

# Great Bardfield Conservation Area Character Appraisal and Management Plan



Client:  
Braintree District Council

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Essex County Council



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# 1.0 Introduction

## 1.1 Summary

This Appraisal and Management Plan will provide an overview of the Great Bardfield Conservation Area, outlining its designation history and highlight its special interest. The appraisal will also consider those buildings, spaces, and features which contribute to its character and special interest. There are no proposed boundary changes to the Conservation Area.

Conservation Area designation gives broader protection than the listing of individual buildings, as it recognises all features within the area which form part of its character and ensures that planning decisions take the enhancement and preservation of the quality of the area into consideration. The special interest of the Great Bardfield Conservation Area is predominantly derived from its exceptional degree of preservation and the unity of the historic streetscape. Pevsner describes it as 'pretty without being self-consciously picturesque'. It is also noted for its association with the Bardfield Artists, who chronicled life in the village and its environs in the mid-twentieth century. There are numerous listed buildings, of which the most significant are the Parish Church of St Mary the Virgin (Grade I), and the Grade II\* Place House, Gobions, the rear wing of Bank House, the barn c.60m to the south-west of Great Bardfield Hall and 6, 7 and 8 Brook Street.

Great Bardfield's landscape setting on the valley-slopes of the River Pant and its tributary, the Bardfield Brook, is still overwhelmingly rural in character. There are numerous significant views out from the Conservation Area into the wider landscape, particularly to Gibraltar Mill and the Pant Valley and Bardfield Mill, as well as from the footpaths that run along the boundary of the Conservation Area. A particular feature of the village is the way that the wider footpath network enters the village through small alleyways between the historic buildings. Its topographical setting enables numerous views into, out of and across the settlement.

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1 Bettley, J. and Pevsner, N., 2007, *The Buildings of England: Essex*, Yale University Press, New Haven and London

## 1.2 Conserving Braintree's Heritage

Braintree District Council has appointed Place Services to prepare a Conservation Area Appraisal for the village of Great Bardfield. This Conservation Area Appraisal and Management document is provided as baseline information for applicants to consider when designing or planning new development in and around Great Bardfield.

This appraisal provides an assessment of the historic development and character of Great Bardfield and outlines its special interest. This will also consider the significance of individual heritage assets and the contribution that these, along with their setting, make to the character and special interest of the area. The understanding of significance will be used to assess the susceptibility of the Character Areas to new development, and highlighting key heritage assets of importance.

This assessment will consider how different Character Areas within Great Bardfield came to be developed, their building styles, forms, materials, scale, density, roads, footpaths, alleys, streetscapes, open spaces, views, landscape, landmarks, and topography. These qualities can be used to assess the key characteristics of each area, highlighting potential impact future developments may have upon the significance of heritage assets and the overall character of Great Bardfield. This assessment is based on information derived from documentary research and an analysis of the individual character areas.

The National Planning Policy Framework (NPPF 2019) highlights good design as one of twelve core principals of sustainable development. Sustainable development relies on sympathetic design, achieved through an understanding of context including, the immediate and larger character of the area in which new development is sited.

This assessment follows best practice guidance, including Historic England's revised Historic England Advice Note 1 for Conservation Area Appraisal, Designation and Management (Second edition 2019) and *The Setting of Heritage Assets* (2017).



### 1.3 Purpose of Appraisal

This document should be used as a baseline to inform future development and design with regard to the sensitivities of the Historic Environment and its unique character.

It is expected that applications for planning permission will also consult and follow the best practice guidance outlined in the bibliography.

Applications that demonstrate a genuine understanding of the character of a Conservation Area are more likely to produce good design and good outcomes for agents and their clients. This appraisal will strengthen understanding of Great Bardfield and its development, informing future design.

### 1.4 Planning Policy Context

The legislative framework for conservation and enhancement of Conservation Areas and Listed Buildings is set out in the Planning (Listed Buildings and Conservation Areas) Act 1990 (HMSO 1990). In particular Section 69 of this act requires Local Planning Authorities to designate areas which they consider to be of architectural and historic interest as Conservation Areas, and Section 72 requires that special attention should be paid to ensuring that the character and appearance of these areas is preserved or enhanced. Section 71 also requires the Local Planning Authority to formulate and publish proposal for the preservation and enhancement of these areas. National planning policy in relation to the conservation and enhancement of heritage assets is outlined in Part 16 (Conserving and enhancing the natural environment) of the Government's National Planning Policy Framework (MHCLG February 2019).

The Conservation Area, which is the subject of this appraisal, is located within the area covered by Braintree District Council. Local planning policy is set out in the Braintree Development Plan. The current adopted Braintree District Development Plan is made up of a number of documents, including the Local Plan Review 2005 and the Core Strategy 2011.

Policies which are relevant to heritage assets are listed below.

Local Plan Review 2005 policies:

- RLP 81 Trees, Woodland Grasslands and Hedgerows
- RLP 90 Layout and Design of Development
- RLP 95 Preservation and Enhancement of Conservation Areas
- RLP 96 Demolition in Conservation Areas
- RLP 97 Changes of Use in Conservation Areas
- RLP 98 Environmental Improvements in Conservation Areas
- RLP 99 Demolition of Listed Buildings
- RLP 100 Alterations and Extensions and Changes of Use to Listed Buildings and their settings
- RLP 101 Listed Agricultural Buildings
- RLP 102 Enabling Development
- RLP 104 Ancient Monuments and Sites of Archaeological Importance
- RLP 105 Archaeological Evaluation
- RLP 106 Archaeological Excavation and Monitoring
- RLP 107 Outdoor Advertisements
- RLP 108 Fascias and Signs in Conservation Areas
- RLP 109 Illuminated Signs in Conservation Areas

Core Strategy 2011 policies:

- CS 8 Natural Environment and Biodiversity
- CS 9 Built and Historic Environment



In 2014, Braintree District Council began on a new Local Plan which will set out the Council's strategy for future development and growth up to 2033. The document is in two parts:  
Section 1 - Strategic Plan for North Essex - including the Garden Communities (This document is shared with Colchester Borough Council and Tendring District Council)  
Section 2 - Policies, maps and sites for development, housing, employment, regeneration etc within Braintree District Council.

The New Local Plan was submitted to the Planning Inspectorate in October 2017. Section 1 is currently under examination by a Planning Inspector. We are advised that Section 2 will follow. Once adopted, it will replace both the Core Strategy (2011) and the Local Plan Review (2005).

Policies within the draft Braintree District Local Plan (2017) which are relevant to heritage assets include:

- SP 6 – Place Shaping Principles
- LPP 55 – Layout and design of development
- LPP 56 – Conservation Areas
- LPP 57 - Demolition in Conservation Areas
- LPP 58 – Shop fronts, fascias and signs in Conservation Areas
- LPP 59 – Illuminated signs in Conservation Areas
- LPP 60 – Heritage Assets and their setting
- LPP 61 – Demolition of Listed Buildings or structures
- LPP 62 – Enabling Development
- LPP 63 – Archaeological evaluations, excavation and recording
- LPP 66 – Cemeteries and churchyards
- LPP 69 – Tree protection

The latest policy position and Development Plan Documents can be found in the Planning Policy section of the Council's website.

Pipers' Meadow is protected from development by a Section 106 agreement with Braintree District Council.

## 2.0 Great Bardfield Conservation Area

### 2.1 Context and General Character

Great Bardfield is located in the northern half of Braintree District, between Braintree and Finchingfield. It historically had market-town functions in the form of a weekly market and fair, and is now one of the district's larger villages. The village is located on the north-facing valley slope of the River Pant. A small tributary of the Pant bisects the town, giving its name to Brook Street. The highest point in the Conservation Area is 79m OD at the western end of the High Street, dropping to 58m OD at the Bridge at Bridge End. The village comprises four main streets, the High Street (the B1052 from Dunmow), Braintree Road (which becomes Brook Street), Mill Road, and Bridge Street. In the centre of the village, at the road junction is a triangle of buildings marking the original market-place. The slope of the land means that it is difficult to view the entire village from a single location. Its setting is overwhelmingly rural.

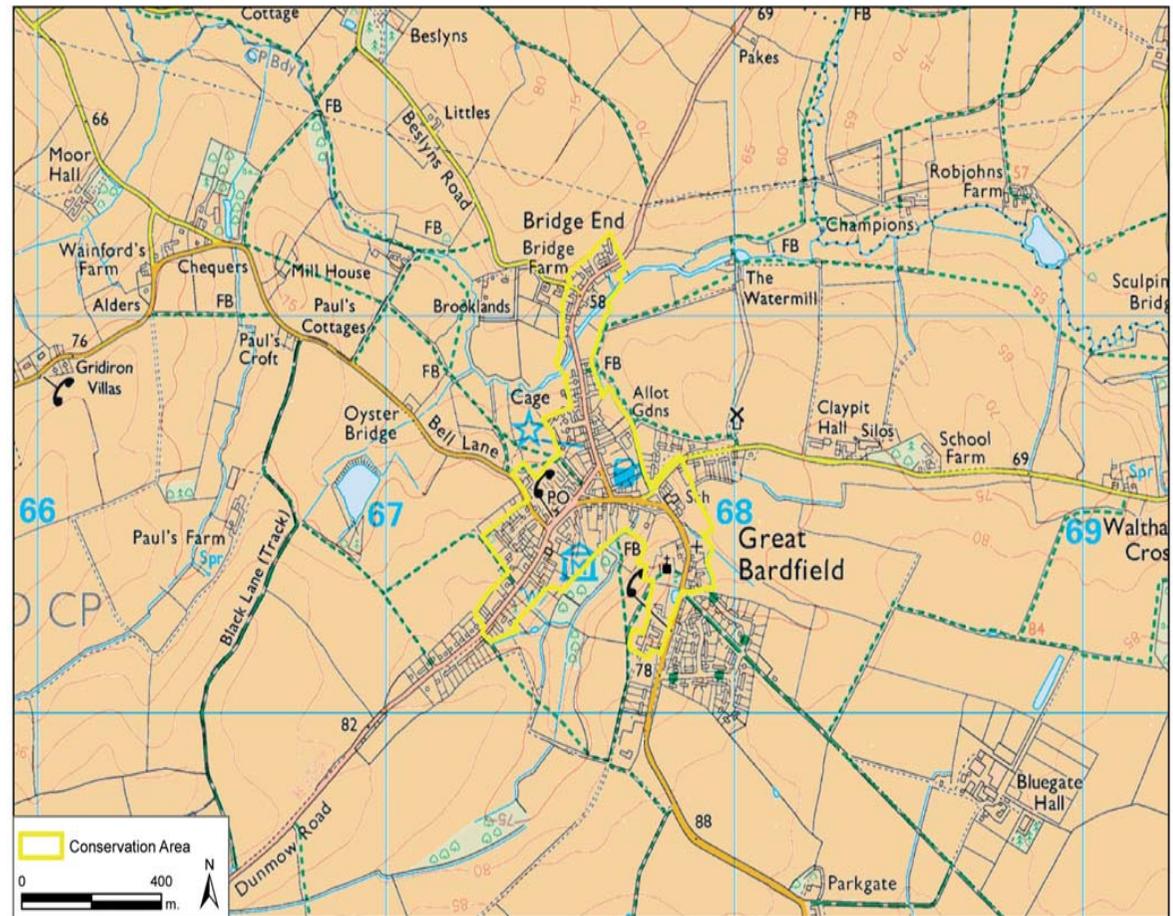


Figure 1 Great Bardfield Conservation Area within its wider context ©OS Maps

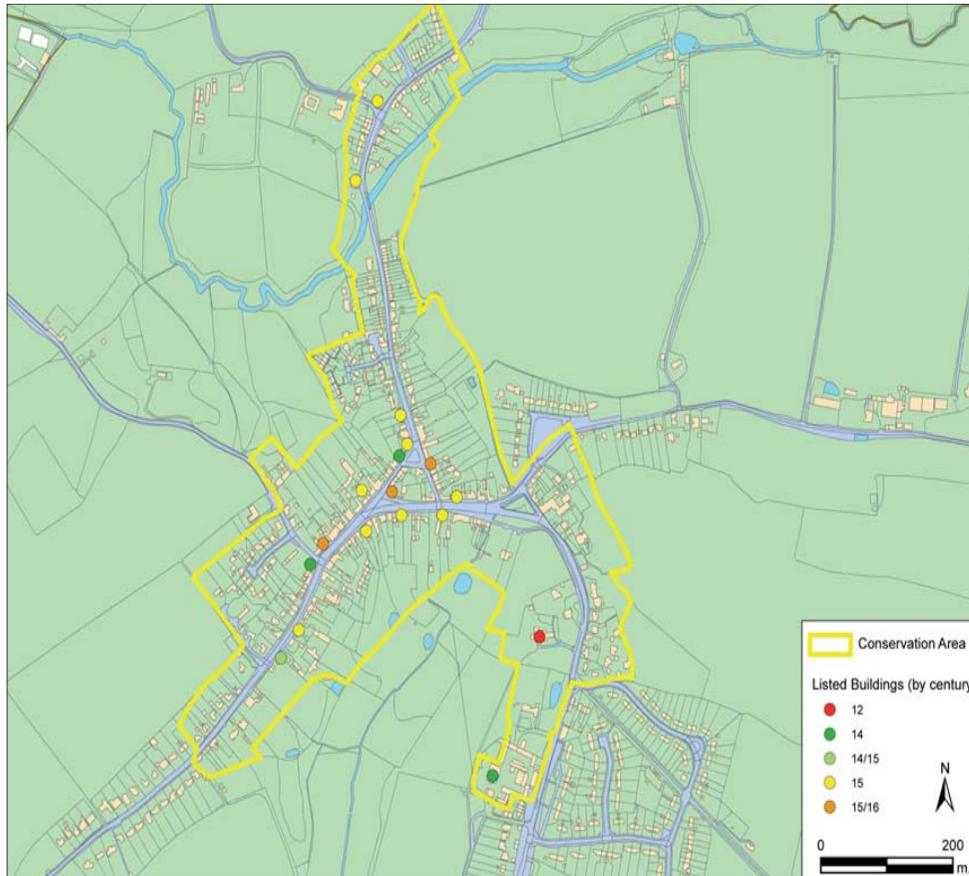


Figure 2 Distribution of Listed medieval buildings within Great Bardfield

## 2.2 Origin and Evolution

### Early history of the area

There are cropmarks in the field to the west of the village between Bell Lane and Dunmow Road, these include a number of possible pits and a ring-ditch that may be prehistoric in date, as well as medieval field boundaries.

