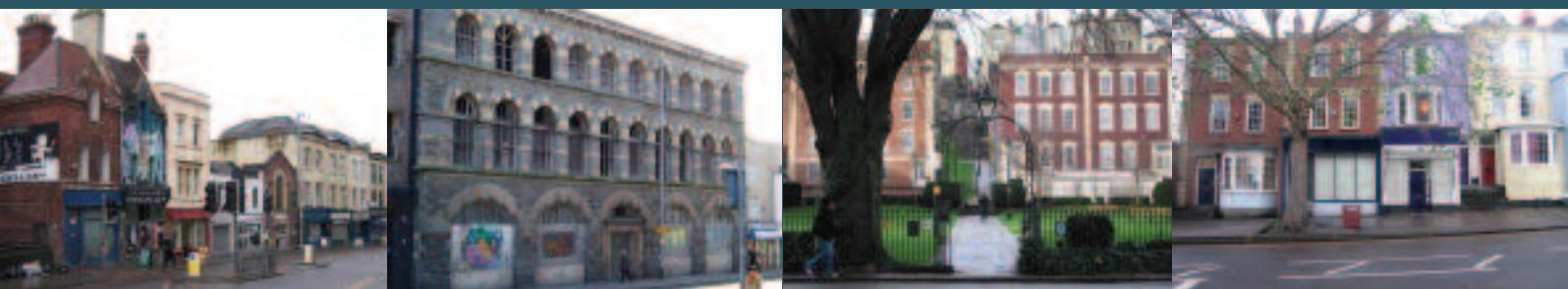


Conservation Area 19



Stokes Croft

Character Appraisal



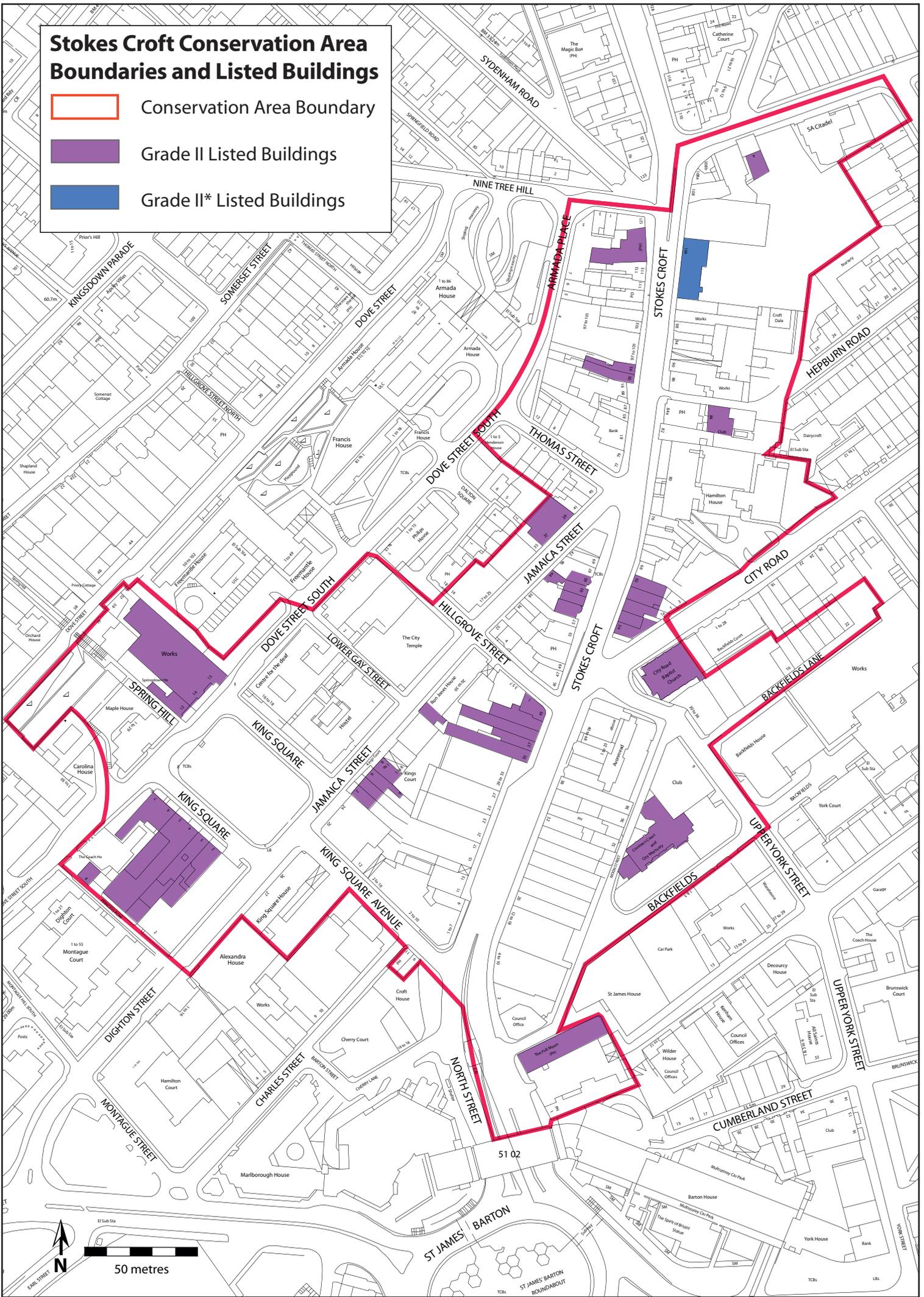
October 2007

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Stokes Croft Conservation Area Boundaries and Listed Buildings

-  Conservation Area Boundary
-  Grade II Listed Buildings
-  Grade II* Listed Buildings





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1. INTRODUCTION

- 1.1 A Conservation Area is **‘an area of special architectural or historic interest, the character and appearance of which it is desirable to preserve or enhance’** (Planning (Listed Buildings & Conservation Areas) Act 1990).
- 1.2 Bristol City Council has a statutory duty to review the character and boundaries of its Conservation Areas, of which there are currently 33. As part of this process, the Council will be producing Character Appraisals for each Conservation Area. The overall appraisal strategy is based upon the English Heritage publication Guidance on Conservation Area Appraisals (2006).
- 1.3 This document is an appraisal of the character of the Stokes Croft Conservation Area. Its purpose is to describe what makes the area special, by identifying the historical development and explain important local features, which justifies its designation as a Conservation Area. The document also identifies threats to the erosion of the area’s special qualities, in the negative issues section of this document.
- 1.4 The Conservation Area Appraisal should be referred to by anyone proposing development within it. The Council will use it as a reference for determining a proposal’s potential positive, neutral or negative impact; helping to ensure the character and appearance of the Conservation Area is being preserved or enhanced. The document will be one important factor in determining the acceptability of planning applications and Conservation Area consents.
- 1.5 The appraisal provides a summary of special interest and is not a complete record of the area’s detailed character. The assumption must not be made that any specific site, area, or building has no special character worthy of protection or enhancement.
- 1.6 The Conservation Area Appraisal is accompanied by an associated Management Plan, the format of which is based on English Heritage’s Guidance on the Management of Conservation Areas (2006). The Management Plan forms a separate document and sets out the City Council’s aspirations to address the Negative Features identified within the Character Appraisal. Copies of this document are available on request (see Useful Information section).





2. PLANNING POLICY FRAMEWORK

- 2.1 The Stokes Croft Conservation Area was designated on the 18th June 1980, and was extended on the 6th September 2000, in line with the requirements of Section 69 of the Planning (Listed Buildings and Conservation Areas) Act 1990).
- 2.2 This document should be considered alongside the national guidance contained within Planning Policy Guidance: Planning and the Historic Environment (PPG15) in particular section 4, which provides guidance relating to designation and management of Conservation Areas.
- 2.3 Part of the Stokes Croft Conservation Area lies within the geographical area covered by Supplementary Planning Document 'Planning a Sustainable Future for St Paul's (SPD10), therefore this document must be also be considered with the immediate local planning context of area covered by this document.
- 2.4 The policies contained within Chapter 4 of the Local Plan (adopted December 1997) and the Emerging Local Development Framework are framed by Policy 19 of the Bath and North East Somerset, Bristol, North Somerset and South Gloucestershire Joint Replacement Structure Plan (September 2002). This is also supported by Policy EN3 of Regional Planning Guidance for the South West (RPG10), which relates to the historic built environment.
- 2.5 This document has undergone extensive public consultation (detailed at page 45), and has submitted to the relevant Planning Committee for formal comment. The document is intended to inform development decisions and be considered along with Local Plan Policies identified within Chapter 4 of the adopted Bristol Local Plan and the elements of the emerging Local Development Framework, which refer to the built environment.
- 2.6 This document replaces the Conservation Area Enhancement Statement previously produced for the Stokes Croft Conservation Area in November 1993.

3. LOCATION & SETTING

- 3.1 Stokes Croft Conservation Area is located towards the eastern side of Bristol City Centre, just north of the Broadmead shopping area. The Conservation Area lies at the foot of the hillside leading from Kingsdown, and is separated on the east from the M32 by the adjacent St Paul's area of the City.
- 3.2 The landform gradually falls away from the steep slopes of Kingsdown; King Square is situated on a sloping plane, with Dove Street above and Stokes Croft below. Stokes Croft is at the base of the slope that falls from Kingsdown and runs along the bottom contour of the hillside. To the southeast, beyond Stokes Croft, the Backfields area is a flatter landscape, which levels off towards St Pauls and the east.
- 3.3 Stokes Croft itself forms the southern extension of the Gloucester Road (A38), which links the City Centre to South Gloucestershire and the City's northern suburbs. Historically this was an important trading street, prior to the construction of the M32 motorway network; today this remains an important commuter route for pedestrians and vehicles.
- 3.4 The Kingsdown Conservation Area lies to the west; the Cotham, Redland and Gloucester Road Conservation Area to the northwest; the Montpelier Conservation Area to the north; and the Portland Square Conservation Area to the southeast.

Stokes Croft Conservation Area

- Stokes Croft Conservation Area
- Kingsdown Conservation Area
- Cotham, Redland and Gloucester Road Conservation Area
- Montpelier Conservation Area
- Portland Square

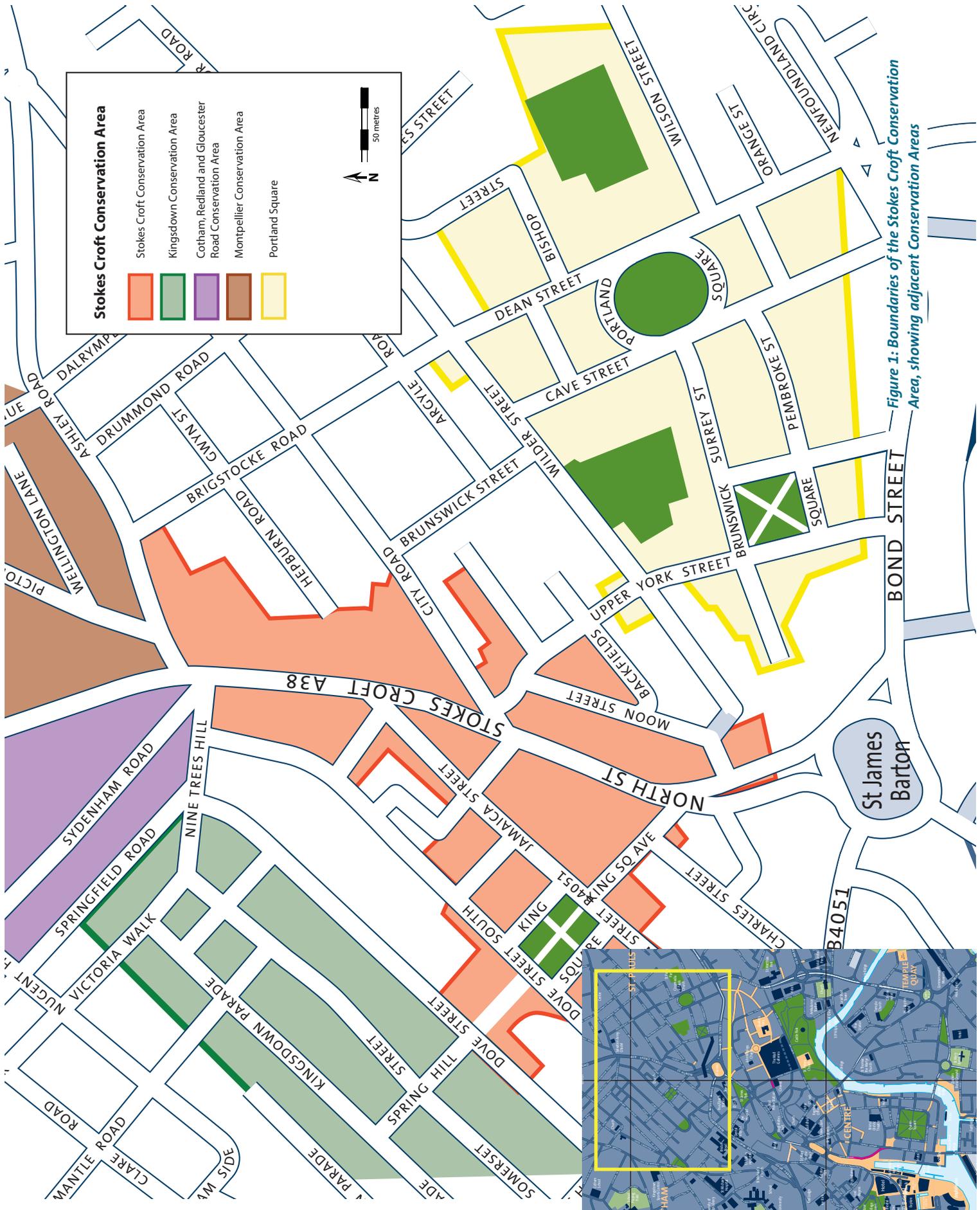
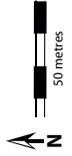
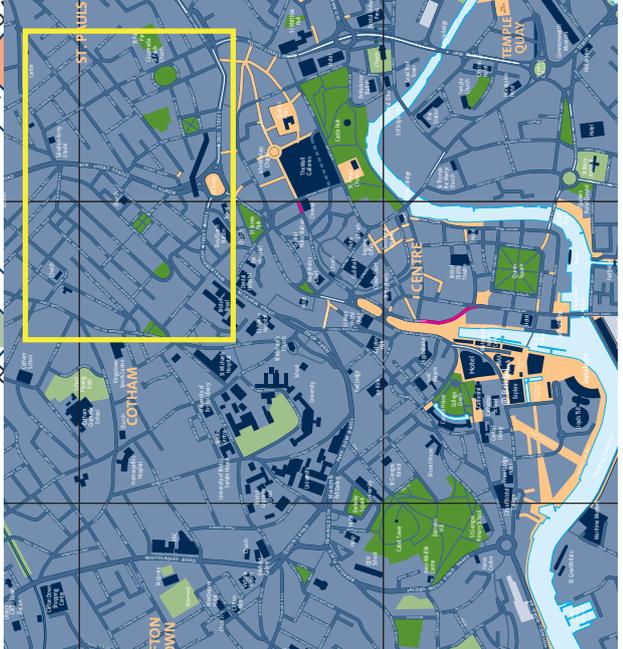


