
VERNACULAR	<i>Unpretentious, simple, indigenous, traditional structures made of local materials and following well-trying forms and types.</i>
WALL PLATE	<i>A timber running horizontally along the top of a wall to receive and distribute the load from roof rafters.</i>

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