There is evidence for Roman burials, and presumably accompanying settlement, in the centre of the village in the form of a tomb that was discovered in 1837, this contained a 'chalice' type cup and 3 crucibles. The medieval parish church of St Mary the Virgin incorporates some Roman tile within its fabric. A Roman tripod foot and Greek coin were recovered from the field to the immediate south-east of the church in 1938 and part of a puddingstone quern close to the High Street. The route of the Roman road from Clare to Great Dunmow is thought to run through the village.

### Late Saxon and medieval period

In the late Saxon period Great Bardfield formed one part of the larger Bardfield vill, which comprised Great and Little Bardfield and Bardfield Saling.

The Domesday Survey (1086) records it as being part of the holdings of Richard, son of Count Gilbert.<sup>2</sup> It had been held by Withgar in 1066. At the time of the survey there were 50 households in the manor, the arable land for 13 plough-teams, a large amount of woodland (sufficient for 800 pigs), meadow and two mills. A smaller manor, which belonged to a man called Fellow in 1066, was also annexed by Richard following the Conquest; in 1086 this comprised 11 households, arable land for 2 plough-teams, and woodland for 100 pigs, meadow and a mill. The mills would have been water-mills, presumably sited on the River Pant.

<sup>2</sup> Rumble, A., 1983, Domesday Book: Essex, Phillimore, Chichester

The Parish Church of St Mary the Virgin was granted to the Priory of Stoke juxta Clare by Gilbert de Clare. It was located on the southern edge of the village. The west tower was built at the end of the twelfth century, the chancel is apparently contemporary. Late in the fourteenth century the chancel arch was rebuilt, the present nave (with clerestory added), north and south aisles, and a south porch were also rebuilt or added. The late fourteenth century rood screen is of particular interest, with the only comparable example in the county being at Stebbing.

Bardfield Hall was located to the south of the Church, and it is probable that it occupied the site of the late Saxon and early medieval manorial centre. The Manor was initially held by the FitzGilberts, then the de Clares. By 1240 a deer park had been enclosed, this incorporated the lands of what are now Park Hall, Great Lodge, Little Lodge and Bluegate Hall Farms, to the south-east of the village.

The medieval village was centred on the High Street, Vine Street, Brook Street and Bridge Street. Medieval pottery sherds and a token have been recovered from the village centre. A separate hamlet developed next to the ford on the River Pant, this was named Bridge End after the construction of the bridge in 1551. Great Bardfield had market-town functions in the form of a weekly market and fair. The village had a market-cross building with a chamber above where the Borough Court was held. This was located in the centre of the former market-place at the main road junction. The fair was held from 1262 and by the post-medieval period was primarily a horse-fair.

Bardfield watermill is located to the north-east of the village on the River Pant, probably on the site of one or more of the late Saxon mills.

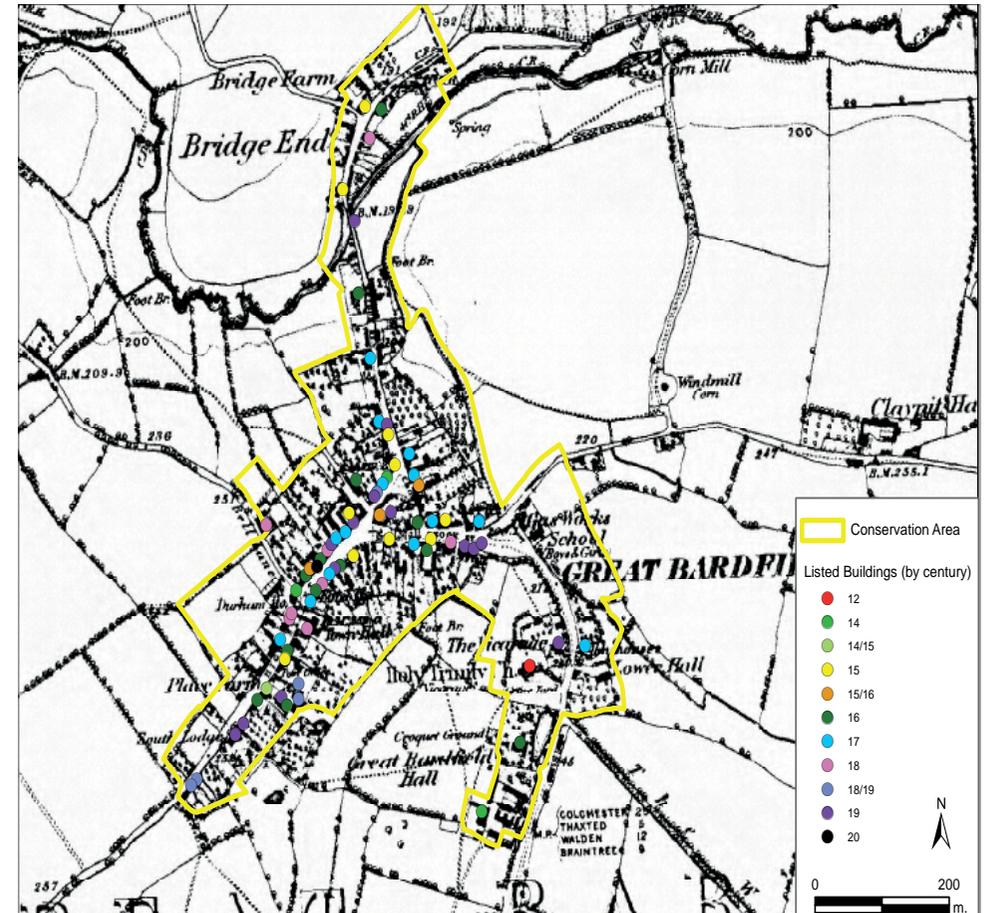


Figure 3 Distribution of Listed medieval and post-medieval buildings in Great Bardfield, superimposed on the 1st edn. OS 1875 map



### **Post-medieval period**

By the sixteenth century the village had slowly expanded. Notable additions included Place House and its farm on the Dunmow Road and Vicarage Cottage on the Braintree Road. The market had ceased to be held by the early eighteenth century, but the annual horse-fair was still active when Morant recorded the village in the 1750s, this had ceased by the 1920s. The medieval market-cross had collapsed on the 1st July 1795. Public institutions, in the village, included a Free School and Almshouses, founded by William Bendlowes, Serjeant-at-Law to Elizabeth I. Other Public institutions included a Pest House which was located at Toms Green.

The first significant expansion of the village took place in the nineteenth century, with the construction of a terrace of cottages in Bridge Street and infilling of open space along the approach roads and on the north-western side of Dunmow Road. Some of the older timber-framed cottages were also updated with render or encased in brick, and much of the thatch was replaced by tiles or slate. The Primary School was built in 1835, and in 1863 the existing boys' and girls' schools were merged

Archaeological monitoring, in advance of development on the Bardfield Garage site, revealed post medieval features. These comprised pits, soakaways, a brick-lined drain and a single post setting. There was a great deal of activity during the post-medieval and modern periods, largely concentrated in the south-west of the site. No evidence of medieval activity was revealed by the monitoring, this would have been located on the street frontage; it is believed that this area was orchard or pasture during the medieval period.

The manor of Bardfield Hall, sited to the immediate south of the Church was granted by Henry VIII in succession to Katherine of Aragon, Anne of Cleves, Katherine Howard and Katherine Parr, before being transferred to Sir Thomas Wrothe in 1550. In 1621 the estate was bought by Sir Martin Lumley, who built an 'elegant house', known as Great Lodge, on the site of the former Keeper's Lodge in the deer park. In 1729 Jones Raymond pulled down the Great Lodge, converted the stables into a farmhouse and disparked the parks. The bridge over the Pant is mentioned in parish records in 1551, but has been rebuilt and repaired many times.

In the later eighteenth century Bardfield Hall, together with a number of other farms, was purchased for the use of Guys Hospital, London.

There was a growth of non-conformism in the village during the nineteenth century. In 1806 the Society of Friends (Quakers) opened a Meeting House, and one of their members, Henry Smith, contributed the Town Hall and the Brook Street Fountain to the village. The Methodist Chapel was built in 1862. A small spire was added to the parish church in the eighteenth century, and the church itself was restored in the nineteenth century.

The industries associated with Great Bardfield were agricultural in nature, supporting the local rural economy. Gibraltar Mill, on Mill Road, was built c. 1750, and there were also previously windmills at Hawkspur Green and near Paul's Farm. The watermill on the Pant continued in use throughout the post-medieval period, being rebuilt many times. In 1991 the nineteenth century mill, which comprised a wheel-driven stone mill and turbine and engine-driven roller mill under the same roof, was burnt down. A second watermill, Scrogg's Mill, was located near Copford Hall. Chapman's, an agricultural machinery repair business, was founded in 1870, on what is now the site of Durham Close. A small gas works was located on the eastern edge of the village in the 1860s; it was no longer extant by 1900.

### **Modern**

The next phase of significant development in the village was the construction of the Bendlowes estate just prior to World War II; it was not completed until the mid-1950s. This was followed by the building of St Mary's Villas and Hall Villas on the Braintree Road in the 1960s. Durham Close was constructed in the 1970s, and Northampton Meadows in the mid-1990s. There is further housing being currently constructed on the southern edge of the village on the Braintree Road. Great Bardfield is now largely a commuter village, with the majority of employment outside the village itself.

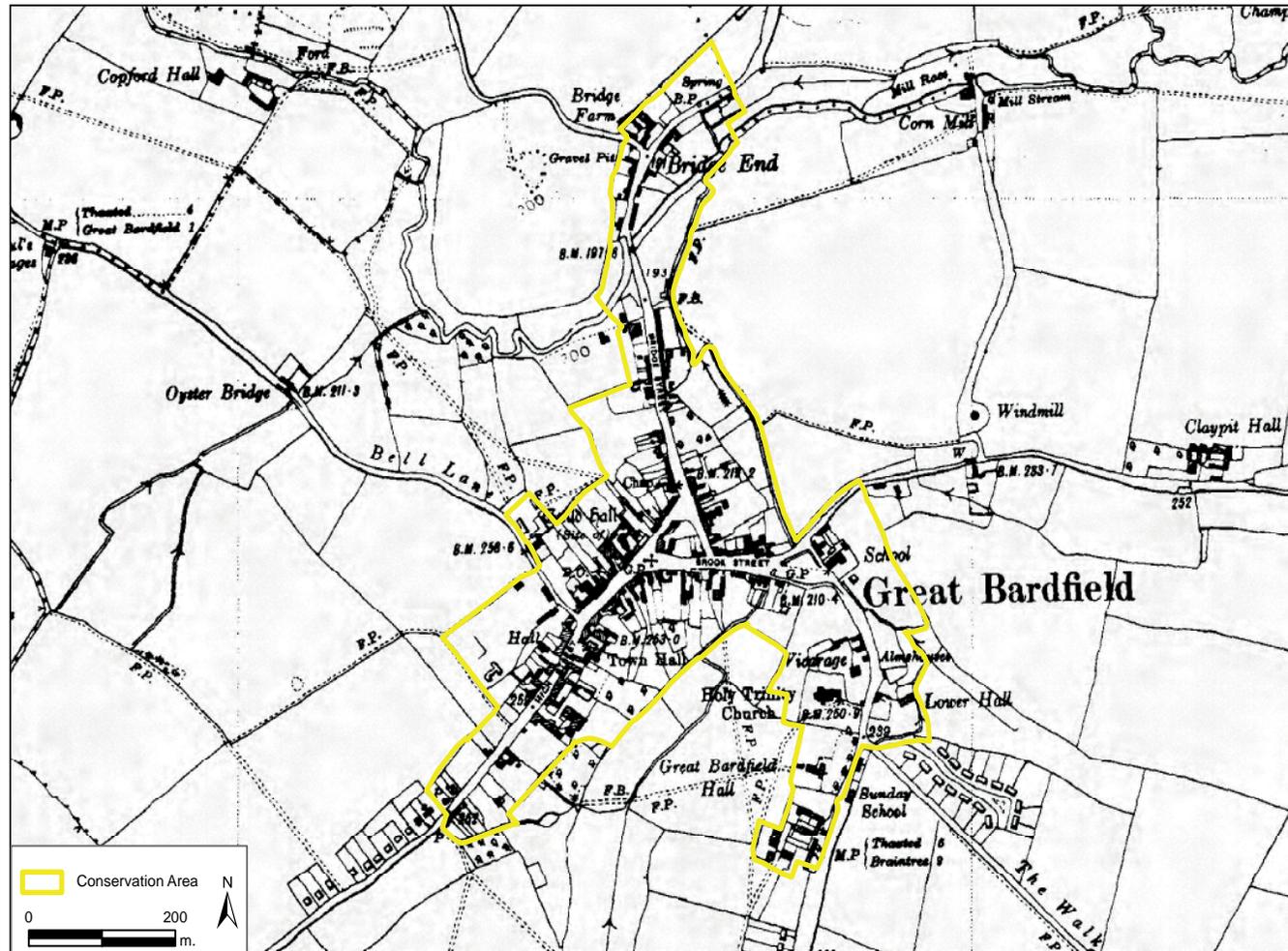


Figure 4 1938 4th edn. OS map showing gradual expansion along the Braintree and Dunmow Roads