Figure 1: Boundaries of the Stokes Croft Conservation Area, showing adjacent Conservation Areas

Stokes Croft in the contexts of Bristol City Centre





4. SUMMARY OF SPECIAL INTEREST & MAIN ISSUES

- 4.1 Stokes Croft is a lively Conservation Area with a diverse character and townscape. Stokes Croft has a vibrant local community and a spirit of diversity, which gives it a more informal nature than the nearby City Centre and a unique sense of place. The area faces a challenge in overcoming a perceived image of neglect, to which the number of derelict buildings is a contributing factor.
- 4.2 A large artistic and creative community has flocked to Stokes Croft, attracted by the area's lower rents and informal character. The range of shops and services in turn attracts a diverse clientele, which, along with the local community, gives the Conservation Area its unique character and reputation. Consequently Stokes Croft has become known as much for its individuality, culture and diversity, as for its perceived decay. Relatively recently a volume of spray painted art has begun to characterise the street scene, much of this has emerged as an organic effort by locals to improve the area on a limited budget.
- 4.3 Overall, the Conservation Area enjoys a rich mix of quality architecture with buildings ranging from the gabled 17th century Full Moon, to important 19th century industrial buildings such as Godwin's Carriage Works. The area also contains examples of experimental construction techniques, with one of Bristol's earliest iron-framed buildings at nos. 37-39 Jamaica Street.
- 4.4 Alongside the buildings of architectural quality, a number of properties are blighted by a sense of physical dereliction and decay. This reflects the two-sided nature of Stokes Croft: whilst enjoying pockets of regeneration and revival, some the result of recent grant funding, the evidence of gradual deterioration is still very much a feature. In comparison with other areas of the City, Stokes Croft contains a high volume of vacant buildings and gap sites awaiting appropriate re-use and development.

Main Issues Affecting the Stokes Croft Conservation Area

- Vacant sites and buildings create a sense of decay and neglect that detracts from the overall character and appearance of the Conservation Area
- Loss of significant architectural and local details that contribute to the special interest of the locality, notably shopfronts
- A mix of poor quality street surfaces have replaced traditional paving materials and detract from the street scene
- Street clutter caused by many un-coordinated street furniture that has an effect on visual and physical amenity
- High volume of traffic and an unimplemented road-widening scheme have had a negative and sometimes dangerous effect on pedestrian movement
- The anti-social activities of some the areas users threatens a sense of public safety in the area, particularly at night
- The inactive and hoarded frontages have contributed to the area's reputation as an intimidating environment, notably along Stokes Croft
- Waste and street cleansing issues contribute to the sense of neglect



5. HISTORIC DEVELOPMENT AND ARCHAEOLOGY

Historical Overview

- 5.1 Stokes Croft was originally known as Berewyke's Croft, an agricultural holding outside the old town of Bristol. The current name may have derived from John Stoake, mayor in 1364, 1366 and 1379. The land was then part of the extensive lands owned by St James's Priory which, after the Dissolution of the Monasteries, was sold to Henry Brayne and farmed by leaseholders.
- 5.2 Although a route through Stokes Croft is likely to have existed much earlier, the first reference is in a deed of 1579. The land is recorded as being a field containing one little lodge, a garden and pasture, with a footpath running through it. In 1618, the City paviour received 6d for mending holes in the stile that crossed the footpath.
- 5.3 Later in the 17th century, Stokes Croft formed part of the line of Civil War defences, linking Lawford's Gate with the Prior's Hill Fort in Kingsdown. The defences passed across the north end of Stokes Croft to a fortification near no. 104 Stokes Croft, before turning southeast and running across the area which is now Portland Square. There were fierce battles around its sallyport during the sieges of 1643 and 1645. In 1872 road builders found the skeleton of what was thought to be a Royalist soldier in a grave near the Jamaica Street junction; it was concluded that he died from a clubbed musket blow to the base of his skull and had been buried where he fell.

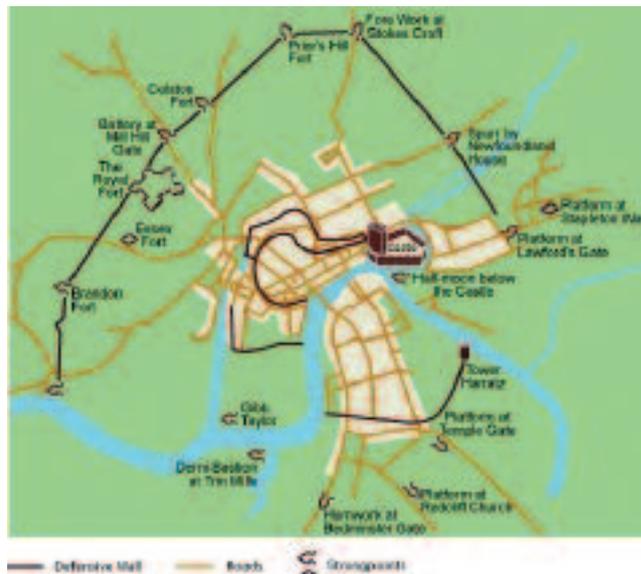


Figure 2: Bristol Civil War defences, circa 1640

- 5.4 The first mention of a substantial property being built at Stokes Croft appears in St James's Parish records for 1678. In 1727, an Act of Parliament gave Bristol the power to erect turnpike gates and charge tolls; as the northern route to and from the City, Stokes Croft was one of Bristol's earliest turnpiked roads.



Figure 3: Stokes Croft gate and tollhouse in their rural setting, 1742

5.5 Roque's map shows that by the mid 18th century Stokes Croft was gradually developing and by this time contained a Baptist College, Almshouses and Charity School, along with a few private houses with large gardens. By 1775 there were 79 rated properties in Stokes Croft, and the area had become favoured by the professional and prosperous trading classes who carried out business from their homes.



Figure 4: John Roque's Map c. 1750 showing the partial development of 'Stoakes' Croft. The large Dissenting Charity School dominates the southern end of the street. Houses with long garden plots align the northern end of the street. King Square has been laid out above Dighton Street and Jamaica Street, though the Georgian terraces have not yet been built

5.6 Agriculture and farming activities continued around Stokes Croft until the early 19th century. The economic and social character of the area began to change in the mid 19th and early 20th centuries, when Stokes Croft began to flourish as a shopping street and industry started to become established in the vicinity. Shopfronts were inserted in many of the older properties and other previously domestic buildings were converted into factories; by the end of the 19th century the entire area had been developed into one of dwellings mixed together with small-scale industrial works.

5.7 A major tram route was established along Stokes Croft in the mid 19th century and the area became vital for serving the densely populated surroundings and providing employment in the Stokes Croft Brewery, Perry's Carriage Works and the factories in Backfields and nearby St Paul's.



Figure 5: Stokes Croft developed as a shopping street from the 19th century onwards, which was also a major tram route into central Bristol.

5.8 Changing shopping patterns, industrial decline, wartime bomb damage and the subsequent demolition of old buildings all contributed to the decline of the Stokes Croft area during the second half of the 20th century. To prevent further dilapidation and control future developments, Stokes Croft was designated as a Conservation Area in 1980.

Stokes Croft Conservation Area: Approximate Building Ages

	Stokes Croft Conservation Area
	Pre 1800
	1800 - 1850
	1850 - 1900
	1900 - 1950
	Post 1950

 N
 50 metres

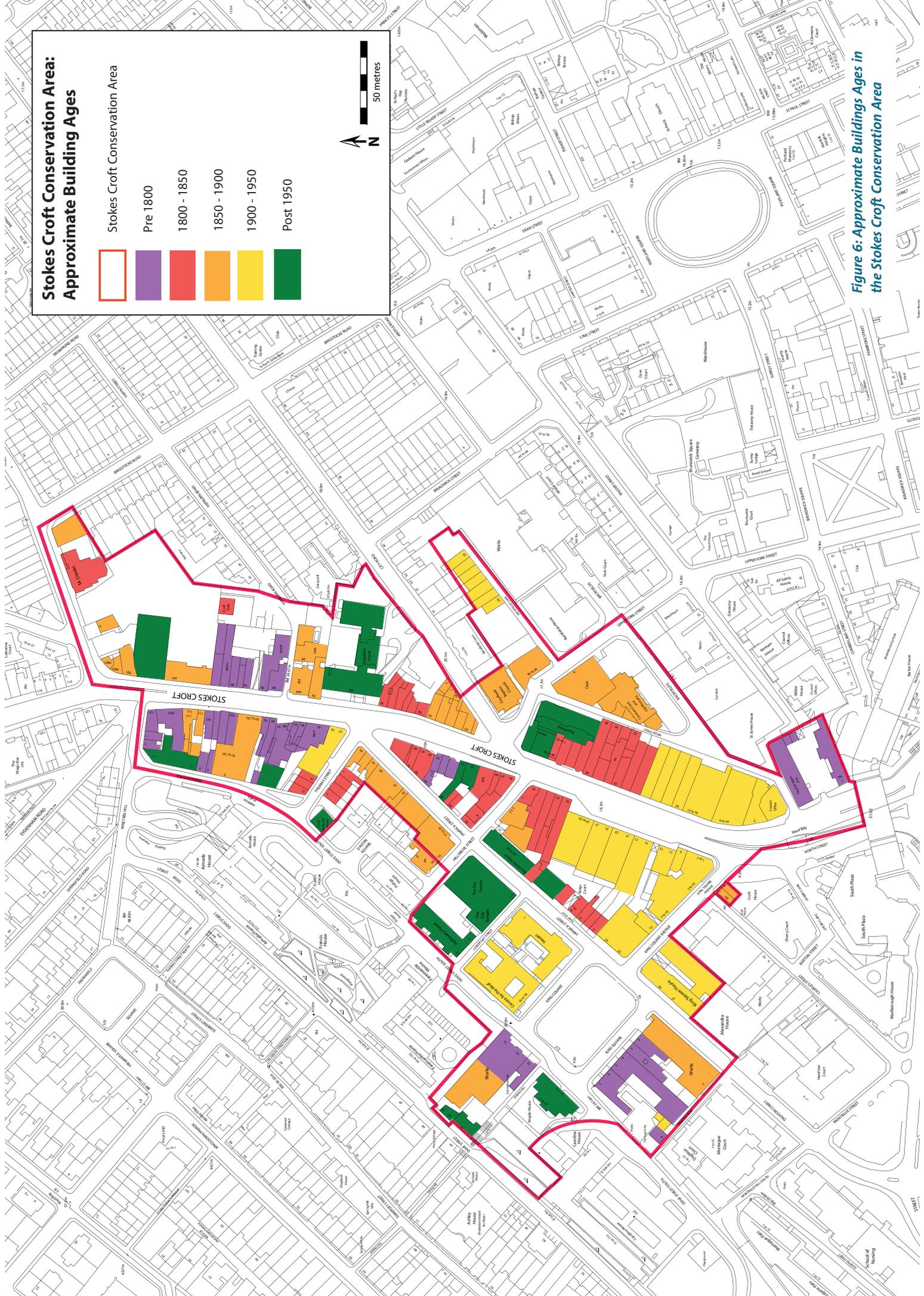


Figure 6: Approximate Building Ages in the Stokes Croft Conservation Area



Individual Sites and Buildings

Full Moon

5.9 According to historian Samuel Seyer there was probably an 'ancient hostellerie' on this site as early as the 14th century. The present building dates from c.1700. The earliest unaltered Jacobean gables front Moon Street, the porch and sash windows were added later. In the 1880s it was the terminus for coaches and carriers to Thornbury, South Gloucester and beyond.



Figure 7: The Full Moon c. 1930

King Square

5.10 King Square, named in honour of King George II, was laid out shortly before 1740 by George Tully who was also responsible for the layout of the earlier Dowry Square in Hotwells and later Brunswick Square. The Square appears on John Roque's map of 1742, together with its tributary streets. The Georgian terraces were not built until 1760. King Square was originally planned with a formal surround of Lime trees; these were removed in 1830 when the borders were decorated with various shrubs and trees and the enclosure was surrounded by 'a light and

elegant iron palisade'. The railings were removed during World War II, at which time the southeast and northeast sides of the terraces were obliterated by bomb damage.

5.11 In 1993/4 a significant reinstatement programme was undertaken to restore King Square to its former Georgian layout, at which time traditional railings were re-introduced and trees planted. The bomb-sites were redeveloped in the mid 20th century; though the replacement buildings sadly failed to adequately respect the contribution of the traditional built form or architectural quality. The traditional formality and integrity of King Square could only be truly achieved if the bomb-damaged sites were re-considered and buildings that respect the original scale and character of the space were to be introduced. To the rear of King Square is an original c. 1760s coach house, currently derelict.

Perry's Carriage Works

5.12 In 1804 T&J Perry opened their first carriage and harness factory in Stokes Croft. After it burned down in 1860 they commissioned the award-winning Bristol-born architect Edward William Godwin to design a replacement. The result was a highly innovative building, three storeys of independent continuous arcading; the window arches of alternating purple and brown pennant stones, with the ground floor arcades left open to display the carriages. It was a daring experiment, a complete departure from the early reliance on the solid wall. Described by one architectural historian as one of the two masterpieces of High Victorian commercial architecture at its best moment, the Carriage Works is listed Grade II*.

5.13 In 1912, Perry sold to Anderson's Rubber Co. who occupied it until 1960. It was then taken over by the Regional Pools Company, since 1979 it has stood empty. During the 1960's the adjacent site no. 106 Stokes Croft was redeveloped with the building known as Westmoreland House, this too remains empty and awaits redevelopment.



Figure 8: Perry's Carriage Works, by Edward William Godwin, c. 1900

Backfields

5.14 During the 19th century this large open space was used as a site for visiting circuses. Each summer temporary structures were erected then dismantled, until a permanent building was erected in 1837. In 1839 this circular building, with seating for 2000, became a 'Palace of Varieties' and was later used for prize fights and music hall shows. In 1880 the Salvation Army took over the circus for services, until it was destroyed by fire in 1895. A Wesleyan School was built on Backfields in 1857 by architects Foster & Wood. The School was converted to a coroners court and mortuary but now stands empty awaiting appropriate re-use.



Figure 9: Backfields area of Stokes Croft, c. 1850; the large circular area is the site used for visiting circuses

Tuckett's Building

5.15 The Tuckett's Buildings, at no. 108 Stokes Croft, were named after Coldstream Tuckett who developed the site and opened his grocery and provisions shop there in the 1890s. During the excavations on the site, two skeletons were found; it was suggested that they were 17th/18th century suicides who, according to the custom of the time, had been buried at the crossroads.

Archaeology

5.16 In most cases a detailed archaeological assessment will be needed in considering development proposals. The following illustration indicates the archaeological potential of the Stokes Croft area.

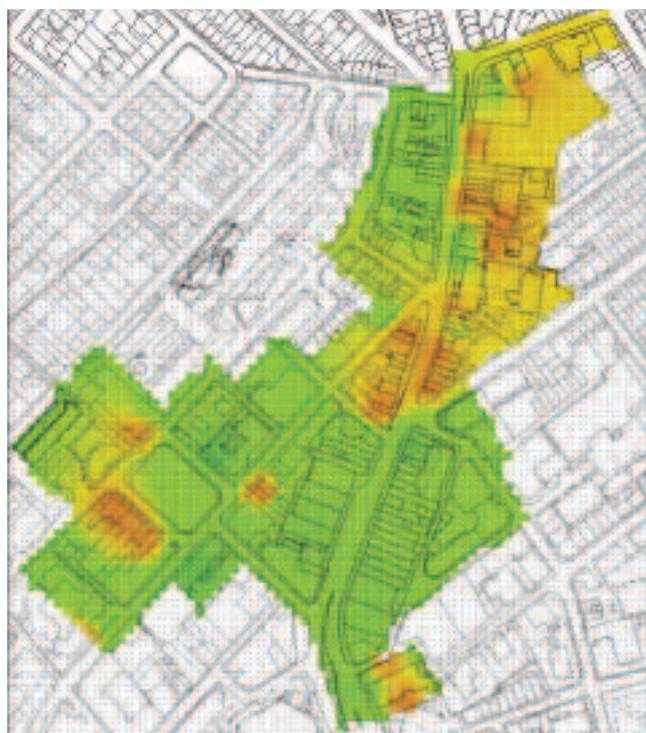


Figure 10: Map detailing the archaeology potential of the Stokes Croft Conservation Area





6. SPATIAL ANALYSIS

6.1 Streets & Spaces

- 6.1.1 Stokes Croft is a major gateway into the City Centre from the northern parts of the Bristol and beyond, providing a through-route for both vehicles and pedestrians. Buildings along Stokes Croft generally front directly onto the pavement and occupy varying plot widths. After widespread bomb damage and a mid-20th century road widening scheme, buildings towards the southern end of Stokes Croft tend to be wider and sit further back on the west side.
- 6.1.2 Bridging the southern end of Stokes Croft and terminating views down the street is the former Avon County Council headquarters, '5102'. Whilst having a dominating presence, this building marks the start of Stokes Croft at the southern end and physically distinguishes between it and the St James's Barton Roundabout and the City Centre beyond.
- 6.1.3 Jamaica Street is a busy traffic route, though the scale of buildings and plot widths is more consistent than along Stokes Croft. In the quiet industrial Backfields part of the Conservation Area, larger warehouse-type buildings directly address the street. The relative lack of traffic in these areas creates a more intimate environment in comparison with Stokes Croft and Jamaica Street.
- 6.1.4 King Square provides the only formal green space in the Conservation Area, with two sides of Georgian terraces set back from the pavement fronted by railings. Other less formal green spaces have evolved within the Conservation Area; and although not the result of deliberate planning they play an important in offsetting the otherwise dense urban form.
- 6.1.5 The Conservation Area contains relatively few street trees, being limited to the open space of King Square, and towards the southern end of Stokes Croft. These street trees make a positive contribution to the area, and help to soften the urban environment.

Stokes Croft Routes and Spaces

- Stokes Croft Conservation Area
- Primary Route
- Secondary Route
- Intimate Route/Space
- Green Space

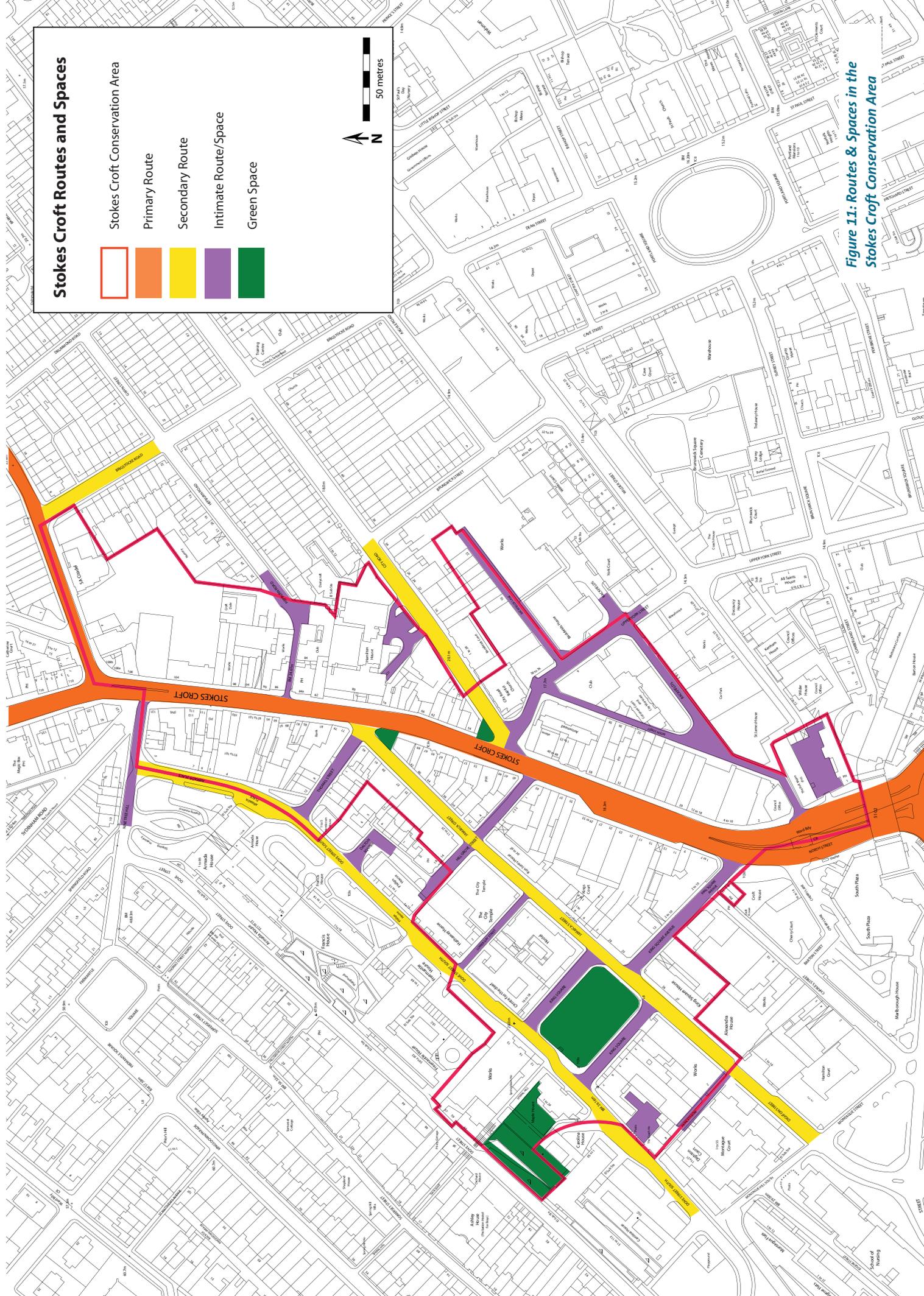
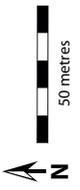


Figure 11: Routes & Spaces in the Stokes Croft Conservation Area



6.2 Local Views & Landmark Building

6.2.1 Local Views:

- From City Centre – ‘5102’ and Dighton/Jamaica Street
- From Kingsdown – Nine Tree Hill and Spring Hill
- From St Paul’s – City Road
- From Montpelier, Ashley Road, Cheltenham Road, & Picton Street
- From King Square Avenue towards King Square

6.2.2 Landmark Buildings

Landmark Buildings, due to their height, location or detailed design, stand out from their background and serve as navigation points around the area. Whether positively or negatively, they contribute to the character and townscape and provide key focal points in local views.

- ‘5102’, situated just outside the Conservation Area, has an overbearing presence and terminates views south along Stokes Croft. The height and bulk of the building acts as a landmark, although a negative one.
- The Jamaica Street Studios at nos. 37/39 Jamaica Street is visible from both Stokes Croft and in longer views along Jamaica Street. The building is most dominant when seen from the junction of Stokes Croft and Jamaica Street, as it stands two storeys higher than its immediate neighbours.
- Westmoreland House dominates local views within and into the Stokes Croft and its current state of dereliction blights the Conservation Area. The building towers over its neighbours, and the overall bulk, materials and design has a negative impact.

- City Road Baptist Church occupies a prominent location on the corner of City Road and Upper York Street and has a strong presence when seen from Stokes Croft.
- Perry’s Carriage Works stands next to Westmoreland House and is a landmark in its own right due to its architectural interest and scale. This building is also currently derelict.

6.2.3 Some buildings have less of an impact on the wider locality but still contribute to navigation around the Conservation Area and are considered to be Local Landmarks:

- The Former Blundell’s Department Store, at nos. 77/79 Stokes Croft has a strong presence at the corner of Stokes Croft and Thomas Street.
- Finance House blocks views down Thomas Street. The extended plot width, materials and design are at odds with the rest of the Conservation Area. This building is also currently derelict.
- The former Coroners Court is the only Gothic style building surrounded by more industrial architecture. The presence of the building, originally a school, is emphasised by its setting within a large forecourt behind a high boundary wall.
- The former Malthouse (now Lakota Nightclub) is a local landmark due to its scale and prominent position on the corner of Moon Street and Backfields Lane.