### Bardfield Artists

Great Bardfield became well known between 1930-1960 when it became the centre for a group of English artists, the 'Bardfield Artists' (Figure 5). Edward Bawden and Eric Ravilious were the first to arrive in 1925, living in Brick House, and John Aldridge lived in Place House. Ravilious served as a war artist during the Second World War and went missing in action. After the war the artists George Chapman, Sheila Robinson, Walter Hoyle, Kenneth Rowntree and Michael Rothenstein moved to the village, followed by Audrey Cruddas, a set and costume designer, the textile designer Marianne Straub. In 1951, as part of the events

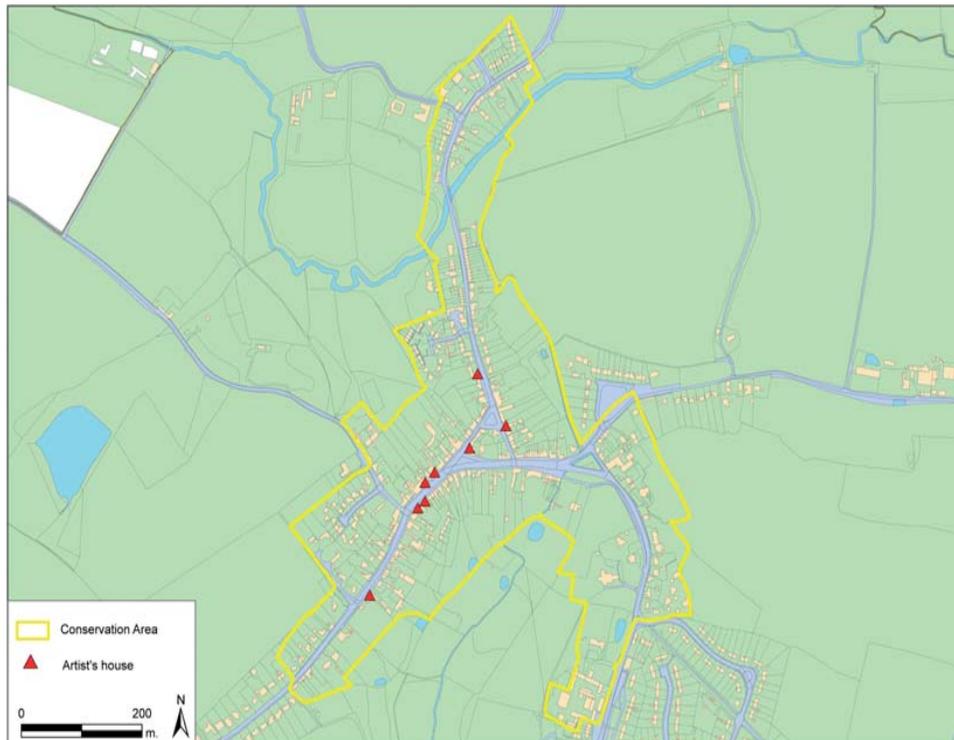


Figure 5 Location of houses occupied by the Great Bardfield artists in the 1950s



Figure 6 Great Bardfield, 1950 (colour litho), Aldridge, John (1905-83) / Fry Art Gallery / Bridgeman Images

associated with the Festival of Britain, Aldridge, Bawden and Rothenstein opened their studios to the public. This was a successful event, and as a consequence nine artists in the village staged their own exhibitions in 1954, 1955 and 1958, attracting large crowds from London. Most of the artists left the village in the early 1960s. In 2004 the artist Richard Bawden, son of Edward, designed two glass panels for the doors to the church bell tower.

### 2.3 Designation of the Conservation Area

The Great Barfield Conservation Area was designated in 1969. There has been no accompanying Character Appraisal or Management Plan.

As part of this assessment the Conservation Area boundary has been reviewed, there are however no proposed revisions to the existing boundary.

### 2.4 Wider setting of the Conservation Area

The wider setting of Great Bardfield is overwhelmingly rural (Figure 7) and is integral to the understanding of the history of the village. It is nestled down into the valleys of the River Pant and the Bardfield Brook. There are significant views out from the Conservation Area into the wider landscape, particularly to Gibraltar Mill and the Pant Valley and Bardfield Mill, as well as from the footpaths that run along the boundary of the Conservation Area. A particular feature of the village is the way that the wider historic footpath network enters the village through small alleyways between the historic buildings. There are also significant views towards the Conservation Area from the wider landscape and environs.

Land use today is predominantly arable but the numerous copses and shaws, together with the trees in the hedgerows, give an impression of it being more wooded. The trees species are mainly oak, ash and hornbeam, with willows along the river (those in Piper's Meadow have been recently felled). The field pattern, together with the pattern of lanes, footpaths and isolated farmsteads is historic in origin and in many cases derive from the medieval period. There has been hedgerow loss, but the overall grain of the historic fieldscape is still legible. Beslyn's Lane and Waltham Cross Road are Protected Lanes, these have been adopted by the local authority due to the intactness of their historic features.



Figure 7 GoogleEarth image highlighting the wider rural setting of the Conservation Area

## 2.5 Designated Heritage Assets

There are 73 designated heritage assets within the Conservation Area (see Appendix 2, Figure 8). Of these the Parish Church of St Mary the Virgin is Grade I listed. Place House, Gobions, the rear wing of Bank House, the barn c.60m to the south-west of Great Bardfield Hall and 6,7, and 8 Brook Street are all Grade II\*. The remaining 67 buildings and structures are Grade II; these include the road bridge over the Pant, the K6 telephone kiosk, the drinking fountain and the Great Bardfield Cage, as well as houses and cottages.

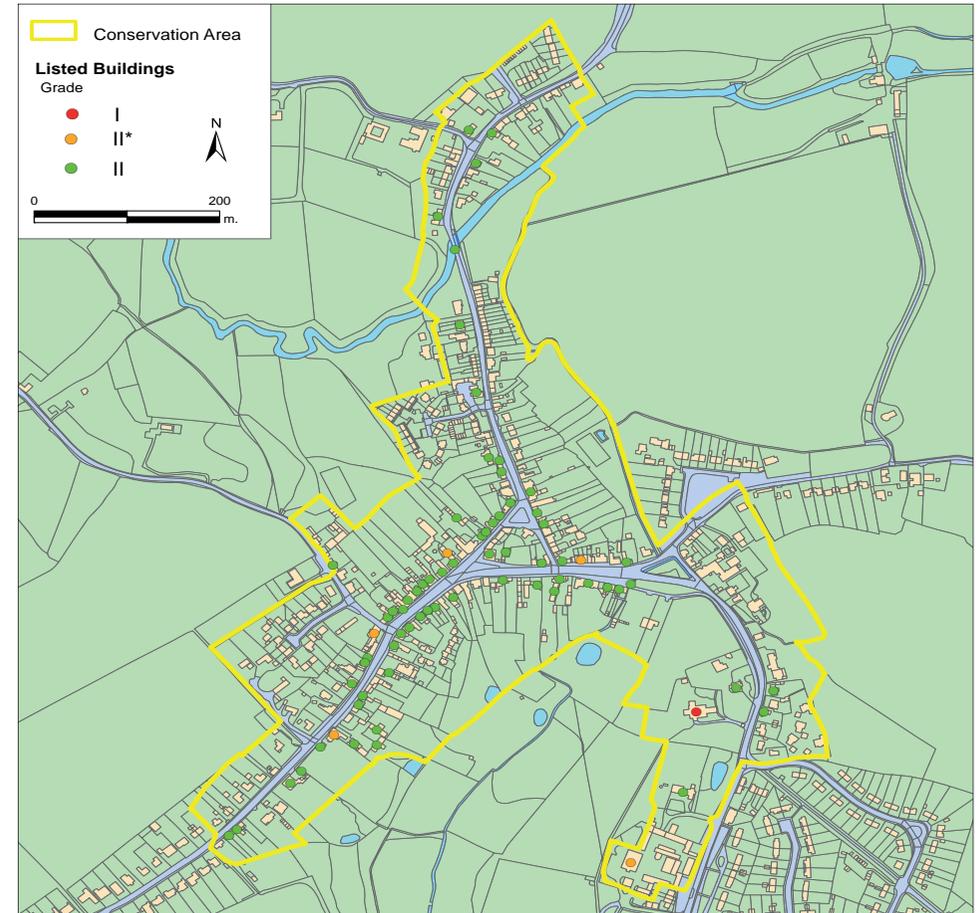


Figure 8 Distribution of Listed Buildings within the Conservation Area



## 2.6 Non-Designated Heritage Assets

In 2017 Braintree District Council, in partnership with Place Services, began the process of compiling a Local Heritage List. At present no non-designated heritage assets within Great Bardfield have been considered for inclusion. Buildings within the Conservation Area which should be considered for inclusion are identified below. These buildings have been identified as they are either considered to be good examples of their type or architectural style, are prominent local landmarks, demonstrate use of local materials or design features, or are connected to local historical events, activities or people, and are all relatively complete in their survival.

Suggestions for Local List:

- The Primary School, Braintree Road
- Stone House, Braintree Road
- Townsends, Braintree Road
- Brookside and Meadowside Cottages, Mill Road
- The Town Hall, High Street
- Old Granary, Bridge Street

## 2.7 Heritage at Risk

The Grade II listed Bardfield Bridge has been identified as being 'At Risk' due to structural defects and the long-term impact of increased traffic on its structural integrity. It will require long-term maintenance due to previous inappropriate repairs. Without timely intervention the deteriorated condition of the bridge is considered likely to accelerate.

## 2.8 Archaeological Potential

Excavations in advance of development on the Bardfield Garage site have demonstrated the potential for survival of below-ground archaeological deposits relating to the origins and development of the settlement. Whilst settlement evidence is more likely to be sited along the street frontage, the backyard areas may contain evidence for ancillary activity, such as wells, cess-pits, yards and middens, as well as industrial activity. The soil-type is conducive to the survival of bone and ceramics, and there is the potential for significant palaeoenvironmental deposits associated with the River Pant and the Brook. Waterlogged deposits can also be anticipated within deeper features such as wells and cess-pits.

## 3.0 Assessment of Significance

### 3.1 Summary

The principal significance of the Conservation Area is derived from its history as a large rural village. The historic core of the village comprises the High Street, Vine Street, Crown Street, Brook Street, Bridge Street, part of Braintree Road (including St. Mary's Church, Bardfield Hall and the Bardfield Centre) and part of Dunmow Road. The road junction, where the three main thoroughfares from the north, south and west meet at the Memorial Green and Crown Street forms a focus for the historic settlement. Development follows the lines of these routes.

The late medieval and post-medieval housing stock is in good condition. The streetscape is very varied with buildings ranging in date from the fourteenth to nineteenth centuries, in a range of different styles and materials. Infilling over the centuries has both added to the richness of the built environment and created an almost continuous street frontage with little in the way of gaps. The roofscape is equally varied, with properties ranging in height from one and a half storey cottages to three storey houses. Thatch, tile and slate contribute to the varied historic material palette and many of the properties have dormer windows. Some back-land development has taken place, often replacing commercial or agricultural operations that were taking place behind the main streets (such as the barns behind Place House). They are not usually visible from the street, but can be glimpsed from other angles. Two of the historic buildings are open to the public; the Cottage Museum and the Cage. The Listed Buildings are listed in Appendix 2.

Great Bardfield also derives significance from its association with the Bardfield Artists of the 1930s-50s, who occupied many of the more significant buildings and painted and engraved many images of the village and surrounding area.