Figure 12: Views & Landmark Buildings in the Stokes Croft Conservation Area

7. CHARACTER ANALYSIS

7.1 The Conservation Area can be divided into three sub-character areas, which are largely determined by the land uses/building ages in that area:

Area 1: Stokes Croft

Area 2: King Square

Area 3: Backfields

(see Figure 13)

7.2 Character Area Analysis

Area 1: Stokes Croft

7.2.1 Character Area 1 is dominated by the principle route of Stokes Croft itself, which is lined with buildings fronting directly onto the pavement. The area contains a mixture of development, though it is dominated by active ground floors occupied shops or workshop spaces, with either flats or offices above.

(see Figure 14)

7.2.2 Overall the area has been developed in a piecemeal way, reflected in the mixed architectural styles and ages of the buildings. The southern end of Stokes Croft was particularly affected by World War II bombing and hence the majority of mid to late 20th century buildings are concentrated here.

7.2.3 Traditional developments tend to have a strong vertical rhythm, the narrow plot widths, with two to three floors above shopfronts at ground level. More recent additions have a more horizontal emphasis, and tend to occupy a number of traditional building plots. Glimpses of the rear elevations of properties reveal an ad hoc form of design, compared to the formality of the main frontages.



Figure 15: No. 113-115 Stokes Croft, example of a traditional building with shopfront at ground level and a vertical emphasis to the upper levels



Figure 16: View down southeast side of Stokes Croft. Traditional buildings have narrower plot widths while 20th century buildings to the south are wider; '5102' ends views at the southern end

Stokes Croft Conservation Area: Character Areas

- Stokes Croft Conservation Area
- Area 1: Stokes Croft
- Area 2: King Square
- Area 3: Backfields



50 metres

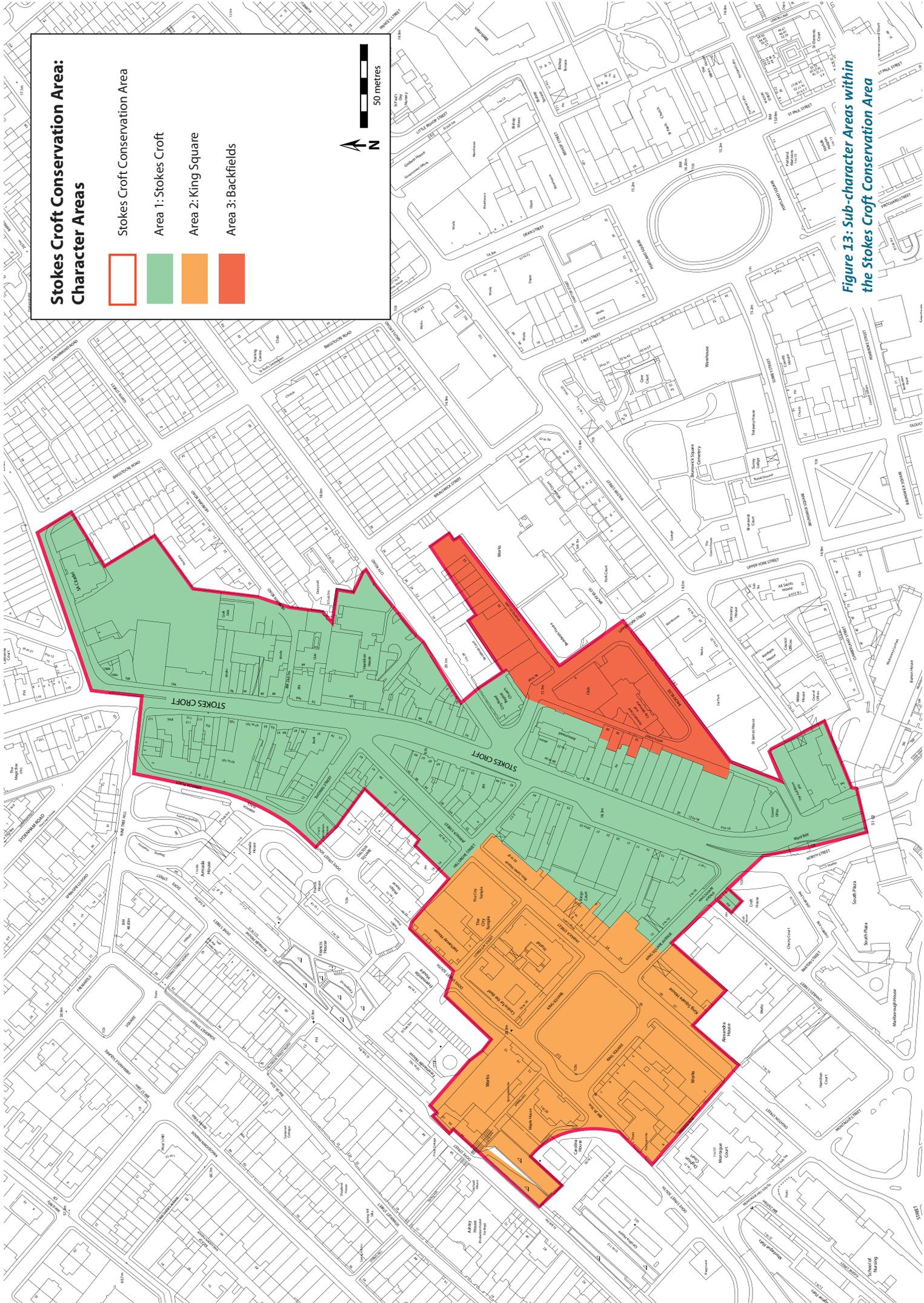


Figure 13: Sub-character Areas within the Stokes Croft Conservation Area

Stokes Croft Conservation Area: Character Area 1

-  Character Area Boundary
-  Unlisted Buildings of Merit
-  Negative Buildings
-  Gap Sites
-  Grade II Listed Buildings
-  Grade II* Listed Buildings
-  Important Building Line

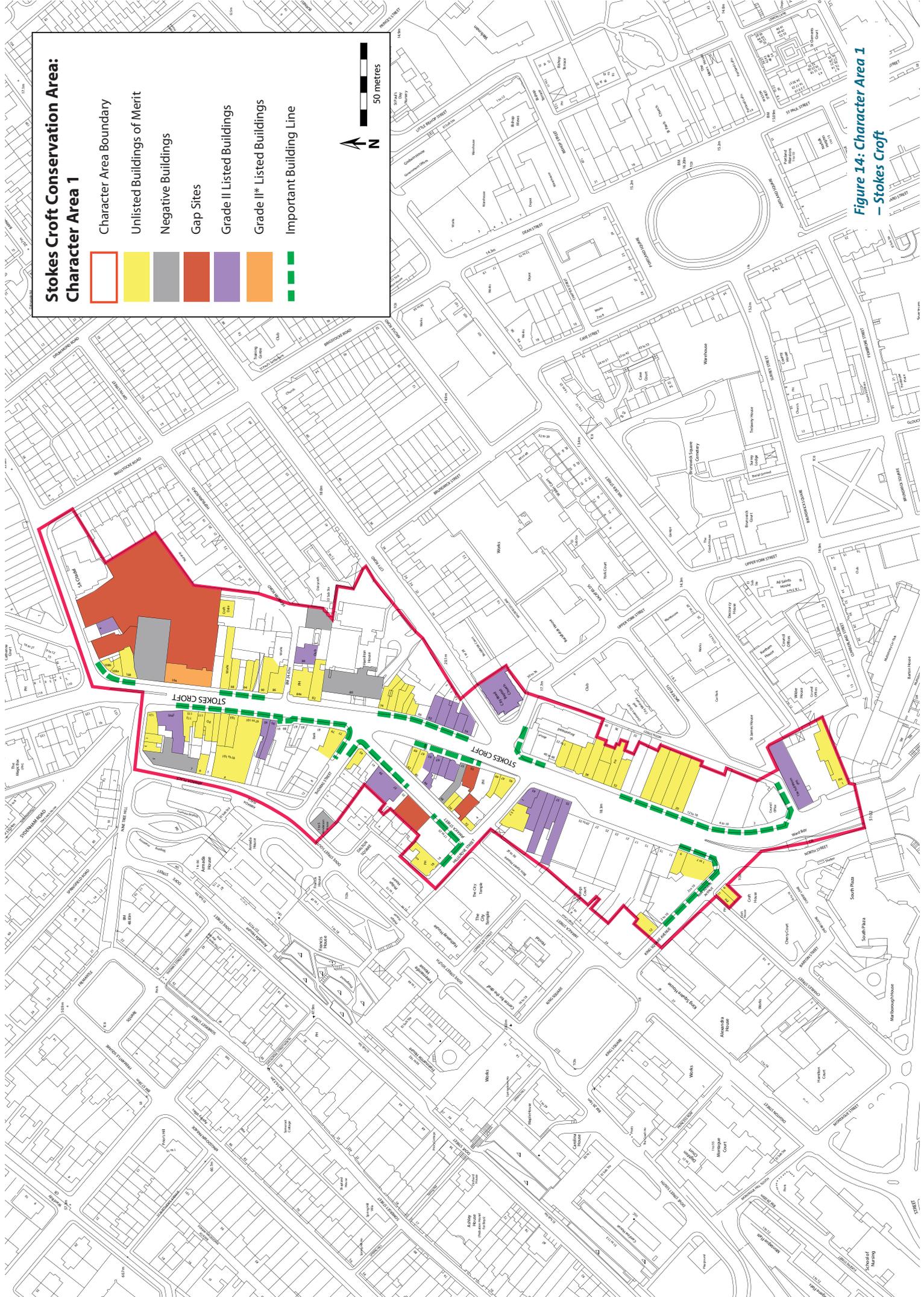
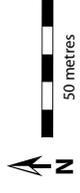


Figure 14: Character Area 1
— Stokes Croft



7.2.4 The typical building materials in this character area are a red brick, some Bath stone detailing, painted render, or iron frames. The larger warehouse-type or church buildings, and their boundary walls, are exceptions to this rule and tend to be in local pennant stone. Roofs are predominantly clad in clay pan-tiles, with some in grey slate. Traditional windows are with timber sash windows or metal casements on some warehouse buildings. Later 20th century buildings have introduced a range of materials into the locality, which have ignored the traditional materials often with a negative effect.

7.2.5 The roofline along Stokes Croft steps up and down between two storey buildings up to five, though the average building height is between two and three storeys, giving the impression of an overall linear form to the street. Exceptions to this are Westmoreland House, nos. 37-39 Jamaica Street, and nos. 77-79 Stokes Croft. In future development, current building heights should be respected in order to retain the overall character of the street and impact of existing taller buildings such as nos. 37-39 Jamaica Street.

7.2.6 Although buildings along Stokes Croft tend to be individual in design, there is a broad consistency of roof and parapet line. The historic or traditional roof form is typically pitched, sometimes concealed behind low parapets. Occasional gables and chimney stacks provide skyline interest. Most of the area's 19th century industrial units and later 20th century buildings have flat roofs.

7.2.7 The area contains some traditional timber shopfronts, which make a significant contribution to the character of the area (see Townscape Detail section below). Poor quality shopfronts and signage still present a particular feature along Stokes Croft. A number of shopfronts in this character area have been recently reinstated or restored and now contribute to the quality of the environment.



Figure 17: No. 45 Jamaica Street, a quality shopfront and sensitive renovation have recently been completed with positive effect. The simple painted signage on the upper elevation is also discreet but fitting contribution to the street scene

7.2.8 The eastern side of Armada Place is included in this character area, which contains a group of former coach houses. These buildings have a utilitarian character, are just one or two storeys with simple pitched roofs and minimal architectural details. The form and character of these buildings, which vary in condition, reflect the informal spaces that historically existed behind the main street frontages.



Figure 18: Former coach houses along Armada Place, which are currently vacant or used as workshops

7.2.9 Relatively recently, a large amount of spray-painted street art has emerged in Stokes Croft; which many local residents feel has become a defining characteristic of the area. The contribution street art makes in the area is extremely subjective and difficult to define. Examples range from Banksy’s ‘Mild Mild West’ on the side elevation of no. 76 Stokes Croft, to the painting of blank hoardings or secondary elevations. If well-considered and carefully managed, some quality spray-painted art works may have the potential to enliven an otherwise dull streetscape.

7.2.10 As well as the larger-scale works, an abundance of less well-considered graffiti and ‘tagging’ has also proliferated the area. Graffiti may represent a negative impact if it detracts from the quality of a building; draws the eye away from architectural detailing to which it has been applied; or adds to a perception of a threatening or neglected environment.

7.2.11 A careful balance and appropriate management of spray-painted art works needs to be sought to prevent damage to historic surfaces such as brick and stone. One type of art should not overtly dominate the area with little respect for the character of the locality and the form and appearance of the building to which it is adhered.



Figure 19: Banksy’s work on the side of no. 76 Stokes Croft, which has become a local landmark. Spray-painting that detracts from the quality of a building or damages brick or stone should be avoided.

7.2.12 Area 1 contains a number of significant buildings that make a positive contribution to the character of the Conservation Area as a whole. These buildings are of a variety of different forms and ages, reflecting the diversity of the area and the diversity of peoples that have and are living and working in the area and the various uses buildings can be put to.

7.2.13 The Full Moon is located at the southeast end of Stokes Croft, and stands in the shadow of the ‘5102’ building. The gabled traditional form of this early coaching inn contrasts with the more horizontal forms of 20th century concrete and brick buildings nearby. The front boundary of the Full Moon also marks the historic route of North Street, prior to the road adaptations of the mid-20th century.



Figure 20: The Full Moon

7.2.14 Jamaica Street Studios at nos. 37-39 Jamaica Street is a former carriage works and an early example of iron-framed construction. The double-height lower sections are iron-framed and fully glazed while the upper floors are in red brick with Bath stone bands. The building has been successfully restored through grant funding and is now occupied by local artists' studios.



Figure 21: The Jamaica Street Studios at nos. 37-39 Jamaica Street, formerly a carriage works.

7.2.15 The former Blundell's Department Store at nos. 77-79 Stokes Croft by WH Watkins was constructed in the mid-20th century. The building has strong presence at the corner of Stokes Croft and Thomas Street and acts as a local landmark. The building is notable for its restrained design and upper storey glazing; unfortunately the ground floor shopfront and signage detract from the overall quality of the architecture.



Figure 22: Former Blundell's Department Store, the prominent corner position makes it a local landmark

7.2.16 Mickleburghs Pianos at nos. 1 - 9 Stokes Croft is a c. 1950 brick building with splayed entrance that rounds the corner into King Square Avenue. The overall design and materials of brick and metal casement windows give the building a restrained character that is typical of post-war architecture. Mickleburghs is also one of the earliest family businesses in the area, the first shop was opened in Stokes Croft in 1903.



Figure 23: Mickleburghs Pianos nos. 1-9 Stokes Croft

7.2.17 Nos. 20 – 26 Stokes Croft is a group of post-war workshops with large shopfront openings to the ground floor and multi-paned metal windows at first floor level. This group has a utilitarian design that reflects later phases of development in the Conservation Area.



Figure 24: Nos. 20 – 26 Stokes Croft

7.2.18 The Former Perry's Carriage Works makes a significant contribution to the upper section of Stokes Croft and is considered to be a local landmark. The building was designed by EW Godwin and was constructed in the late 19th century, its three levels of independent stone arcades give imposing frontage. The building is currently vacant and features on both the English Heritage and City Council's Buildings at Risk Register (see Negative Features).

7.2.19 Nos. 74 and 76 Stokes Croft is a pair of attractive domestic buildings with later timber shopfronts, also by EW Godwin. The gabled and redbrick buildings were designed to house the principal of the Baptist College, which previously stood near this site. Today these buildings make attractive contribution to the centre of the character area at the junction of Jamaica Street and Stokes Croft; and are considered to be unlisted buildings of merit.

7.2.20 Tuckett's Buildings are a group of three late 19th century buildings that round the corner from Stokes Croft into Ashley Road. The left hand and central buildings are constructed of red brick with Bath stone dressings, while the right hand elevation is entirely stone-faced. There are attractive timber shopfronts at ground level, which retain much of their original character.



Figure 25 and 26: Tuckett's Buildings, which have attractive shopfronts at ground level



7.2.21 Nos. 9 and 11 King Square Avenue were previously omitted from the Conservation Area. Currently vacant and in need of sensitive renovation, these buildings make a positive contribution to the character of the locality and retain a number of traditional architectural features and so have been included in Character Area 1.



Figure 27: Nos. 9 & 11 King Square Avenue. These are currently in a poor condition though have retained some original architectural details and are worthy of Conservation Area protection to avoid their future redevelopment

Issues in Area 1

7.2.22 The number of redundant buildings and gap sites within Area 1 detract from the overall character and appearance of the Conservation Area (see Negative Features section below).

7.2.23 There are few street trees within Area 1, those that exist help to soften the urban landscape, and make a positive contribution to the area. The protection of existing trees and planting of new ones, where practical, would greatly enhance the area.



Figure 28: Street trees located towards the southern end of Stokes Croft. The planting of more street trees is would greatly enhance the local environment

7.2.24 The area suffers from a high density of street furniture, which reduces ease of movement and detracts from the area's special interest. Litter bins, advertising hoardings, electricity and telephone control boxes, traffic signals and highway signage accumulated to create unpleasant physical and visual clutter. An initiative to rationalise street furniture and remove redundant items could greatly enhance the visual and physical character of the area.

7.2.25 Pedestrian movement is a particular issue along Stokes Croft and there are poor mechanisms in place to aid navigation around the area. At the southern end of the street, the overly wide carriage way hinders pedestrian movement across the street. Towards the northern end of Stokes Croft, problems of the narrow pavements are increased by the proximity of fast and heavy traffic. Amenity and safety could greatly improve if pedestrian crossing points, pavement widths and traffic control were re-considered.



Figure 29: Southern end of Stokes Croft where the street becomes overly wide and hinders ease of pedestrian movement.

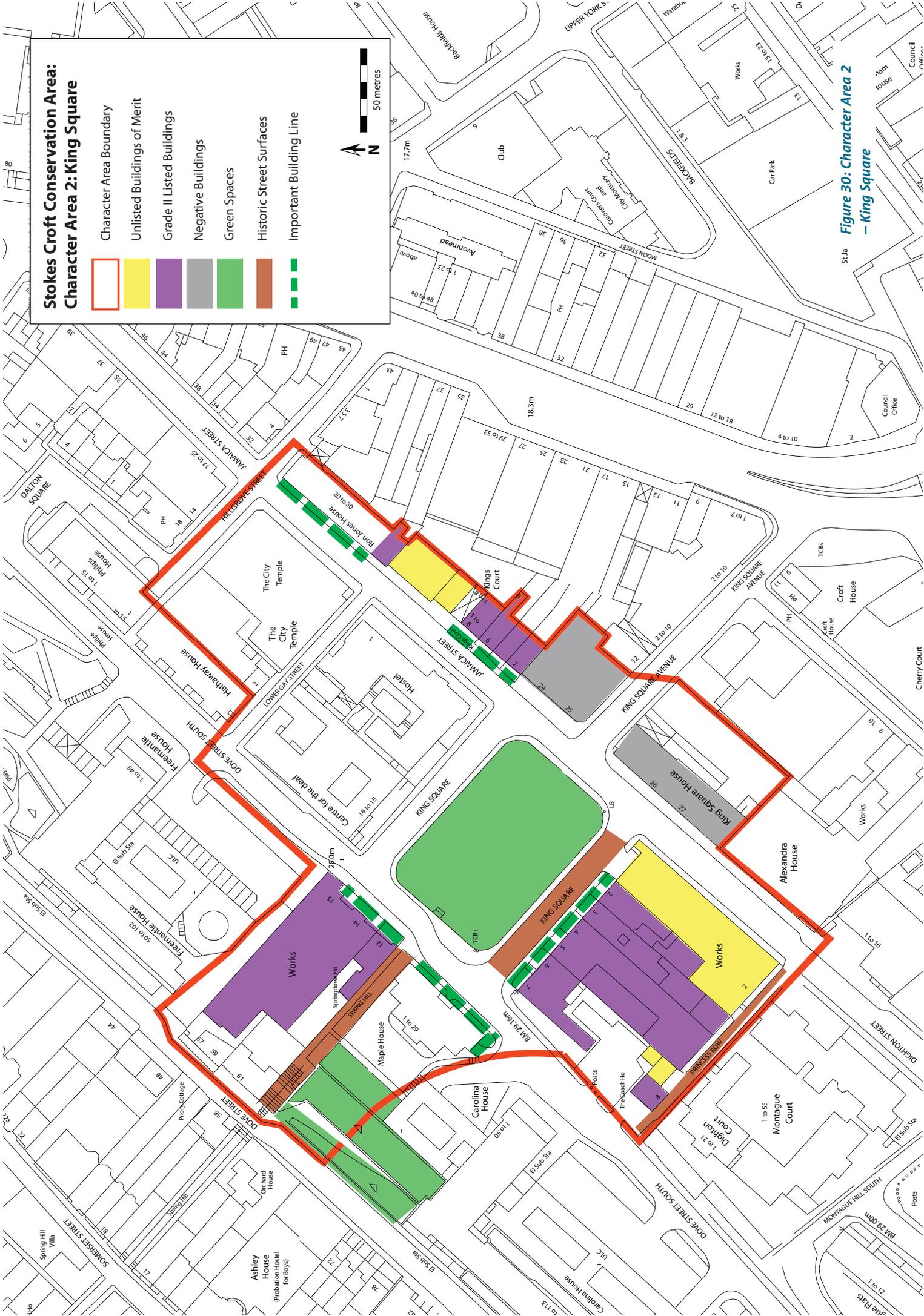
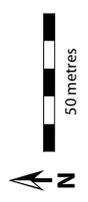
7.2.26 Given the range of uses and the 24-hour activities in and around Stokes Croft, there is inevitably a higher level of waste and rubbish than in other parts of the City. The street would benefit from regular 'deep cleansing' and waste clearance initiatives, which would reduce the perception that the area suffers from neglect.

Summary of Issues in Area 1

- Redundant buildings and gap sites create a sense of deterioration
- Loss of traditional shopfronts and surrounds, and increase of poor quality signage
- Much street clutter, which affects physical and visual amenity
- Pedestrian movement and safety is hindered by overly wide roads, narrow pavements and heavy traffic flow
- Few street trees exist in this area to help soften the urban environment and reduce the effects of environmental pollution
- Waste and cleanliness issues contribute to a sense of neglect, which results in part from the area's 24-hour use
- Graffiti and 'tagging' are perceived by some indicators of a threatening and neglected environment

**Stokes Croft Conservation Area:
Character Area 2: King Square**

- Character Area Boundary
- Unlisted Buildings of Merit
- Grade II Listed Buildings
- Negative Buildings
- Green Spaces
- Historic Street Surfaces
- Important Building Line



**Figure 30: Character Area 2
— King Square**

Area 2: King Square

7.2.27 King Square is central within Area 2, and is the key character element of the area. The formally laid out green is the most significant public realm space within the Conservation Area; which contrasts with the more informal and piecemeal development that appears in other character areas. King Square is also important as the oldest development in the Conservation Area, conceived and built as a single development in the mid 18th century.

7.2.28 The current square is only partially framed with its original Georgian terraced properties. Most of the buildings are post-war and the result of World War II bombing. The majority of later developments are of poor-quality, uncoordinated height and form, and detract significantly from the overall integrity of the Square's setting. As a result, the character of the Square is defined by the remaining original buildings and the later but sympathetic terraces at the northwest side as well as by its layout and tree structure.

7.2.29 The Square lies on a NW/SE axis and is unusual for its slightly sloping gradient. Although the NE and SE sides have suffered bomb damage and subsequent re-building, a sense of enclosure has been maintained. The layout is simple, restrained and symmetrical, which respects the historical significance of the site. The Square is mainly laid to lawn and crossed by stone paths, which bisect the space.

7.2.30 The Square has been recently restored and is now contained with wrought iron railings, with gates and gas-lamp holders at the NW and SE ends. The slightly elevated position of King Square above Stokes Croft, and height of the mature trees, acts as visual focus for views from King Square Avenue and along Jamaica Street and Dighton Street. The trees also soften the streetscape of the surrounding roads, reducing the effect of passing traffic and parked cars and the visual impact of insensitive post war buildings. Whilst in recent years, a number of trees have been re-planted, they are already maturing and contributing to the Square's spatial form.



Figure 31: View across King Square to terraces on the northwest side. Those to the left are later 20th century and successfully respect the scale, materials and proportions of the original buildings to the right.



Figure 32: King Square, looking towards the mid 18th century terrace on the SW side



7.2.31 Facing the Square on the SW side are a terrace of mid 18th century townhouses in redbrick with limestone dressings, plus pantile hipped and gable roofs. To the NW is a 1980s flat block in a style and form that echoes the listed terraces beyond. The last remnant of 18th century architecture in the Square is along the SE side of Jamaica Street.

7.2.32 The NE and SE sides of King Square were most affected by World War II bombing, and have been rebuilt with substantial 20th century blocks. The c. 1960 Deaf Centre on the NE side of the Square has a horizontal emphasis and flat roof, though respects the traditional building height and redbrick palette of the listed terraces. The substantial blocks along the SE side are out of character with the traditional buildings in the rest of the Square, due to their horizontal emphasis, bulk and massing. These sites present an opportunity for appropriate adaptation or a redevelopment scheme more in sympathy with the traditional character of the Square.



Figure 34: Although the Deaf Centre on the NE side uses red brick and respects the traditional building heights the horizontal emphasis and overall massing means it detracts from the character of the Square

7.2.33 The dominant glazing pattern is a traditional timber six-over-six sliding sash windows, typically with Bath stone surrounds and heads. The area also contains simple panelled timber doors with semi-circular fanlights above. Most original buildings have decorative stone door surrounds in a variety of Classical styles.