Figure 9 Brook Street, Crown Street, Pant Bridge and Bridge Street, Great Bardfield, 1991 (woodcut), Robinson, Sheila (1925-89) / Fry Art Gallery / Bridgeman Images

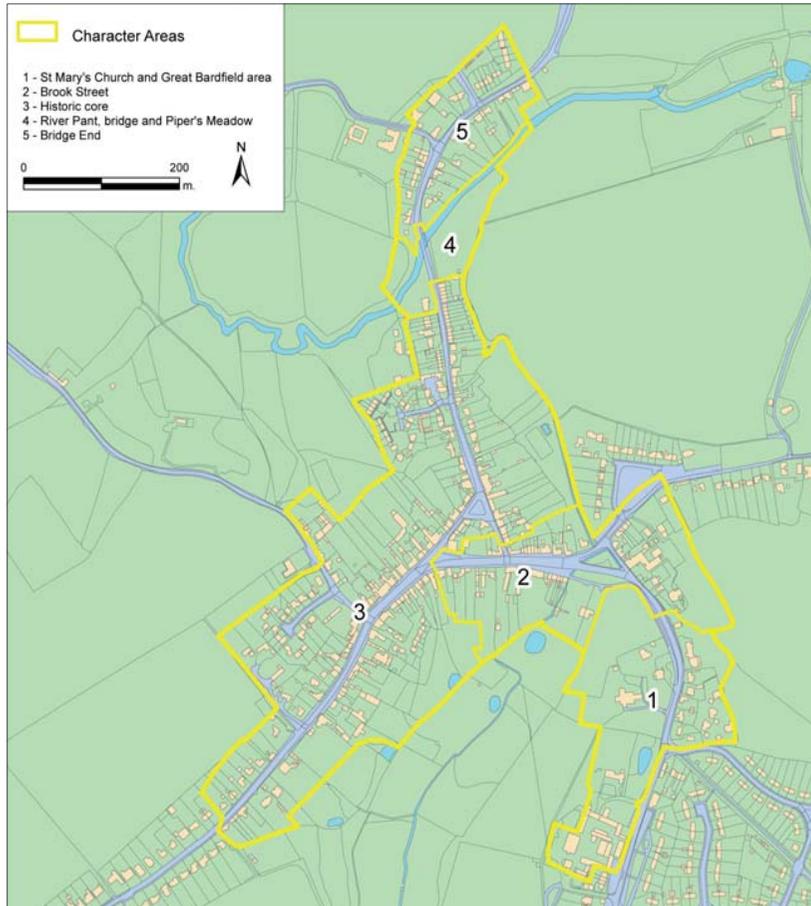


Figure 10 Great Bardfield Character Areas

The village is topographically interesting with the historic core built on varying gradients. High Street is higher than Brook Street, and Bridge Street drops down into the Pant valley, with Braintree Road rising up and round the hill to the south. These changes in level of the properties enhance the views and provide interesting variety, especially to the roof levels throughout the village. The church stands high on its hill and can be seen from many positions in the village. The street pattern, changes in levels and distribution of open spaces enables an interesting succession of views, both across the settlement into back-yard spaces and out to the windmill, church and open countryside. It is important that these views are considered in proposals for new development or extensions to existing properties. Generally, the buildings follow the line of the road with most properties opening directly onto the pavement. Many have steps leading to front doors above street level. Boundary treatments include hedges, iron railings, brick and flint walls. Mature trees are visually very important within the settlement. There are several large established trees which contribute to the character of the built environment and the skyline of the settlement.

### 3.2 Land Usage

The Conservation Area predominantly comprises residential buildings, as well as the Parish Church, the Roman Catholic Church and Quaker Meeting House and the School, as well as shops and business centres such as the Bardfield Centre. There are also a few small but significant areas of open green space, comprising historic triangular greens at the road junctions.

### 3.3 Character Analysis

The Conservation Area has been divided into five character areas (Figure 10), reflecting the predominant land use, location and historic development of the village.

1. St Mary's Church and Great Bardfield Hall Area (Braintree Road)
2. Brook Street
3. The Historic Core (High Street, Vine Street, Crown Street and Bridge Street)
4. The River Pant, Bridge and Piper's Meadow
5. Bridge End

### Area 1 - St Mary's Church and Great Bardfield Hall Area, Braintree Road

This area comprises the Church, the former manorial centre at Great Bardfield Hall, the Bardfield Centre, the former Vicarage, Vicarage Cottage and Lower Hall, as well as a number of unlisted buildings. It is located on the southern edge of the Conservation Area. It is probable that the Late Saxon and early medieval Church and manor were located in this area. The adjoining Bendlowes Estate (which is not part of the Character Area) was begun in the late 1930s and completed in the mid-1950s. The Roman Catholic Church was built in the 1950s by a local individual; it is a two-storeyed, rendered and tiled building, with the church on the upper floor and accommodation beneath.

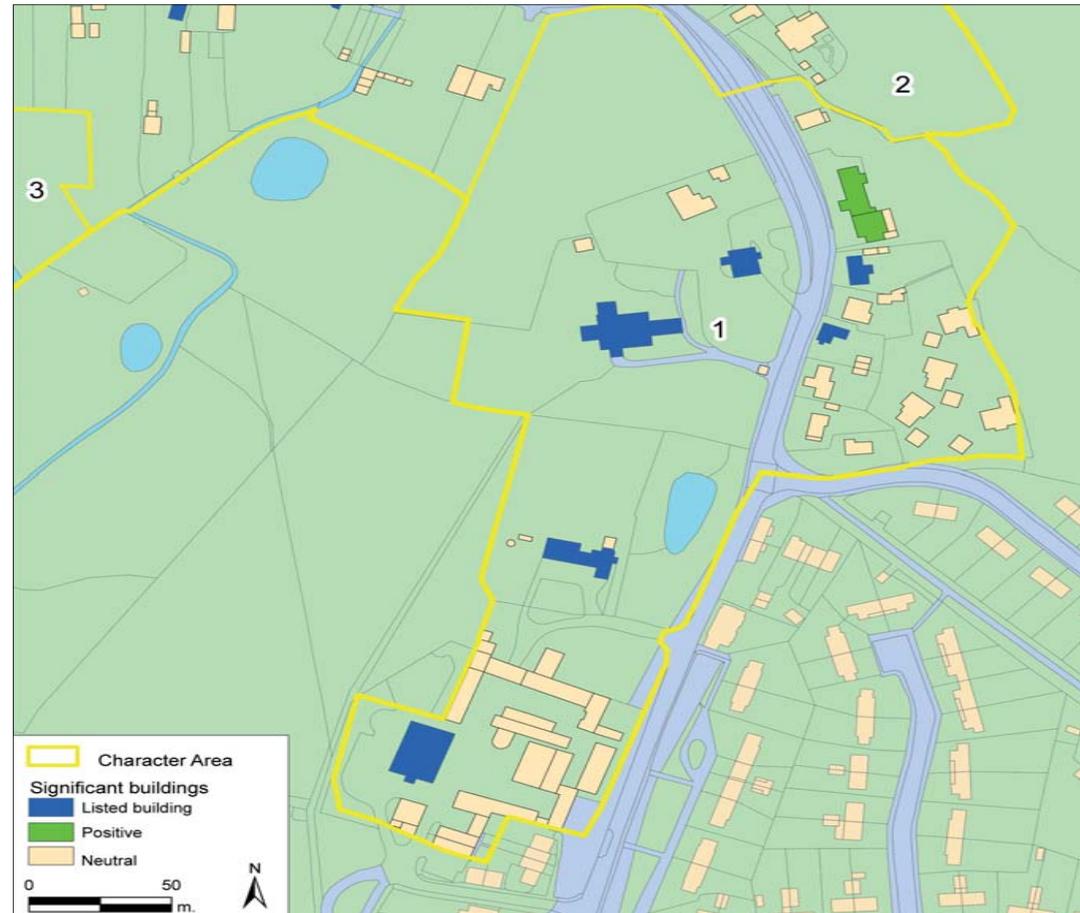


Figure 11 Character Area 1, showing significant buildings



Figure 12 St Mary's Church



Figure 13 View northwards from the churchyard to the rear of Brook Street

### Streetscape and building materials

The streetscape becomes increasingly rural and open in this character area. Many of the houses are either detached or semi-detached and a number are sited within substantial gardens. At the Brook Street end of the Character Area is Glebe Meadow, an important area of open land. There are a number of modern buildings interspersing the historic properties, of which the most prominent is the Roman Catholic Church. These are however largely sympathetic to the historic nature of the Character Area, and can be considered as neutral in their contribution to the streetscape.

The buildings vary in height from single-storey with attics to two-storey with attics. The majority of the buildings are rendered, although the church is of flint rubble and the buildings that make up the Bardfield Centre are largely black weatherboarded in keeping with their farmyard origin. Roofing materials include thatch, tile, and slates, with shingles on the church spire.

### Boundary treatments

There is pavement on both sides of the road. The majority of properties are set slightly back from the pavement with small front gardens bordered by hedges, low brick walls or low ornamental wooden fences. The Old Vicarage and churchyard are distinguished by a flint-rubble wall, there is a lych-gate marking the entrance to the churchyard. There is a flint wall bordering the Hall and at least part of the Bardfield Centre, but this is largely obscured by plants. The Glebe Meadow is bordered by a high mixed-species hedge with the pavement raised above the road level.

### Views

The church is visible from main locations within the town, with its spire prominent in wider views. There are significant views from Brook Street across Glebe Meadow to the Old Vicarage grounds and the church, its extra-large clock is particularly prominent from this location (Figure 36).

There are significant views from the edge of the village into the Conservation Area along Braintree Road with glimpses of the church spire indicating that the observer is approaching the historic core. From the churchyard, and the footpaths to the rear of St Mary's Church and Great Bardfield Hall, there are important views along the valley of the Bardfield Brook and into the rear of the properties that front onto Brook Street and the High Street (Figure 12). There are also views from the churchyard into the Old Vicarage and longer distant views to the windmill which enhance the experience and understanding of historic industry in this area.

### Individual Listed Buildings

The Anglican Parish Church of St Mary (formerly Holy Trinity) is Grade I listed (LB 1123494). It is constructed of flint rubble with dressings of limestone and clunch, roofed with handmade red clay tiles and copper, the spire is shingled. The tower and chancel were constructed in the late twelfth century. There was however extensive rebuilding in 1368, when a rare stone rood screen was added. The screen is one of only three complete examples in the world; there is an earlier version in Stebbing and another in Trondheim, Norway.



The large diamond-shaped clock was added in 1912 and dedicated to the Coronation of George V. The engraved glass door panels into the bell tower are by Richard Bawden, and dedicated to his parents, these were added in 2004. The churchyard surrounds the church; it has important views into York House (formerly the Vicarage) and to the west and north into the Brook valley and the rear of the buildings fronting Brook Street and the Dunmow Road.

To the south of the Church is the former manorial complex of Great Bardfield Hall. This comprised the Hall, gardens and farmyard. Great Bardfield Hall is Grade II listed (LB 1087112), it is timber-framed and plastered, and roofed with handmade red clay tiles. It has an unusual and complex plan, all of which is believed to be of sixteenth century origin. It was replaced as the manorial centre by Great Lodge in 1621, but may have regained this stature in 1729 when Great Lodge was demolished. The First Edition Ordnance Survey (OS) map (1875) shows it set within formal gardens, which included a large pond between the Hall and Braintree Road. The road frontage has many mature trees.

The Bardfield Centre occupies the site of the former Great Bardfield Hall farmyard. It comprises a sympathetic conversion of the old farm buildings, together with some recent additions in a similar style. It includes a Grade II\* listed barn known as High Barn (LB 1337760), a timber-framed and weatherboarded barn of early fourteenth century date with some sixteenth century rebuilding; it was converted into an events venue in 2003. The whole group is well-screened and unobtrusive from the road; its aspect is inward looking. Formerly a business centre, many of the units are now unoccupied and early signs of neglect are evident.

To the north of the Church is Grade II listed York House (LB 1186771), formerly the Vicarage. The building is two-storey with attic, painted brick with a slate roof and a Tudor Revival porch. It is sited within extensive gardens, with mature trees, particularly along the road frontage. Opposite the church is Vicarage Cottage, (LB 1123495), a seventeenth century, or earlier, Grade II listed timber-framed cottage. It is rendered and thatched, with one storey and attics with eyebrow dormers under the thatch. To the south of Vicarage Cottage is Lower Hall (LB 1123496), a Grade II listed house. Lower Hall is mid-sixteenth century, with seventeenth/ eighteenth century additions. It is timber-framed and plastered with red handmade roof tiles.

### **Other buildings that make an important architectural or historic contribution to the street scene**

The 1950s Roman Catholic Church was built by a local parishioner to fulfil a local need, and can be considered to be of communal value which contributes to its significance. It is unusual in that it incorporates living accommodation on one floor and the church on the other, and is representative of a period when the traditional appearance of a church was being re-interpreted.