Figure 33: The substantial block on the SE side of the Square is out of character with the listed terraces nearby, notably due to its bulk and horizontal fenestration



Figure 35: Traditional timber 6-over-6 sash window, with Bath stone header

Figure 36: Original Gibbs door surround with pediment (door is a later addition)

7.2.34 The typical roof form in this character area is pitched and covered in clay pantiles, with some more modest buildings and those with mansard roofs being finished in slate.

7.2.35 Traditional pennant stone setts and paving has been retained in much of this character area, particularly down each side of the Square and on Princess Row. In places, traditional materials are being lost or overlaid with tarmac or concrete slabs, which are slowly reducing the quality of the environment (see Townscape Details below).

7.2.36 The machine works of Llewellyns Gears, located between Princess Row and King Square on Dighton Street, presents an arcaded Victorian face with rusticated stone columns amongst the redbrick structure topped by a pitched slate roof. This building makes an important contribution to the character of the area as a purpose-designed engineering workshop, still in its original use.



Figure 37: Llewellyns Gears, Dighton Street

7.2.37 Situated behind King Square, off Dove Street, is a small listed coach house building that dates from the Square's original development in the mid 18th century. The redbrick coach house, with stone details and pedimented parapet is in a poor state and stands derelict and forgotten. This building however is an important remnant of the service courts that are found behind the more formal terraces.



Figure 38: c. 1760 coach house behind King Square. The building is in currently derelict and in a poor state of repair.

7.2.38 Also behind King Square is a brown brick building that now houses the Cube Microplex. This building is somewhat overlooked due to its concealed position though is also an important feature of 'backland' development. The Cube now houses a small cinema and is of strong local value to the community as a cultural attraction, it is considered to be an unlisted building of merit.



Figure 39: The Cube Microplex



7.2.39 Jamaica Street is an extremely busy traffic route and offers a fast run into and out of the City Centre. The fast and constant traffic flow along Jamaica Street, and lack of designated crossing points, hinders access to the Square and to the Deaf Centre and presents potential hazards to pedestrians.

Summary of Issues in Area 2

Traditional street surfaces are being removed or overlain with poor-quality materials which is reducing the quality of the environment

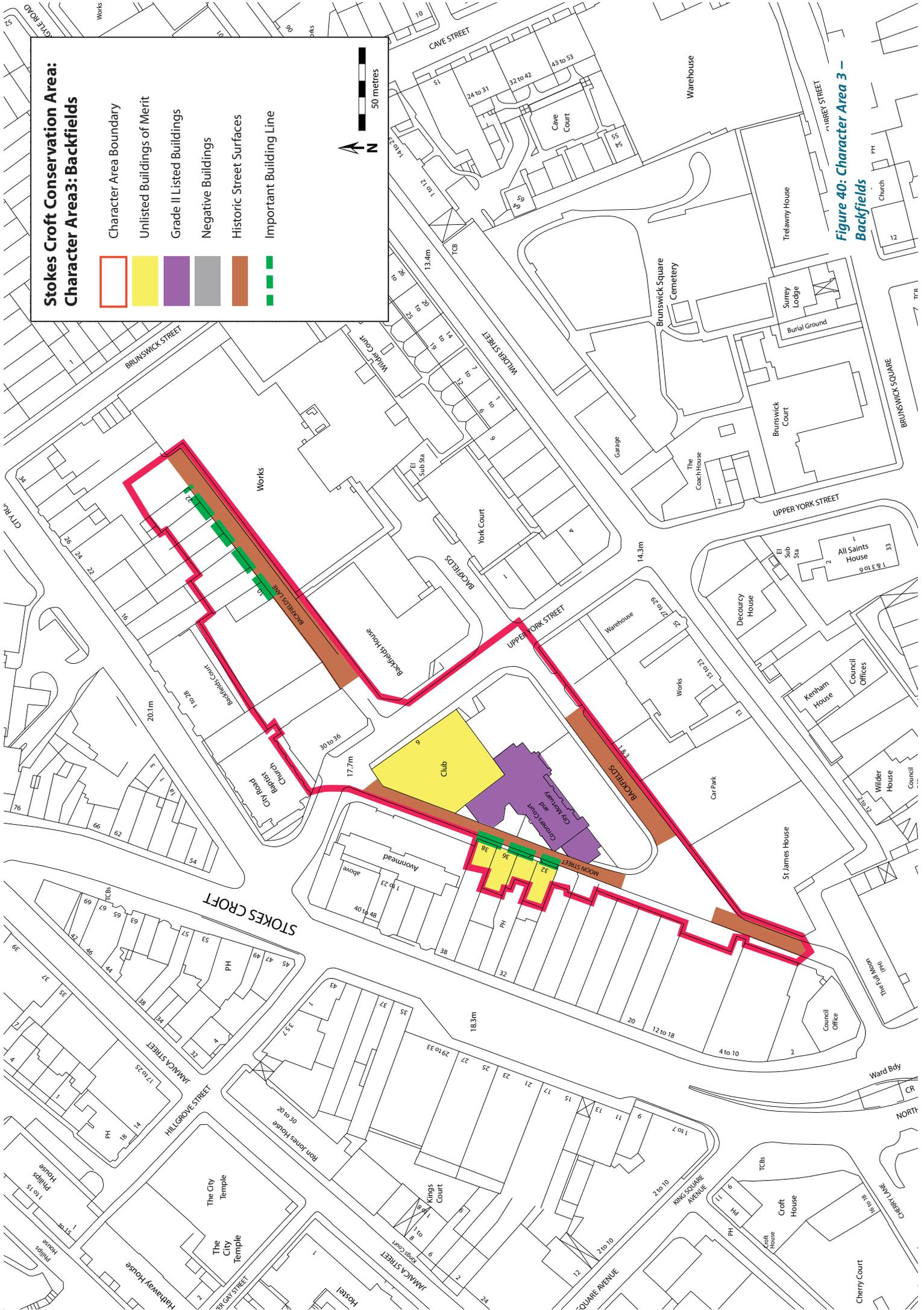
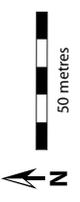
Poor quality modern infill developments detract from the formality of King Square

The fast flow of traffic along Jamaica Street causes difficulties for pedestrians trying to access the Square or the Deaf Centre



**Stokes Croft Conservation Area:
Character Area 3: Backfields**

-  Character Area Boundary
-  Unlisted Buildings of Merit
-  Grade II Listed Buildings
-  Negative Buildings
-  Historic Street Surfaces
-  Important Building Line



**Figure 40: Character Area 3 –
Backfields**



Area 3: Backfields

7.2.27 Backfields has a predominantly industrial character, and is more intimate and informal in nature than the rest of the Conservation Area. The area contains some small-scale workshop type units lining narrow setted streets, along with larger warehouse/industrial buildings. The utilitarian character of most of the buildings reflects the industrial focus of development here.

7.2.28 The small warehouses and industrial units stand in narrow plots with the gabled ends fronting directly onto the pavements, giving a sense of rhythm and enclosure. Materials are largely brick and pennant stone, with corrugated iron roofs. These small-scale units are surviving remnants of the typical traditional uses that once characterised the area but are gradually disappearing.

7.2.29 The former Coroners Court is in a Gothic style and is constructed in pennant stone with limestone window surrounds and a steep-pitched slate roof. The relatively ornate and institutional architecture contrasts with the materials and more utilitarian form of neighbouring buildings. The high pennant stone boundary wall is an important feature of the building, and to the locality, and reflects its original use as a school. This building is currently vacant, an appropriate use and sensitive restoration is needed to secure the building's future.



Figure 41: Former Coroners Court. The high Pennant stone boundary wall reflects the building's former use as a school and should be retained

7.2.30 The former Malthouse building (now Lakota Nightclub) at the corner of Backfields Lane and Moon Street is more dominant than the majority of the neighbouring buildings, though shares many of their utilitarian features including a narrow, shallow roof span and simple brick walls. This building provides a strong corner treatment to junction with Moon Street and Upper York Street with a gable end facing towards the junction of Stokes Croft and City Road acting as a visual focus.



42: Former Malthouse building (now Lakota Nightclub)





7.2.31 Backfields Lane is a short traditionally paved street, with a mix of small-scale warehouse or workshop buildings along the north side. The uses and functional style of these buildings complements the surroundings and reflects the more industrial quality of this character area. The traditional Pennant stone setts are in keeping with the surrounding streets and contribute to an intimate character.

Area 3 Issues

- The currently unused state of the former Coroners Court
- Replacement and overlaying of historic street surfaces in a mix of poor-quality materials



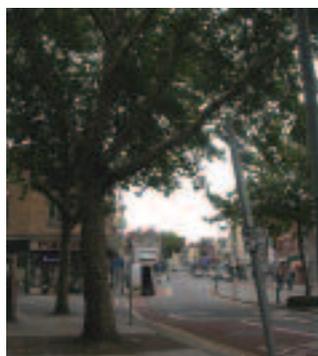
Figure 43: Warehouse buildings along Backfields Lane

7.2.32 The traditional street surfaces of pennant setts are gradually being replaced or overlain by tarmac, with detrimental effect. It is proposed that future repairs to the street surfaces in this character area be carried out in traditional materials.



7.3 Landscape

7.3.1 Stokes Croft Conservation Area is predominantly characterised by a dense urban form, with buildings that address the street and little relief provided by street trees or green spaces. Where they matured, street trees make a vital contrast to the otherwise hard environment. New tree planting within the streetscape would present a real opportunity to enhance the character and appearance of the Conservation Area and improve the quality of the environment.



Figures 44 & 45: view northwards along Stokes Croft, showing how a poor quality streetscape can appear more acceptable when viewed through a framework of trees

7.3.2 King Square is the only formally conceived and landscaped space within the Conservation Area, which offers an important respite point and visual relief from the nearby City Centre. Beyond this there are a number of more incidental pockets of open spaces, mostly made vacant by removal of buildings or road widening.

7.3.3 The plot of land at the junction of Jamaica Street, Stokes Croft and Thomas Street (known as Turbo Island) and other spaces provide some relief from the dominant built form and add to the character of the Conservation Area. Some of these sites also present opportunities for enhancement and improvement through considered well-designed landscaping.



Figure 46: Site at corner of City Road and Stokes Croft that represents an opportunity for enhancement as a landscaped space within the Conservation Area.

7.4 Local Townscape Detail

7.4.1 The Stokes Croft Conservation Area is rich in local townscape details that give interest and quality to the street scene and make a positive contribution to the character and appearance of the area. Where they remain, these details should be preserved as their gradual degradation and disappearance can gradually undermine the quality of the area (see Negative Features section below).

Historic Street Surfaces

7.4.2 The majority of main routes through the Conservation Area are covered with tarmac, with footways typically in concrete slab paving. Pockets of historic surfaces are found in side streets, some of which include Pennant stone setts and kerbs, and some shop doorways retaining mosaic designs in their thresholds. Such traditional features greatly contribute to the special interest of the area and their removal should be strongly discouraged.



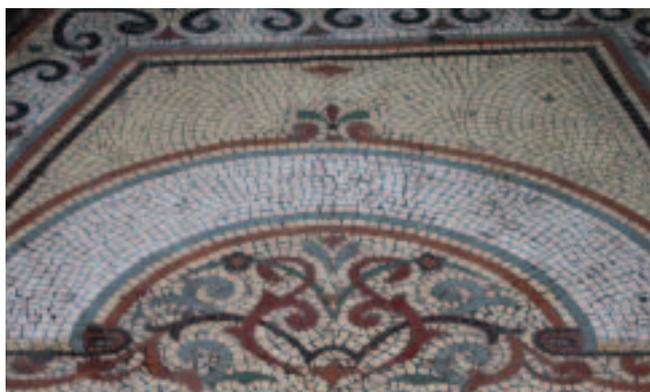


Figure 47: Traditional mosaic threshold to Stokes Croft shop



Figure 48: Traditional pennant setts lining part of King Square

7.4.3 In situations where it is appropriate a scheme to restore the traditional street surfaces would greatly enhance the character and appearance of some areas. The reinstatement of traditional street surface treatments may not be appropriate in all cases as they can present challenges to servicing and access. Stone setts can easily become dislodged with heavy use and if not carefully maintained they can become dangerous and present difficulties to non-ambulant users.

7.4.4 A cohesive plan for future street surfaces that reduces the ‘hotchpotch’ treatment that exists, whilst considering maintenance, the incorporation of pathways and desire-lines for all users, would greatly enhance the local environment.

Railings and Boundary Treatments

7.4.5 Railings and distinctive boundary treatments also contribute greatly to the quality of the Conservation Area. On Jamaica Street historic examples are found at the rear of the pavement outside nos. 2 to 6. King Square is an example of the successful re-introduction of railings to define a historic open space. Where they remain, traditional boundary treatments and railings should be preserved and sympathetically restored when the opportunity arises.

Shopfronts and Surrounds

7.4.6 Stokes Croft contains a number of shopfronts at ground floor level, which vary greatly in quality and interest. There are some excellent examples of traditional shopfronts with timber stallrisers, and fascias framed by a surround with pilasters and console stops. Some examples have been recently restored, making a positive impact on the quality of the area.



Figure 49: Traditional shopfront at no. 113 Stokes Croft which has been recently restored



Figure 50: Carved console stop

7.4.7 In some instances, the traditional shopfronts have been lost though groups of the original surrounds of carved pilasters and consoles remain. These historic details help provide consistency and unifying elements, as well as being a physical reminder of the historic townscape. Where they remain, groups of traditional shopfront surrounds should be preserved and restored.

Stokes Croft Conservation Area: Local Townscape Details

-  Conservation Area Boundary
-  Street Trees
-  Green Spaces
-  Historic Street Surfaces
-  Important Boundary Treatment
-  Attractive Shopfront or Surround

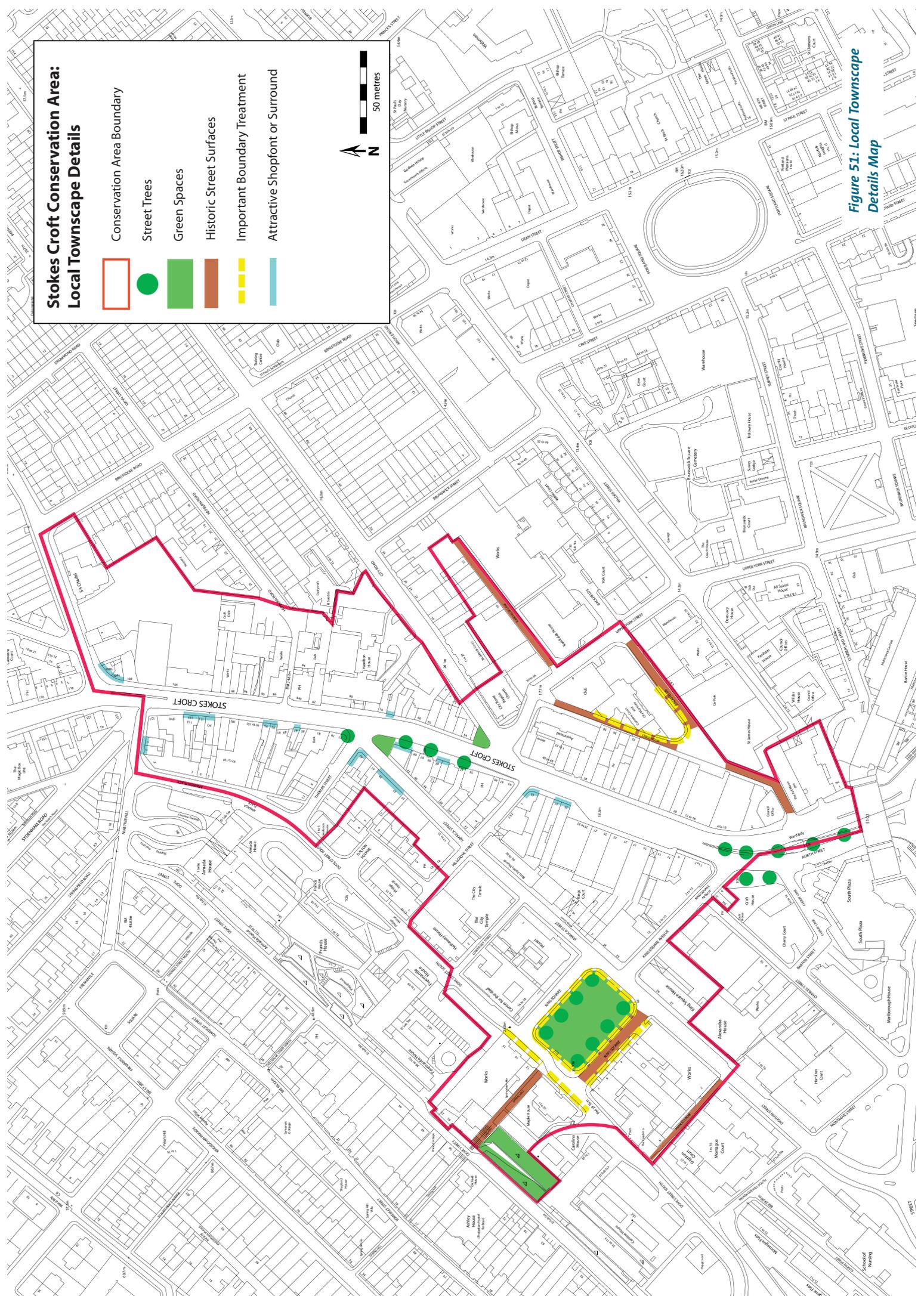
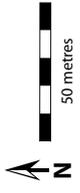


Figure 51: Local Townscape
Details Map



7.5 Unlisted Buildings of Merit

7.5.1 Unlisted buildings can make a positive contribution to the character of a Conservation Area, whether due to their townscape value, architectural qualities or local associations. Where unlisted properties are considered to be of value to the character and appearance of the Conservation Area, there will be an assumption against their demolition or unsympathetic alteration.

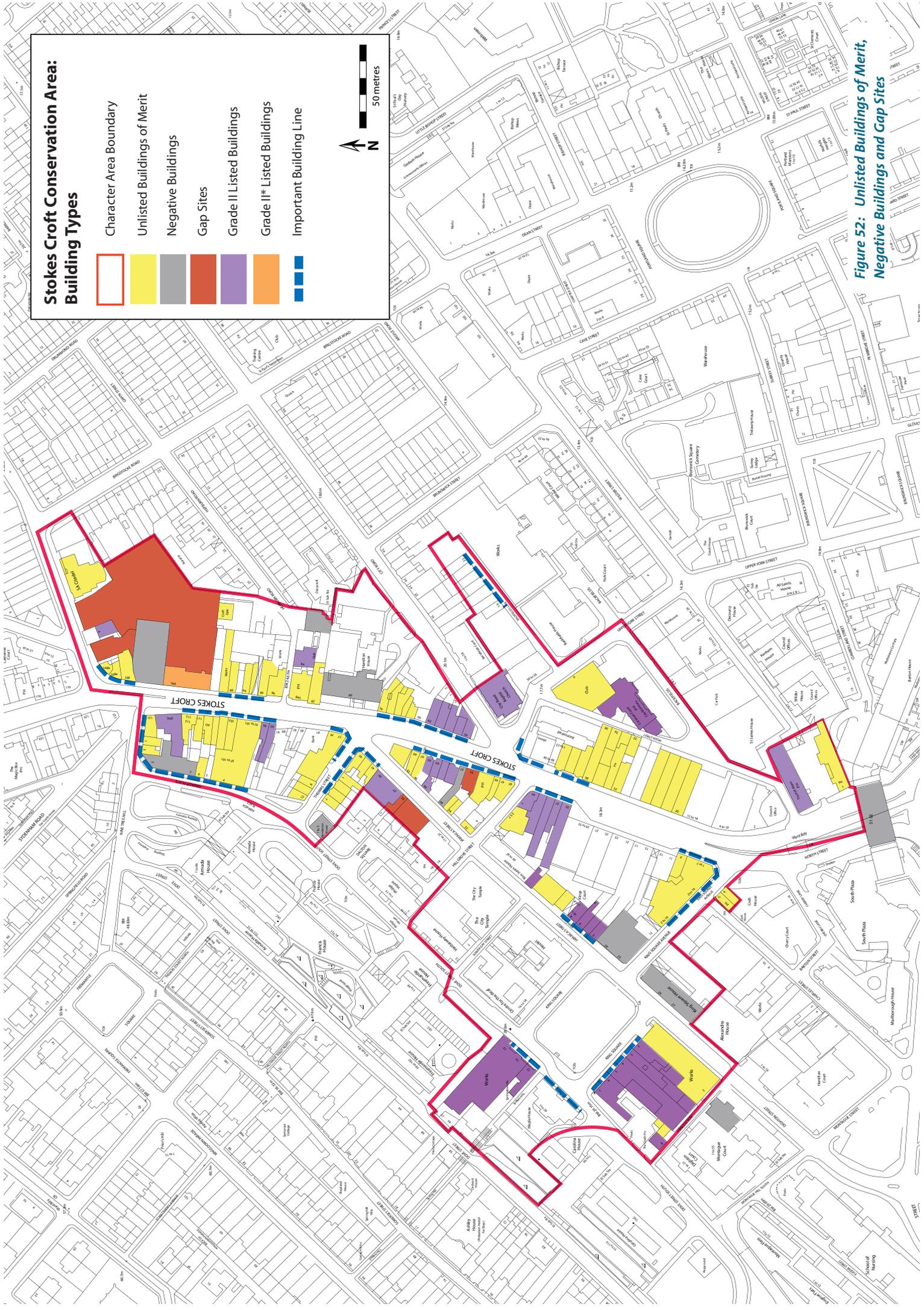
7.5.2 The following properties are considered to be Unlisted Buildings of Merit in the Stokes Croft Conservation Area:

- Tuckett's Buildings, at the Junction of Stokes Croft and Ashley Road
- The Bristol Tavern, Stokes Croft
- Nos. 74 and 76 Stokes Croft
- Former Blundell's Department Store, Nos. 77-79 Stokes Croft
- Llewellyns Gears Machine Works, north side Dighton Street
- Former Malthouse (Lakota Nightclub), junction of Moon Street and Upper York Street
- Mickleburghs Pianos, nos. 1-9 Stokes Croft
- Nos. 22 – 26 (even) Stokes Croft
- The Cube Microplex, to the rear of Princess Row
- No. 45 Jamaica Street
- Nos. 1-7 (odd) and 12-8 (even) Jamaica Street
- Nos. 1-6 Armada Place
- No. 113 Stokes Croft

Stokes Croft Conservation Area: Building Types

	Character Area Boundary
	Unlisted Buildings of Merit
	Negative Buildings
	Gap Sites
	Grade II Listed Buildings
	Grade II* Listed Buildings
	Important Building Line

 N
 50 metres



**Figure 52: Unlisted Buildings of Merit,
Negative Buildings and Gap Sites**

7.6 Negative Features

7.6.1 Negative features are elements that detract from the special interest of a Conservation Area and present an opportunity for enhancement. The following features are considered to have a negative impact on the Stokes Croft Conservation Area:

Derelict Buildings and Gap Sites

7.6.2 The number of disused or significantly run-down buildings is a particular issue, which is having a negative effect on the character and appearance on the Conservation Area. These buildings include:

- Westmoreland House, and associated land (including the former Perry's Carriage Works, also Building at Risk)
- Finance House, no. 80 Stokes Croft
- Nos. 35, 37 and 41 Stokes Croft
- No. 57 Stokes Croft



Figure 53: Westmoreland House



Figure 54: Finance House, 80 Stokes Croft

7.6.3 Gap sites also fail to make a positive contribution to the character of the locality; these aggravate the already neglected appearance of the Conservation Area and present an opportunity for appropriate redevelopment that enhances the conservation area and respect its character. Gap sites include:

- Land adjacent to nos. 32 and 34 Jamaica Street
- Land adjacent to no. 35 Jamaica Street
- Land at no. 53 Stokes Croft



Figure 55: Gap site between nos. 32 and 34 Jamaica Street



Figure 56: Land at no. 53 Stokes Croft



Figure 57: Buildings at Risk - nos. 35, 37 and 41 Stokes Croft

Buildings at Risk and Poor Maintenance

7.6.4 The Conservation Area also has a number of buildings that are identified on the Council's Buildings at Risk Register. In addition to buildings on the Council and English Heritage At Risk Registers, many more buildings have been poorly maintained and add to a sense of neglect in the area. In their current condition, these buildings fail to make a positive impact on the character and appearance of the area and contribute to its sense of neglect. Buildings At Risk include:

- No. 4 Ashley Road
- Former Perry's Carriage Works
- Nos. 35, 37 & 41 Stokes Croft
- No. 56 Stokes Croft
- No. 84 Stokes Croft
- Former Coroners Court, Backfields



Figure 58: Former Perry's Carriage Works

Graffiti

7.6.6 The Conservation Area contains a lot of spray-painted art works, much of which has become a defining characteristic of the area. However, 'tagging' and indiscriminate graffiti has also proliferated, which is less favourable and can contribute to a sense of a neglected environment. In some instances, spray paint can irreversibly damage the fabric of the building to which it is applied, which has a negative impact. A balanced solution should be sought, which both respects the influence some street art has on the character of the area but discourages damaging or offensive graffiti when appropriate.



Loss of Traditional Architectural Details

7.6.6 The gradual erosion of small-scale architectural details can have a significant negative impact on the character of an area. Windows and doors are frequently replaced with uPVC or non-traditional examples. Where they remain, traditional architectural details should be preserved and restored; and reinstatement of lost features sought where possible.



Figure 59: Nos. 90 – 98 Stokes Croft, the quality of these buildings has been seriously undermined by the insertion of poorly designed shopfronts and signage and low-grade uPVC windows

Poor Quality Shopfronts & Signage

7.6.7 Many historic shopfronts have been removed and replaced with ones of poor quality design and materials, particularly along Stokes Croft. Fascia boards often exceed the traditional parameters and there is also a large amount of low-grade, internally illuminated signage. Where future applications for shopfronts and signage emerge, design and materials that respect the local townscape and building above should be actively encouraged in order to enhance the character of the Conservation Area.