### **Important trees and open spaces**

The silver birch in the Vicarage Garden is protected by a TPO. There are other significant trees in the churchyard and associated with Great Bardfield Hall and York House that contribute to the setting of the heritage assets. The churchyard forms an important open space, trial-trenching in advance of the churchyard extension revealed no archaeological features. Glebe Meadow is a large sloping area of pasture, largely concealed behind tall dense hedgerows and hedgerow trees. It can however be accessed via a gate and stile at the eastern end of the boundary, and this location provides excellent views of the Church. Historically this would have formed part of the glebe apportionment of the Vicarage.

The Long Walk public footpath links the original Great Bardfield Hall with its successor at Great Lodge and is an important historical feature linking the village with the wider historic landscape. Opposite the Bardfield Centre, though not included in the Character Area, is a small area of linear green planted with mature trees separating the modern houses from the road.

### **Detracting elements**

No detracting elements were identified.

### **Revised boundary changes**

No boundary changes are proposed.

## Area 2 – Brook Street

This area comprises Brook Street, which slopes gently up from the Brook to the High Street. Although an integral part of the historic core of the village, the buildings are on the whole smaller and of a more cottage aesthetic than those on the High Street. The street is wider than the other roads in Great Bardfield, and this fact together with the greens at either end of the street and the Brook, meant that it was the site of the annual horse fair. The gardens on the southern side of the street run down to the Brook, making them unusually long in comparison to those in other Essex villages.

### Streetscape and building materials

Brook Street is wider than the other streets that make up Great Bardfield, with an open space in the form of two small triangular greens at either end (Figure 15 and Figure 16). The Brook crosses School Green at the eastern end of the Character Area. The War Memorial is a prominent feature on Memorial Green.

The majority of buildings are historic in origin and listed (see below). There are a number of more modern buildings interspersing the historic properties. These are however largely sympathetic to the historic aesthetic of the Character Area, and can be considered as neutral in their contribution to the streetscape. The majority of buildings are residential properties; however the Character Area also contains the Co-operative Food-store, the butchers and Quaker Meeting house.

The buildings vary in height from single-storey with attics to two-storey with attics. The majority of the buildings are both timber-framed and rendered or of red brick, sometimes as a later addition to a timber-framed structure. St John's Terrace is noteworthy for its exposed decorative timber-framing. The roofs are mainly of tile or slate, but Serjeant Bendlowes' Cottage is thatched.

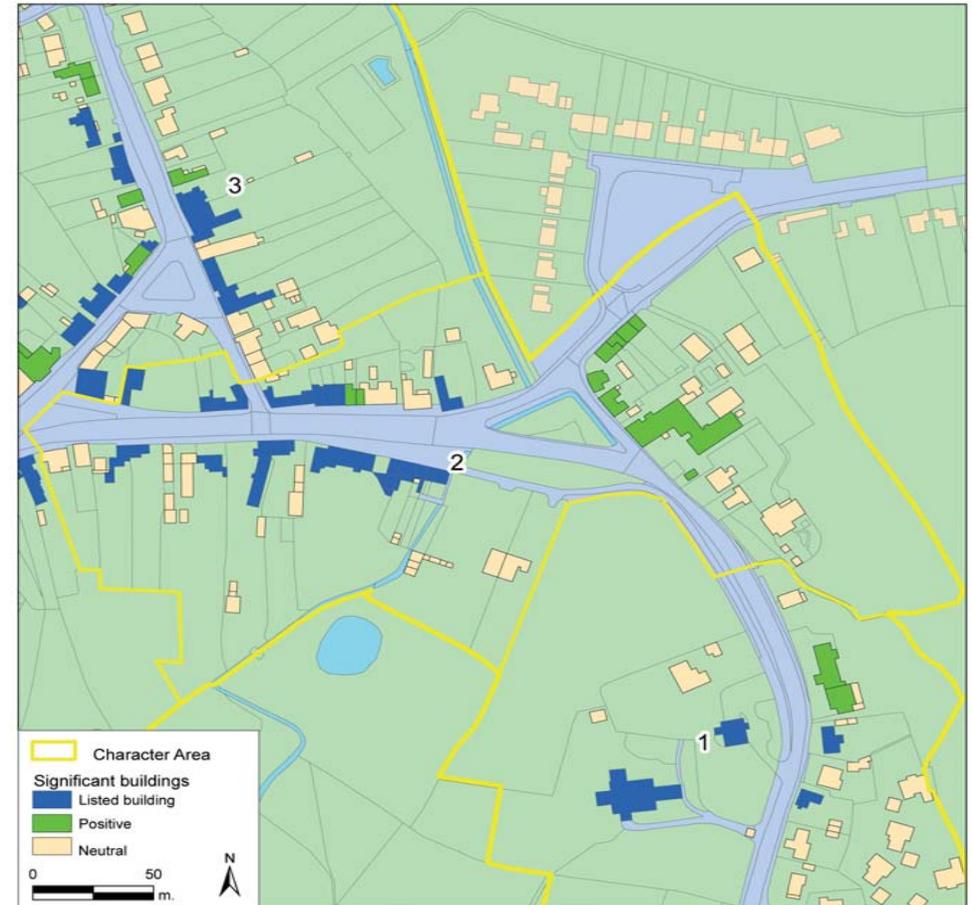


Figure 14 Character Area 2 showing significant buildings

### Boundary treatments

There is pavement on both sides of the road. The properties all open directly onto the pavement. There are a number of brick or brick-and-flint garden walls, as well as the brick wall around the Quaker graveyard.

### Views

There are significant views along the length of this character area from one green to the other, as well as outwards along the High Street, Mill Lane and Braintree Road. The windmill and the church can be glimpsed above the roofline from numerous points within the Character Area. The Quaker graveyard affords significant views to the rear of the buildings that front onto Vine Street and Crown Street (Figure 17).

There are reciprocal views from the school playing-fields into the wider countryside. There are also views from the Brook Valley footpaths and the churchyard to the gardens and rear of the properties that front onto the south side of Brook Street, these emphasise its rural and topographical setting and its links to the wider landscape.



Figure 15 Looking westwards along Brook Street to Memorial Green



Figure 16 Looking along Brook Street eastwards to the Brook and School Green



Figure 17 View across the Quaker graveyard to the rear of the properties fronting onto Crown Street

### Individual Listed Buildings

Unless otherwise stated all of the Listed Buildings are listed as Grade II. They are described from east to west

The drinking-fountain in front of 3 Fountain Terrace (LB 1337785) is Grade II Listed. It is of red brick with a moulded stone cap and ball finial. A cast iron plaque states it was 'Erected by Henry Smith in 1860'. The stone basin has been infilled with tarmac.

Adjacent to the drinking-fountain are numbers 1-3 Fountain Terrace (LB 1123464), this terrace of early nineteenth century cottages are two-storeyed, timber-frame and plastered with a pantile roof. Adjoining the terrace is Cottesbrook (LB 1123463), a Grade II listed early nineteenth century house and workshop. The building is two-storeyed, timber-framed, plastered with a tile roof and with a notable linen fold carving on the front door. The workshop, likely former coach house of adjacent Brook House, is of flint and red brick to the first floor, with timber-framing and weatherboarding above and a low-pitched slate roof. Brook House (LB1337784), a Grade II listed late eighteenth century property with Georgian frontage and a large garden which runs down into the valley of the Brook.



Figure 18 The White Hart, 1957 (ERO I/Mb 16/1/7)

To the west of Brook House is The White Hart (LB 1123506), formerly the White Hart Inn. The building is of early fifteenth century origin with seventeenth and nineteenth century alterations and additions. The timber frame structure is partially rendered and partially exposed, with a tile roof. To the rear of The White Hart, and formerly a part of it, is White Hart House (LB 1086946). It originally comprised a two-storey rear-wing, dating to c.1600 and of similar construction.

The Firs (LB 1335913) is of seventeenth century date with nineteenth century alterations. To the west of this timber framed building is Grade II listed Hillside Cottage and The Homestead (LB 1337763). Originally a single house, it has been sub-divided into two houses, and extended. The earliest part of the building dates to the fifteenth century with later seventeenth century alterations. The timber framed building comprised a two-bay hall range facing north, with a late sixteenth century inserted stack in left bay. The Homestead comprises the left cross-wing and hall range.

On the northern side of the Brook Street at the eastern end, next to the Brook, is Kings House (LB 1337787). It is seventeenth century in date. Numbers 6, 7 and 8 Brook Street (LB 1123467) are Grade II\* listed. Originally a single house it was subsequently sub-divided into three houses. This timber-framed and rendered building is fifteenth century in origin with later alterations.

Serjeant Bendlowes' Cottage (LB 1123466) is located on the corner of Brook Street and Crown Street. It comprises two buildings, formerly listed separately, now combined and listed as one item. These were an early seventeenth century house, and an eighteenth/nineteenth century cottage. They are timber framed and the roofs are mainly thatched, with small areas of red tiles. Serjeant Bendlowes' Cottage belonged to Bendlowes' Charity until 1951, and was formerly divided into four almshouses.

On the opposite corner of Crown Street and Brook Street junction is Tudor Cottage and Hockley Cottage (LB 1337786). This comprises a house and range of cottages, now two houses. They are of at least sixteenth century date, with seventeenth and nineteenth century alterations. They are grade II listed, timber-framed, plastered, and roofed with handmade red clay tiles. Originally there was a two-bay cross-wing with a two-bay hall range to the right, with axial stack in left bay. This was extended to right in the nineteenth century to add two cottages with a central chimneystack.

The Quaker Meeting House and graveyard (LB 1123465) was built in 1806, and extended in 1848. It is timber-framed and rendered with a tiled roof. The building faces east onto a small grassed-over graveyard. The headstones have been re-located, 16 of the surviving 21 headstones are for the Smith family, who were a prominent Quaker family in Great Bardfield in the nineteenth century, and are significant for the contribution to they make to the understanding of the history of the village.

There are views from the graveyard to the rear of the buildings that front onto Vine Street and Crown Street. The western end of Brook Street comprises the southern wall of Buck's House (LB 1337815), which fronts onto Vine Street and is included within Character Area 3.

**Other buildings that make an important architectural or historic contribution to the street scene**

The Primary School was built in 1835 behind the School Green, facing into Brook Street. It was extended in the 1970s. It is of red brick construction with a slate roof, the 1970s extension is not particularly sympathetic to the original architecture. Stone House, next to the School is an attractive flint-faced house with red brick quoins (Figure 20).

Townsend's is a red brick industrial building (Figure 20), which originated as part of the late nineteenth century Great Bardfield Gas Works. It is significant as the only example of a nineteenth century industrial building in the village. Brookside and Meadowside Cottages, Mill Road are also flint-faced with red brick detailing.

Numbers 2 and 3 St John's Terrace are red brick Victorian terraced cottages. Number 1 St John's Terrace has been converted to form the Co-op store.

**Important trees and open spaces**

The Brook is a significant historic landscape feature, bringing both running water and views into the open space to the rear of the church and High Street.

School Green is a triangular green at the junction of Mill Road, Braintree Road and Brook Street, which is crossed by a small stream and planted with flowering cherry trees and a mature oak. Causeway Green is an elongated strip of Green on the southern side of the road junction; it has a row of flowering cherries. School and Causeway Greens are owned by the Lord of the Manor and permission from them must be sought for any alterations, planting etc. The front gardens of Greenacres and Songsters, on the southern side of the junction, are unusually long and form a significant backdrop to Causeway Green.

Memorial Green, at the western end of Brook Street, is on the site of the former market-cross building which collapsed in 1795. It now is the site of the War Memorial, which commemorates both World Wars.



Figure 19 Townsend's and Stone House, School Green Brookside and Meadowside Cottages, Mill Road are also flint-faced with red brick detailing.

The Quaker graveyard forms another important open space in the centre of the village, and affords significant views to the rear of the buildings that front onto Vine Street and Crown Street. These internal views across the Conservation Area, incorporating rears of buildings and gardens are largely a product of the varied topography of the village, are characteristic of Great Bardfield, and are a feature in the paintings and etchings of the Bardfield Artists.

There is a playing-field associated with the Primary School; one corner of this has had a Pre-School and After School Club building constructed on it.

**Detracting elements**

No detracting elements were identified.

**Revised boundary changes**

There are no recommended boundary changes.

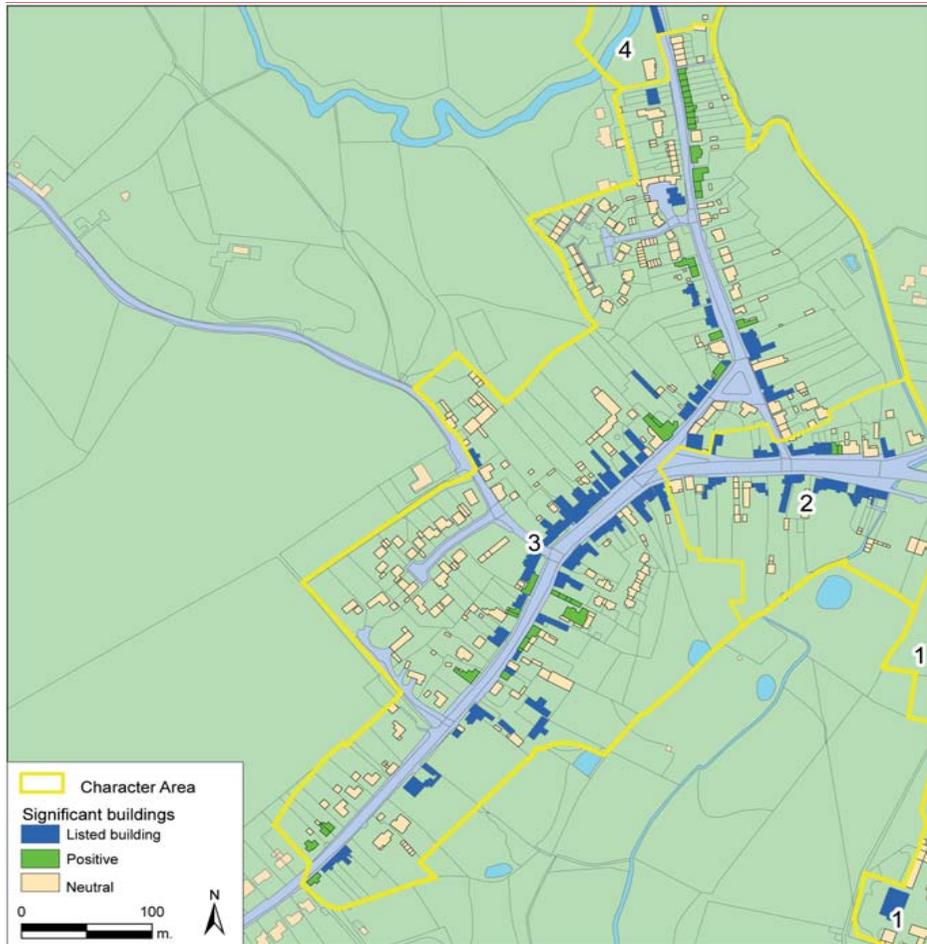


Figure 20 Character Area 3, showing the historic buildings

### Area 3 The historic core: High Street, Vine Street, Crown Street and Bridge Street

This area comprises the historic core of Great Bardfield. It is more urban in character than the remainder of the settlement, largely due to the closely-packed nature of the streetscape and the narrowness of the streets. Although many of the properties have unusually large rear gardens, there are few open spaces visible from the street. The exception is a small green with a mature tree at the junction of Vine Street, Crown Street and Bridge Street, and the views into the greens in Brook Street. There has been a certain degree of infilling, largely on former industrial sites to the rear of the historic street frontage. The High Street becomes progressively less 'town-like' as it proceeds southwards from the Bell lane junction, the buildings are less tightly grouped, some have front gardens and they tend to be smaller and more 'cottagey'. Durham Close was built in the 1970s on land previously owned by Gobions. In the mid-1990s the meadow adjacent to Northampton House was developed, the houses are of brick and render. Northampton Meadow comprises a small mixed development which includes social housing. It is focussed on a small oblong green which is planted with ornamental trees. It was designed in accordance with the Essex Design Guide principles.

#### Streetscape and building materials

The streetscape is typical of a historic Essex village or small town. The roads increasingly narrow as they reach the centre and the buildings get taller and more closely-packed, the majority open directly onto the pavements, which are also narrow. The overall effect is therefore of increased enclosure as the viewer proceeds into the heart of the settlement.

The majority of buildings are late medieval or post-medieval in date, timber-framed and rendered. A few have exposed timber-framing or brick infill in the timber-framing. There are a number of brick-built structures, most notably Brick House, whilst others, such as Bucks House, have had brick facades added in the eighteenth and nineteenth centuries. Most of the roofs are of red, hand-made tiles, but slate and thatch are also present. They range in height from single-storey to two-storey with attics. The modern infill is largely confined to areas to the rear of the High Street, either on former small industrial sites or on former areas of open meadow. They are brick-built and rendered or partly rendered with concrete tile roofs, efforts

have been made to ensure that they are not visually intrusive on the streetscape, many follow the Essex Design Guide principles. The colour palette is largely one of reds, creams, ochres and Suffolk pinks. There is some street signage, but this is not particularly obtrusive. A feature of the village is there is predominantly no street lighting in the historic core, so it is dark at night apart from the light from windows. This factor contributes to the historic aesthetic of the village.

The archway between the Brick House and the Old Police House and the one on the opposite side of the road that marks the entrance to The Corniche, create an interesting addition to the streetscape.

### Boundary treatments

The majority of the buildings front directly onto the road with no boundary treatment, apart from the occasional steps up to front doors. However, a few of the buildings have small front gardens, of these the garden in front of Gobions is of particular significance. The Town Hall is set back from the road, with a rectangle area of open ground which serves as a boules pitch with four pollarded limes at the corners.

### Views

The views are largely internal looking, either into the character area or into neighbouring character areas, particularly into Character Area 2 (Brook Street) and Character Area 4 (The River Pant). However, there are also views outwards from Bell Lane westwards, from the rear of The Vine car-park westwards along the footpath and the Pant valley and eastwards to Gibraltar Mill and the Pant

valley from the footpath to the rear of Bridge Street. These views are significant in that they link the Character Area to its wider historic rural setting. There are also views across the valley of the Bardfield Brook from the Churchyard and the footpaths to the rear gardens of the buildings that front onto the High Street. These internal views across the Conservation Area, incorporating rears of buildings and gardens are largely a product of the varied topography of the village, are characteristic of Great Bardfield, and are a feature in the paintings and etchings of the Bardfield Artists.

### Individual Listed Buildings

All of the buildings are Listed Grade II unless otherwise specified.

#### High Street:

Numbers 2-4 High Street (LB 1104848) are sited on the eastern side of the road at the junction of Brook Street. The building is of fifteenth century origin with later additions. To its left is Number 5 High Street (LB 1123479), a sixteenth century timber-framed house with a tiled roof. The adjoining Box Cottage and Pippins Cottage (LB 1326260) are an early nineteenth century pair of timber-framed cottages with a slate roof. Trinity Cottage (LB 1123480) is a timber framed and thatched house of at least seventeenth century derivation. It is associated with the artist Marianne Straub. Ethel House (LB 1105643) is an eighteenth century house associated with the artists Michael and Duffy Rothenstein. Royce House (listed as P and A Wood, LB 1123481) is a sixteenth century timber-framed house with a tiled roof. The Bell Public House is of seventeenth century origin (LB 1337791).



Figure 21 View westwards from the Vine car-park looking out across the Pant Valley



Figure 22 Gobions High Street



Figure 23 1953 photograph of the High Street looking towards Gobions (ERO I/Mb 16/1/8)

Bank House (LB 1326668) is located on the west side of the High Street facing on to Memorial Green. The rendered building is of early nineteenth century date. To the rear is the Grade II\* listed rear wing (LB 1123478) which had its origins as a late fifteenth century public building, probably a guildhall. It was endowed as a school under the terms of Serjeant Bendlowes' will in 1584. It is timber-framed with a tiled roof. To the south is Hill Place (LB 1123477), a seventeenth century timber-framed house. Walton House (LB 1123476) is a seventeenth century timber-framed house with some weatherboarding to the sides with a tiled roof. It is associated with the artist Audrey Cruddas. The Old Police House (LB 1104868) is an early nineteenth century red brick house; to the left is a carriageway with an arch that connects to Brick House. Brick House (LB 1123475) is an early eighteenth century red brick house approached by four steps. It is associated with the artists Edward and Charlotte Bawden. The Post Office (LB 1104860) originally comprised a pair of sixteenth century timber-framed houses, with tiled roofs. Numbers 1-2 Town House Cottages (LB 1123474) are listed as a single unit. However the left-hand cottage represents the service wing and lower two-bays of a 3-bay hall house dating to c. 1500, whilst the right-hand cottage was constructed in the nineteenth century. The buildings are timber-framed with tiled roofs. Town House (LB 1104891) was once part of a larger house, with the adjacent Town House Cottages making up the other half of the original building. The building is of sixteenth century in origin, timber-framed with a tiled roof.

Numbers 1-2 Bell Cottage (LB1123493), now one cottage, is a block of late eighteenth century timber-framed dwellings, with a thatched roof. It is sited on the northern side of Bell Lane.

Gobions is Grade II\* listed (LB 1123473). It is located on the corner of Bell Lane and the High Street, with its frontage facing on to the High Street, in plan it follows the obtuse angle of the building plot. The timber framed building is fourteenth century in origin (Figure 22). Claypits Cottage (LB 1104880) and Hope Cottage (LB 1123472) to the south are eighteenth century timber-framed cottages with tiled roofs. Numbers 1-2 Oak Cottages (LB 1337790) is a seventeenth century house, divided into two cottages.

Hill House Cottages and Primrose Cottage (LB1105649) are sited on the eastern side of the High Street, next to the Town Hall. They comprise a house with a range of cottages behind them that are accessed by an alley between Hill House Cottages and Primrose Cottage, Dunmow Road. They are eighteenth century in date and constructed of rendered brick with tiled roofs. The Cottage Museum (LB 1123482) was built as almshouses under the will of Serjeant Bendlowes, 1584. It comprises a very small late sixteenth century two-bay cottage, timber-framed and thatched. The seventeenth/eighteenth century chimney stack was inserted into the right bay and the rafters are smoke-blackened. It is now used as a museum for Great Bardfield. South End (LB 11063247) is a fifteenth century timber-framed house with a tiled roof.

Place House is Grade II\* listed (LB 1337792). It is a late fourteenth/early fifteenth century timber-framed house, with some exposed brick noggin and a tiled roof. The corner facing the street is jettied, with a carved corner post with a floral design and 'W.B. Mense Aprilis A. Dni. 1564'. The W.B. is William Bendlowes, serjeant-at-law. The artist John Aldridge lived at Place House from 1933-1983.

Associated with Place House is the group of timber-framed and weatherboarded buildings that make up Place Farm, they comprise an eighteenth century byre (LB1106381), two barns, dated c.1800 (LB 1123483 and 1106238), an early nineteenth century cart-lodge (LB 1123484). Together these form a rare survival of a complete group of farm buildings within the village, they have been listed for their Group Value. Chapel Cottage was formerly an outbuilding of Place House, it is of sixteenth century origin. The building is believed to have been built by Serjeant William Bendlowes, and although it is unlikely that it was ever a chapel, it may have had some institutional purpose.

South Lodge (LB 1337789) is early nineteenth century in date. It is of gault brick construction with a slate roof. Its coach house and stable is also listed (LB 1104905), they are also early nineteenth century in date, of red brick, with timber-framing and weatherboarding. Dell Cottage and Vane Cottage (LB 1123471) and Devon and Wayside Cottages (LB 1104913) comprise two pairs of late eighteenth and early nineteenth century cottages. They are timber-framed and plastered with a thatched roof.



Figure 24 Backs of Gardens and Buildings (ink wash on paper), Aldridge, John (1905-83) / Fry Art Gallery / Bridgeman Images



#### Vine Street:

The ancillary building to the Vine Public House is a sixteenth century building that was extended in the eighteenth century. It is timber-framed and weatherboarded with a corrugated iron roof. The building has a long narrow footprint, formerly used as garages. The original function is unclear although it is probable that it was used for industrial or commercial purposes rather than being domestic in function. It is in poor condition and needs considerable repair work to make it weather-tight and structurally sound.

To the north of The Vine, is Dixon House (LB 1123444), an early nineteenth timber-framed house with a slate roof. The adjoining Hill Cottage (LB 1106322) is eighteenth or nineteenth century in date, timber-framed with a tiled roof. Stubbards (LB 1337814) is of at least seventeenth century date. The Gables (LB 1325945) is fourteenth century in date with seventeenth and twentieth century alterations. Vine Cottage (LB 112343) on the corner of Bridge Street is an eighteenth and nineteenth century house converted to two cottages. It is timber-framed with a tiled roof. Buck's House (LB 1337815) on the eastern side of Vine Street at the junction with Brook Street, dates to c.1500, before being altered c. 1600 and in the nineteenth century. It is timber-framed with red brick facings, roofed with clay tiles and slate.

#### Crown Street:

Crown House (LB 1123470) dates to c.1500, with seventeenth and twentieth century alterations. It is timber-framed with a tiled roof. Lumleys (LB 1104898) is a seventeenth century house that was subsequently divided into four cottages before being consolidated to form a single house.

#### Bridge Street:

North Place and Saddlers (LB 1123469) was originally a single seventeenth century house, with eighteenth century and c. 1900 alterations. It is timber-framed, with some faux timber-framing, and a tiled roof. On the west side of the road, are Beam Cottage and Cage Cottage (LB 1335889), an early fifteenth century house now divided into two. It was altered in the seventeenth and nineteenth centuries. The building is timber-framed with a thatched roof. The hall roof of crown-post construction with smoke-blackening. The Great Bardfield Cage

(LB 1123505) is a small early nineteenth century lock-up, constructed of red brick and flint rubble, with a tile roof. It is sub-divided into two small cells. It was built in 1816 in response to the Six Acts (a series of Acts brought in after the Peterloo Massacre, aimed at suppressing any meetings for the purpose of radical reform). It was reputedly last used in 1925. Cage House (LB 1086994) is an early seventeenth century house, with twentieth century alterations. Northampton House (LB 1337762) is a late seventeenth century house, with nineteenth century alterations. Kalons, Shepherd's Cottage and Shepherd's Place (LB 1123504) are of at least sixteenth century derivation, now divided into 3 cottages. It was altered in the seventeenth and nineteenth centuries. It is timber-framed with a tiled roof.