Loss of Traditional Street Surfaces

7.6.8 Throughout the Conservation Area contains many traditional street surfaces, such as pennant setts and kerbstones, are being removed or overlaid with modern materials. Gradually the traditional street surfaces are being eroded and a hotchpotch of materials dominates, which is undermining the character of the street scene and the Conservation Area as a whole.

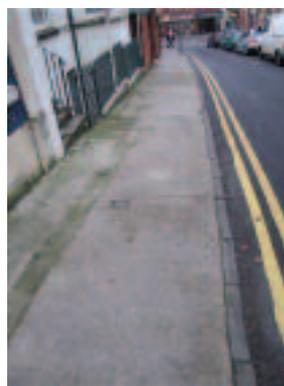


Figure 60: Mixed and varying quality street surfaces is gradually degrading the attractiveness of the street environment

Traffic and Public Realm Issues

7.6.8 The volume of traffic conflicts with pedestrian amenity at the south end of Stokes Croft, where there is an over-wide street; to the north end of Stokes Croft, where there are narrow pavements; and along Jamaica Street, where speeding traffic conflicts with crossing pedestrians. Parking along Stokes Croft is also incidental rather than designated, which affects pedestrian movement.



Figure 61: Yellow box junction at the Stokes Croft/Jamaica Street corner. There is also a proliferation of street furniture in this area



7.6.9 The main routes through the area contain a high degree of street furniture; which collectively is creating a cluttered street scene. This detracts from the visual aesthetic of the Conservation Area, but also hinders physical movement and navigation.

Perception of Safety

7.6.10 The night-time economy in the locality makes an important contribution to the local economy, however, this also has negative connotations. Many of the nightclubs in the area are closed during the day and so present dead frontages when out of use. These closed frontages also deprive the area of natural surveillance, which can add to the sense of a threatening and uninviting environment.

7.6.11 Coupled with the 24-hour flow of people along Stokes Croft are a relatively large number of less desirable social uses and activities. These also contribute to a feeling of uncertainty and have added to the sense of a threatening environment. Poor lighting, derelict buildings, and lack of natural surveillance have, in the past, also undermined the sense of public safety.

Waste & Environmental Issues

7.6.12 The continual 24-hour economy of the Conservation Area has increased the amount of waste, street dirt and general litter. Although the street is cleaned and cleared of rubbish at regular intervals, the atmosphere of neglect remains at times during the day.





8. LOCAL GUIDANCE AND MANAGEMENT POLICIES

- 8.1. The Stokes Croft Conservation Area Character Appraisal will form part of the emerging Local Develop Framework and should be considered within the context of existing Supplementary Planning Guidance Documents (SPGs) and the Supplementary Planning Documents (SPDs), and Planning Advice Notes (PANs) including:
- City Centre Strategy and Area Action Plan
- SPD 7 'Archaeology and Development'
 - SPD 10 'Planning a Sustainable Future for St Pauls
 - PAN 6 - Off Street Residential Parking in Conservation Area
 - PAN 7 - Conservation Polices
 - PAN 8 - Shopfront Design Guides
 - PAN 15 – Responding to Local Character – A Design Guide
- 8.2. Relevant Site Development Briefs cover the Westmoreland House/Carriage Works; no. 80 Stokes Croft (Finance House) sites; and the site bounded by Backfields Lane, Backfields and Brunswick Square. Theses development briefs aim to guide further development seek solutions in sympathy with the character and appearance of the Conservation Area and its setting.
- 8.3. Bristol City Council has also been involved in the Stokes Croft Gateway Enhancement Project, Action Plan (2006); which has been subject to public consultation and is supported by the local community and has been incorporated into the St Paul's Neighbourhood Plan. This document contains a number of priorities that have been identified for the area.

- 8.4. Part of the Stokes Croft Conservation Area has benefited from Heritage Lottery Funding through Townscape Heritage Initiatives (THIs). A Stage 2 submission for additional THI funds is due to be submitted following the adoption of this document and will hopefully enable the future enhancement of parts of the Conservation Area.



9. STATEMENT OF COMMUNITY INVOLVEMENT

9.1 An introductory public meeting inviting initial comments on the main issues that affect the area was held on 7th December 2006. The first meeting advised:

- What a character appraisal is and why BCC undertakes them
- The general format for character appraisals and the national guidance followed to undertake them
- The types of features that make a conservation area special
- The types of features that detract from a conservation area
- The content of the proposed completed appraisal
- The importance of reviewing boundaries, and identifying unlisted buildings of merit
- The projected timescale for the review, the deadlines to make representations and how representation can be made

A four-week period of public consultation then followed, allowing time for comments to be submitted, prior to document drafting.

9.2 After a draft document had been compiled, a second public meeting was held on 19th July 2007. At this meeting a brief presentation outlined the main findings within the document, followed by time for questions and discussion. Copies of the draft document, along with maps and comments sheets were available to take from this meeting. Another 4-week consultation period then followed, which closed on 24 August 2007.

9.3 Both public meetings were advertised in the Bristol Evening Post, on the BEP website, the BCC website. Press releases were also circulated to all BCC Councillors. Notices and posters were pinned up throughout the Conservation Area, in local libraries and in the Central Library, as well as in the St Pauls Learning and Family Centre. Individual letters were sent to all stakeholders who had previously expressed an interest in the forthcoming document. Letters were sent to each property affected by the proposed boundary changes.

9.4 English Heritage were consulted directly and given until 21st September 2007 to comment on the draft document.

9.5 Separate steering groups were set up with individual stakeholders, both within the Council and the wider community. These included individual consultation with St Paul's Unlimited; Bristol East Side Traders (BEST), Bristol Physical Access Chain (BPAC); People's Republic of Stokes Croft (PRSC), Safer Bristol, BCC Waste Services Team, BCC Landscape Team, BCC Corporate Communications Team

9.6 All comments received in the pre-consultation and draft document consultation phases were recorded. A log has maintained, which details the main issues raised and the Council's action or standpoint on each, a copy of this document is available upon request from the City Centre Projects & Urban Design Team (see Useful Information section). Where appropriate the suggested amendments have been made to the draft appraisal.





- 9.7 Examples of significant changes to the document that have emerged during the consultation process include:
- Dalton Square omitted from the proposed boundary extension
 - Landscape section added
 - More emphasis made on the importance of street trees
 - Additional 20th century buildings at the south end of Stokes Croft and Cube Microplex added as Unlisted Buildings of Merit
 - Potential damage spray paint can have on historic fabric identified
 - Reference to informal/ancillary spaces made
 - Issues of street furniture/traffic/street surfaces to non-ambulant users referred to
- 9.8 The draft document, updated with comments resulting from the public consultation, and was then presented to the Central Area Planning Committee for formal comment on 24 September 2007.
- 9.9 The format and content of the final document was agreed by David Bishop, Director of Planning, Transport and Sustainable Development, and Cllr Mark Bradshaw, Access and Environment Executive on 12th October 2007.



10. USEFUL INFORMATION

For further information on Conservation Area Character Appraisals; to request copies of the associated Management Plan for Stokes Croft or the consultation log; or for information on the Townscape Heritage Initiative for Stokes Croft contact:

City Centre Projects and Urban Design Team
Planning Services Division
Bristol City Council
Brunel House
St Georges Road
Bristol
BS1 5UY

Tel: 0117 92 23097
Fax: 0117 92 23101
E-mail: conservation@bristol.gov.uk
www.bristol.gov.uk

For advice regarding alterations to buildings or new development within the Stokes Croft Conservation Area please contact;

North and West Area Team
Planning Services Division
Bristol City Council
Brunel House
St Georges Road
Bristol
BS1 5UY

Tel: 0117 92 23097
Fax: 0117 92 23417
www.bristol.gov.uk

Information regarding listed buildings and Conservation Areas, and guidance on character appraisals and management proposals, can be obtained from:

English Heritage
1 Waterhouse Square
138 – 142 Holborn
London
EC1N 2ST

General Enquires: 020 7973 3000
Customer Services 020 7973 4916
www.english-heritage.org.uk

English Heritage (South West Region)
29 Queen Square
Bristol
Avon
BS1 4ND

Tel: 0117 975 0700

For a range of technical guidance leaflets relating to historic buildings contact:

The Society for the Protection of Ancient Buildings (SPAB)
37 Spital Square
LONDON
E1 6DY

Tel: 020 7377 1644
www.spab.org.uk

The Georgian Group
6 Fitzroy Square
London
W1T 5DX

Tel: 087 1750 2936
www.georgiangroup.org.uk

The Victorian Society
1 Priory Gardens
Bedford Park
London
W4 1TT

Tel: 020 8994 1019
Fax: 020 8747 5899
www.victorian-society.org.uk

Further information regarding the Stokes Croft Area can be received from:

St Paul's Unlimited
Community Partnership
St Agnes Lodge
St Paul's
Thomas Street
Bristol
BS2 9LJ

Tel: 0117 9039934
Fax: 0117 9030264
www.stpaulsunlimited.org.uk

GLOSSARY OF TERMS

Accretions

A gradual build-up of small additions and layers

Bath Stone

Even grained, poorly fossiliferous, light brown/cream coloured, oolitic limestone. Quarried in the Bath area

Bay

A vertical division of the exterior of a building marked by fenestration, an order, buttresses, roof compartments etc.

Bay Window

An angular or curved projecting window

Butterfly Roof

A roof formed by two gables that dip in the middle, resembling butterfly's wings. The roofs were particularly popular in Britain during the 19th century, as they have no top ridges and were usually concealed on the front façade by a parapet. The roof gave the illusion of a flat roof

Buttress

A mass of masonry or brickwork projecting from or built against a wall to give additional strength

Canted

Term describing part, or segment, of a façade, which is at an angle of less than 90° to another part of the same façade

Casement Window

A metal or timber window with side hinged leaves, opening outwards or inwards

Cast Iron

An iron-based alloy containing more than 2% carbon. The molten iron is poured into a sand or cast mould rather than being hammered into shape. This allows for regular and uniform patterns and high degrees of detail to be represented. The finished product is chunkier, though more brittle, than wrought iron

Chimney Stack

Masonry or brickwork containing several flues, projecting above the roof and terminating in chimney pots

Classical

A revival or return to the principles of Greek or Roman architecture and an attempt to return to the rule of artistic law and order. Begun in Britain c. 1616 and continued up to the 1930s

Console

An ornamental bracket with a curved profile and usually of greater height than projection

Corbel

A projecting block, usually of stone, supporting a beam or other horizontal member

Cornice

In Classical architecture, the top projecting section of an entablature. Also any projecting ornamental moulding along the top of a building, wall, arch etc., finishing or crowning it

Dormer Window

A window placed vertically in a sloping roof and with a roof of its own. Name comes from French to sleep

Dressings

Stone worked into a finished face, whether smooth or moulded, and used around an angle, window, or any feature



Entablature

The upper part of an order, consisting of architrave, frieze, and cornice

Fanlight

A window, often semi-circular, over a door in Georgian and Regency buildings, with radiating glazing bars suggesting a fan. Or any window over a door to let light into the room or corridor beyond

Fascia

The wide board over a shopfront, usually carrying its name

Fenestration

The arrangement of windows in a building's façade

Gable

The upper portion of a wall at the end of a pitched roof; can have straight sides or be shaped or crowned with a pediment (known as a Dutch Gable)

Georgian

The period in British history between 1714-1830 and the accession of George I and death of George IV. Also includes the Regency Period, defined by the Regency of George IV as Prince of Wales during the madness of his father George III

Gothic

A style of European architecture, particularly associated with cathedrals and churches, that began in 12th century France. The style focused on letting light into buildings and so emphasizes verticality, glass, and pointed arches. A series of Gothic revivals began in mid 18th century, mainly for ecclesiastical and university buildings

Hipped Roof

A roof with sloped instead of vertical ends

Lightwell

A shaft built into the ground to let light into a building's interior at basement level

Mansard Roof

Takes its name from the French architect Francois Mansart. Normally comprises a steep pitched roof with a shallower secondary pitch above and partially hidden behind a parapet wall. The design allows extra accommodation at roof level

Parapet

A low wall, placed to protect from a sudden drop – often on roofs – and a distinctive feature of Classical architecture

Pediment

A Classical architectural element consisting of a triangular section or gable found above the entablature, resting on columns or a framing structure

Pennant Stone

Hard, fine-grained, blue/grey coloured sandstone. Quarried in South Wales and the Bristol area and commonly used, throughout the country, as a stone roofing or street surface material

Pitched Roof

A roof consisting of two halves that form a peak in the middle where they meet

Polychromy

Multiple colours used in one entity, used to highlight certain features or facades

Portland Stone

A light coloured limestone from the Jurassic period, quarried on the Isle of Portland in Dorset

Sallyport

A gate or passage into a fortified place





Sash Window

A window formed with sliding glazed frames running vertically

Stallriser

A key element in a traditional shopfront, usually wood, which protects the lower part of the shopfront and encloses the shop window and entrance

Victorian

Period often defined as the years of Queen Victoria's reign (1837-1902), though the Reform Act of 1832 is often taken as the start of this new cultural era

Wrought Iron

Made by iron being heated and plied by a blacksmith using a hammer and anvil. Pre-dates the existence of cast iron and enjoyed a renaissance during the revival periods of the late 19th century. Wrought iron is not as brittle as cast and seldom breaks