### Other buildings that make an important architectural or historic contribution to the street scene

The Town Hall, highlighted by Pevsner for its style, was built in 1859 by Quaker Henry Smith.<sup>3</sup> Monthly Petty Sessions were held here until the 1950s. It is of red brick construction with a slate roof. It was depicted many times by the Bardfield Artists, both inside and out.

The Vine Public House is on the site of an original sixteenth century Public House which burnt down at the end of the First World War. The current building is in an early twentieth century style, with projecting bay windows flanking the steps to the front door under a pentice roof, rendered on the ground floor and with red brick above. The roof comprises red handmade tiles. There are significant views from the Vine Car park and pub garden both westwards along the footpath linking the built-up area with its rural setting. There are also northwards views across the adjoining gardens to the rear of the buildings that front onto Vine Street and Bridge Street. These internal views across the Conservation Area are a characteristic of Great Bardfield, that feature within the paintings and etchings of the Bardfield Artists.

Other buildings that make a positive contribution to the Character Area include the Victorian cottages of Kushta, Pump Cottage and Jasmine Cottage, with their decorative detailing at the southern end of the Character Area and the thatched Yew Cottage on the opposite side of the road. The Victorian Rutland Terrace, is a red brick terrace of workers' cottages located at the northern end of Bridge Street.

### Important trees and open spaces

There are only a few small but significant open spaces within the Character Area. These comprise the boules pitch/marketing area with its four pollarded lime trees in front of the Town hall, the Green at the head of Bridge Street with its mature oak, and the Green in the centre of Northampton Meadow with its ornamental tree planting. The rear gardens of

<sup>3</sup> Pevsner, p390



Figure 25 The Town Hall



Figure 26 View northwards from the Vine car-park to the rear of the buildings fronting on to Vine Street and Bridge Street

many of the historic buildings are unusually large for an Essex village; those on the western side of the High Street and Vine Street are long (up to 90m in some cases) and narrow, whilst those on the eastern side of the High Street are wider and in some cases extend right down the Bardfield Brook. The rear of Rutland Terrace at the northern end of Bridge Street is demarcated by a flint rubble wall, pierced by multiple openings on to the western bank of the Bardfield Brook (Figure 28). The cypress in the garden of Town House Cottage is a TPO tree. There are numerous mature trees within the rear gardens, but these are on the whole not visible from the road, due to the enclosing nature of the built environment.



Figure 27 Garden wall to the rear of Rutland Terrace, Bridge Street

### At Risk

The Listed Building (LB 1106348) 25m north of The Vine Public House is in poor condition and needs considerable repair work to make it weather-tight and structurally sound.

### Revised boundary changes

There are no recommended boundary changes.



Figure 28 Listed ancillary building 25m north of The Vine Public House



Figure 29 Character Area 4, showing the significant structures

#### Area 4 The River Pant, bridge and Piper's Meadow

This area comprises the River Pant, the Grade II listed bridge and the adjacent flood meadows, forming an important area of open space between the historic core and the hamlet of Bridge End. The road bridge is grade II listed, with an adjacent modern timber foot-bridge for pedestrians. There are views both up and down the valley of the Pant, linking the village to its historic river-valley landscape as well as to the north and south into the built-up areas. A sixty-foot long timber bridge was recorded in 1551 but by 1655 it was reported as being 'ruinous and in great decay'. It was repaired several times, before being removed in 1782. The current stone and brick bridge was completed in 1784. The wooden footbridge was erected in 1977 to commemorate the Silver Jubilee of Queen Elizabeth II.

#### Streetscape and building materials

The streetscape is dominated by the brick walls that make up the road bridge, and by the adjoining twentieth century timber foot-bridge. There are open views over the walls along the River Pant and its flood meadows.

#### Boundary treatments

The boundary treatments in this area comprise the low brick walls that make up the road bridge, and by the timber of the adjoining twentieth century timber foot-bridge. The water-meadows are fenced.

#### Views

There are significant views southwards up the slope into the historic core of the settlement as well as northwards into the historic hamlet of Bridge End. There are also significant views along the Pant and its flood meadows and into wider countryside setting of the village, emphasising its essentially rural nature.

#### Individual Listed Buildings

The road bridge over the River Pant is Grade II listed. It was constructed 1782-1784, with twentieth century (1928 and 1982) repairs and alterations. It is of red brick construction in English bond, with moulded V copings of red clay. There is a long approach ramp to the south across the water meadows, with a shorter approach ramp to the north, both with brick walls to each side similar to those of the bridge. It was strengthened recently with concrete arches and iron ties through the springs and buttresses. Some copings have been replaced in moulded concrete blocks of V form, on the west side of the south approach the brick wall has been rebuilt in modern brick, with the original copings replaced.

The bridge is at risk, both due to structural failings and the impact of modern traffic levels.

**Other buildings that make an important architectural or historic contribution to the street scene**

None have been identified for this Character Area.

**Important trees and open spaces**

Piper's Meadows is an area of public open space and a Local Wildlife site (LoWS). The rare Bardfield Oxlip (*Primula elatior*) has been successfully re-established in this area. The willows that stood along the bank of the Pant have been recently felled.

On the western side of the road is the garden of Birch Lea House, which was built on the edge of former flood meadow. There are three TPO trees on the boundary between the road and the garden.

The Conservation Area incorporates a portion of former flood meadow on the northern bank of the Pant.

**Detracting elements**

None have been identified.

**Revised boundary changes**

None have been identified.



Figure 30 The Listed Bridge, looking north to Bridge End

### Area 5 Bridge End

This area comprises the historic hamlet of Bridge End. It is bounded by the River Pant to the South and open countryside to the north. It is entirely residential in character and use. Historically Bridge End was a separate entity to Great Bardfield, forming a small hamlet or 'end' in its own right, however nineteenth century expansion along Bridge Street has linked the two communities.

#### Streetscape and building materials

The streetscape is noticeably more open than in the historic core of the village. Although most of the dwellings open directly onto the street, there are more gaps between the houses, which are mostly either detached or semi-detached properties. There are also a number of small front gardens, behind hedges as well as a couple of larger side gardens. At the northern end of the character area the streetscape widens out to form a small linear green in front of the modern houses. The buildings comprise a mix of historic timber-framed and rendered or weather-boarded properties and modern brick and render, roofing materials include handmade clay tiles, thatch and slate, the more modern properties have concrete tiles.

#### Boundary treatments

Many of the houses open straight onto the street with no boundary, those with gardens are delimited by hedges or timber-picket fences.

#### Views

There are significant views southwards across the bridge into historic core of Great Bardfield and to the north out into open countryside, linking the built-up area to its historic rural setting.



Figure 31 Character Area 5, showing the significant buildings

### Individual Listed Buildings

All buildings are Listed Grade II unless otherwise stated.

Valley Cottage and Fullbridge Cottage (LB 1123503) is a fifteenth century timber-framed house, now divided into two properties. To the north, on the opposite side of the road, is Wellington Cottage (LB 1337761), an early eighteenth century timber-framed cottage with a thatched roof. Bridge Farmhouse (LB 1087007) is located on the road junction with Beslyns Road, it is a late medieval farmhouse with seventeenth and nineteenth century alterations. The house retains its original medieval three-bay plan, with a chimney stack inserted into the left bay of the hall. Gatehouse Cottage (LB 1335870) is located opposite, it is a sixteenth century timber-framed house with a tiled roof.

### Other buildings that make an important architectural or historic contribution to the street scene

The Old Granary is a timber-framed and weatherboarded building fronting directly onto the road at the point where the village meets the open countryside. It contains an unusually large bread oven and may once have served as a village bakery. It is depicted on the 1875 First Edition Ordnance Survey map and is of probable early-mid nineteenth century date. It is recommended for Local Listing.



Figure 32 The Old Granary, Bridge End

### Important trees and open spaces

There are a number of mature trees in private gardens which contribute to the open and rural character of the area. The small linear green at the northern end of the area makes an important contribution and marks the aesthetic transition from the built-up area into the open countryside.

### Detracting elements

There are no identified detracting elements

### Revised boundary changes

None have been identified.

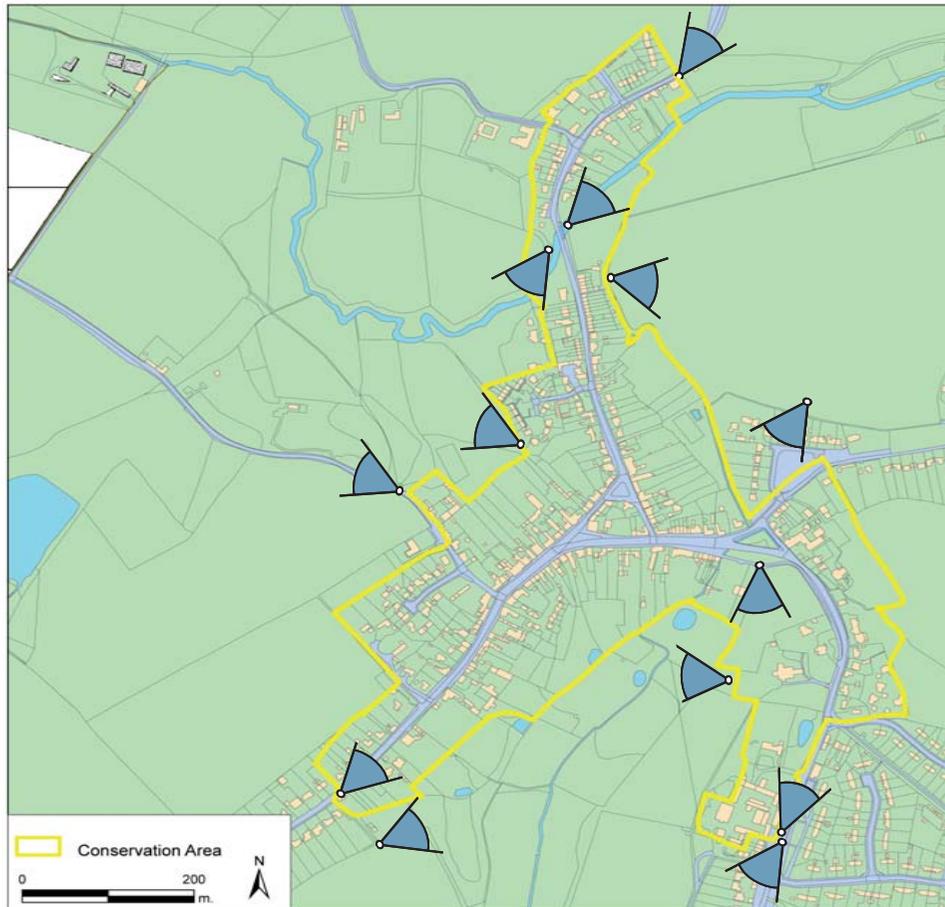


Figure 33 Significant views identified as part of the Conservation Area Appraisal

### 3.4 Views

Key views are identified on Figure 33. Please note that this character appraisal does not attempt to identify or analyse all of the views into, across or out of the Conservation Area, and there are many others that have not been identified for the purposes of this appraisal that may be of equal significance. Should development proposals be brought forward, for sites in the conservation area or its environs, an assessment of views bespoke to the proposal should be undertaken which may identify additional views to those noted here.

The historic core is built on varying gradients, on the slopes of the Pant Valley. The historic core of the village lies on the southern steeper slope, rising steeply from the river up Bridge Street to the highest point at the end of the High Street. The valley of the Bardfield Brook provides another change in levels, with High Street on the west being higher than Brook Street which drops down into the valley, with Braintree Road rising up and round the hill to the east. These changes in level enhance the views and provide interesting variety, especially to the roof heights throughout the village. The church is prominent on the hill and can be seen from many positions within the village. The street pattern, changes in levels and distribution of open spaces enables an interesting succession of views, both across the settlement into back-yard spaces and out to the windmill, church and open countryside. There are also significant views inwards into the Conservation Area, both from the approaching roads and from the numerous public footpaths which encircle the village. These emphasise the way that the village nestles down into the valleys of the Pant and the Bardfield Brook. The wider landscape setting of the Conservation Area is overwhelmingly rural and historic in origin, and is intimately linked to the development and significance of the Conservation Area. The economy and history of the village was directly related to its relationship with the wider rural economy, as evidenced by the role played by the Horse Fair, and subsequently by the agricultural machinery workshops.



Figure 35 View from rear of Bridge Street to Gibraltar Mill, (Fig. 33, View 4)

It is important that these views are considered in proposals for new development or extensions to existing properties. Any proposed development which is located to the rear of buildings, and cannot be seen from the main streets, should still be carefully considered as it may have a detrimental effect from other viewpoints.

### 3.5 Public Realm

Generally, the buildings follow the line of the road with most properties fronting directly onto the pavement, with few having land between their front doors and the street. Many of these properties have steps leading to front doors above street level and several feature iron railings.

The public realm is largely confined to pavements and street signs. There are issues with parking, which is largely on the road and partially on the pavement, and in Brook Street entirely on the pavement in front of Fountain Terrace, and this detracts from its overall historic character and appearance. A feature of the village is its unobtrusive street lighting and its consequent darkness at night.



Figure 34 View from Brook Street across Glebe Meadow to the Church (Fig 33, View 3)

### 3.6 Landscaping and Open Spaces

Great Bardfield Conservation Area includes several small greens, as well as a number of other important open spaces. The largest is Pipers' Meadow which is a water meadow, open to the public, beside the river Pant at the end of Bridge Street. It is protected from development by a Section 106 Agreement with Braintree District Council and has a regular programme of maintenance administered by the Parish Council. In Great Bardfield in the 1840s, the Victorian botanist Henry Doubleday recognised and named the Bardfield Oxlip as a true species, (neither Primrose nor Cowslip). There has been a successful programme of reintroduction in Pipers' Meadow.

There are three small greens all at road junctions: the Memorial Green, School Green and Crown Green. Although these are relatively small, they are especially important as so many of the houses are built right up to the pavement and there is otherwise little greenery in the centre of



the village. The Greens also retain open views through the village which are not only visually important but improve sight lines for emerging traffic. To the Brook Street side of the Church of St Mary is Glebe Meadow. Mostly concealed by hedgerows, this large sloping meadow safeguards significant views of the Church and this open space should be protected from development in the future. Between Glebe Meadow and School Green is Causeway Green which completes the open aspect at this end of the village and should also be protected. Crown, School and Causeway greens are owned by the Lord of the Manor and permission must be sought (from the Great Bardfield Parish Council who purchased the rights of Lord of the Manor) for any alterations, planting etc. The School Field provides an open space at the beginning of Braintree Road, providing a visual break in development between the school and the Catholic Church. Although building of a new Pre-school and After School Club building was allowed in 1999, further development of the School Field should be resisted. The Playing Field, while large and a great asset to the village, is tucked away behind Bendlowes Road at one end of the village. Consequently, while invaluable to Great Bardfield as a community asset, it has little visual impact on the village itself.

On the outskirts of the village, on entering from Dunmow Road, Braintree Road, Mill Road, (including the green at the centre of Mill Close) and in Bendlowes Road are several wide grass verges and all should be retained to soften the effect of the built environment.

There is a substantial network of footpaths and bridleways within the parish which are frequently used. The valley of the brook, known colloquially as 'The Moors', which cuts through the centre of the village is aesthetically important open green space, from behind the Bardfield Centre and Church right into the centre near Brook Street. This provides an important visual break in development between the church, Bardfield Hall and the historic core of the village. The gardens in Great Bardfield are unusually large for an Essex village and contribute much to the unique character of the Conservation Area.

### 3.7 Contribution by Key Un-Listed Buildings

Although not recognised by listing designations, there are several key buildings of interest located throughout the Conservation Area. These buildings are significant to the Conservation Area as they are often prominent in street scene vistas, have retained their historic architectural form and details and are of significance to the history of the village. They should be considered for Local Listing.

The Primary School, Stone House, Townsends on Braintree Road and Brookside and Meadowside Cottages on Mill Road form a significant group at the junction of Braintree Road, Brook Street and Mill Road. The red brick school dates to 1835 with a 1970s extension. The neighbouring Stone House is an attractive flint-faced house with red brick quoins of probable nineteenth century date. It is linked to Townsends by a flint and brick wall. Townsends is a red brick industrial building, which originated as part of the late nineteenth century Great Bardfield Gas Works. Brookside and Meadowside Cottages are also of flint construction with brick detailing. As a group they make a positive contribution to the street scene and a focal point at the eastern end of Brook Street.

The Town Hall, High Street was built in 1859 by the Quaker, Henry Smith. It is of red brick construction with a slate roof, with four arched windows on the High Street façade with three round windows in the gable end. It was depicted many times by the Bardfield Artists, both inside and out. In front is an open area comprising a boules court and four distinctive pollarded lime trees. The building has retained much of its historic character, and benefits from its association with the Bardfield Artists as well as its significant role within village life.

The Vine Public House, Vine Street, is on the site of the original sixteenth century Public House which burnt down at the end of the First World War. The current building is in an early twentieth century style, with projecting bay windows flanking the steps to the front door under a pentice roof. The building still makes a positive contribution to the historic character of the area and strengthens our understanding of the historic development of the village.



The Old Granary is a timber-framed and weatherboarded building fronting directly onto the road at the point where the village meets the open countryside. It is of probable early-mid nineteenth century date and makes a positive contribution to the historic character of the area

In addition there are numerous buildings, of mostly Victorian date, which though not necessarily of Local List quality but still contribute positively to the overall significance of the Conservation Area, these include Rutland Terrace on Bridge Street, Pump Cottage and Jasmine Cottage on the High Street. There are also a number of buildings outside of the Conservation Area which make a positive contribution to its historic character, for example, the Gibraltar Mill (Section 3.9).

### 3.8 Traditional/Local Building Materials

A range of building materials have been used, adding to the richness and variety of the street scene. For walls, red brick, timber-framing with lime or cement rendering, pargetting and weatherboarding are all present. The roofs are mainly of handmade clay tiles or slate, with the occasional thatched example. There are also a wide range of chimney styles; these add variety to the interesting roof-scape in the centre of the village. There is also a wide variety in the style of doors and windows, all of which are critical in maintaining the character of existing buildings. Other interesting architectural features include the carved timbers on Place House and the decorative prentice boards over the windows at Sergeant Bendlowes Cottage. The colour palette is largely historic, with whites, creams, buffs and soft red brick predominating.

### 3.9 Beyond the Conservation Area Boundary

The Conservation Area also draws its significance from key features outside of its boundary, most notably from its agricultural setting and the valleys of the River Pant and Bardfield Brook. Notable historic features include Gibraltar Windmill and the Bardfield Mill, which are historically and visually linked to the history of the Conservation Area. The Walk footpath links the original site of Great Bardfield Hall with its post-medieval successor at Great Lodge. Great Lodge was sited within a deer park, the outline of which can still be largely traced, through field boundaries and the distribution of properties with 'Park' or 'Gate' in their name. Aerial photography and historic cartographic analysis has also established the survival of below-ground archaeological features which relate to the development of the historic rural landscape. There are no other significant settlements visible from the Conservation Area. The closest neighbouring village, Finchingfield, is hidden in the valley of the Finchingfield Brook to the north. The church and hall complex of Little Bardfield is located to the west of the village. The remainder of the settlement pattern is typical of the rural landscape of north Essex, comprising isolated manors, farms and cottages set within a complex network of lanes, greens and footpaths. Much of this landscape survives, and it contributes to the understanding and significance of the Conservation Area.

The views out into this wider landscape and the connecting network of lanes and footpaths that links the Conservation Area to its rural hinterland undoubtedly enhances the special character of the Conservation Area.

## 4.0 Opportunities for Enhancement

The following key issues have been identified and are summarised below in brief. The list is in no way exhaustive and neither are the issues identified unique to Great Bardfield, with many being shared with other Conservation Areas.

### 4.1 Car Parking

Car-parking is an issue within the Conservation Area. The Conservation Area is characterised by the buildings fronting directly onto the pavement and adjoining each other to form a continuous frontage with no access to the rear gardens other than through the building. The only semi-formal car-parking area is on Brook Street, in front of the Co-Op. The result of this is that cars within the Conservation Area are parked either on the pavement or on the street, which narrows the streets down to single-lane traffic. The two Public Houses have car-parks. There is no formal public car-parking within the surrounding area either, with residents and visitors using either private drives or the road. This detracts from the character and appearance of the Conservation Area and the setting of individual listed buildings.



Figure 36 Cars parked on the road in Crown Street

There is no easy or obvious solution to the issue of car-parking in Great Bardfield. However any future development, either within the Conservation Area or on the outskirts of the village would need to demonstrate how it would mitigate against exacerbating the issue. There may be opportunities to identify discrete areas to use for car-parking, but these would need to ensure that they did not negatively impact on the significance of the Conservation Area.

### 4.2 Access and Integration

Great Bardfield is a relatively compact village and there are few issues regarding access and integration other than those resulting from the car-parking on the roads and sometimes the pavement, with the resultant constriction of passage through either space. There is scope for enhancements in the form of way-finding signage, to enhance the link between the village and its surrounding countryside through Public Rights of Way.

### 4.3 Inappropriate Modern Development

There has only been small-scale modern development within the Conservation Area and most of this is located to the rear of older properties on former small-scale industrial sites. These developments have been largely designed in accordance with Essex Design Guideline principles and can be considered as neutral in their impact on the Conservation Area.



The character of the Conservation Area is defined by the historic palette of materials used, and this piecemeal loss of fabric can cumulatively have a more significant impact on the character and appearance than any of the other concerns.

The introduction of an inappropriate modern colour palette should also be avoided within the Conservation Area.

The impact of modern development on the outskirts of the village or the Conservation Area will need to be controlled or appropriately mitigated so that it does not impact on the setting of the Conservation Area, or on its wider views, and the contribution these make to its significance.

#### **4.4 Neutral Contributors**

A number of buildings are currently considered to make a neutral contribution to the character and appearance of the conservation area. The historic buildings that fall into this category still contribute to the area's character and appearance, and their contribution should not be underestimated and certainly should not be considered negative. Small scale improvement works, such as reinstating boundary treatments, planting, appropriate replacement windows, use of colour, and preventing loss of architectural form and features, would enhance these buildings. Similar interventions to the more modern neutral buildings could help to further integrate them into the area. Care needs to be taken through the planning process to ensure that currently neutral buildings do not become negative through inappropriate alterations and additions.

#### **4.5 Public Realm**

Roads, Bridges, Street Furniture and Hard Landscaping

The Conservation Area benefits from areas of quality public realm, predominantly the greens and Piper's Meadow. At present the Conservation Area lacks a consistent style of street furniture with a varied mix of styles, ages and upkeep. Street furniture that would benefit from a consistent approach includes benches, signage, bins, bollards and railings. A coherent approach to public realm features, which could introduce consistency across the area, would enhance the sense of place and limit long term costs of maintenance.

Consultations should continue to be held with Essex Highways to secure appropriate and sympathetic repairs and a programme of maintenance of the Bardfield Bridge.

Open Spaces and Trees

The open and green spaces across the Conservation Area make a positive contribution to its character and appearance. Appropriate levels of maintenance should be considered to these spaces and where appropriate, opportunities for enhancement sought.

#### **4.6 Site Specific**

The Bardfield Centre

This site represents an opportunity for future sympathetic redevelopment to provide new use and ensure the ongoing conservation and understanding of this heritage asset.



## 5.0 Management Proposals

There are a number of issues facing the Great Bardfield Conservation Area, many of which share common themes. This Chapter seeks to recommend management proposals which address these issues in both the short and long term.

### 5.1 Positive Management

These proposals relate to Positive Management and focuses on good practice and improved ways of working within the local planning authority. These are generally low cost and can be implemented within a short time-frame, typically within one or two years.

#### Local Heritage List

Great Bardfield would benefit from the local planning authority adopting and maintaining a comprehensive Local List in order to preserve its historic environment from further deterioration. A Local List identifies buildings and structures of local architectural and/or historic interest, and these are considered to be 'non-designated heritage assets' under the provisions of the NPPF. A Local List may be beneficial to ensure the upkeep of buildings which are significant to Great Bardfield's history and character. The exercise would also facilitate a greater understanding of the area and could be utilised as a public engagement strategy to improve awareness and understanding. There are a number of buildings within the Conservation Area which are of sufficient quality to be considered for Local List status, as highlighted in Section 2.6.

#### Enforcement

Where the necessary permission has not been sought for alterations, such as advertising signage and building alterations which are not contained within the General Permitted Development Order, the Local Planning Authority's powers of enforcement should be considered. This could assist in reinstating any lost character or architectural features whose loss may have a negative cumulative effect on the Conservation Area, as well as avoiding a precedence being set for similar, uncharacteristic works.

#### General Maintenance: Public Realm and highways

Through the agreement of a standard good practice within the Conservation Area between relevant local authority teams and other landowners, long term goals can be set to promote good design within the public realm, such as avoiding excessive road markings or signage and agreeing a standard street furniture to ensure consistency over time as elements are introduced or replaced. This will have a long term positive impact on the Conservation Area.

Consultations should be held with Essex Highways to secure an ongoing programme of maintenance of the Bardfield Bridge. Early intervention will help halt decay caused by previous inappropriate alterations.

#### Heritage Statements

Paragraph 189 of the NPPF states that where proposal development could impact on the significance of heritage assets or their settings, applicants must describe the significance of any heritage assets affected, including any contribution made by their setting. The level of detail should be proportionate to the assets' importance and no more than is sufficient to understand the potential impact of the proposal on their significance. This information is usually contained within a 'Heritage Statement'.

All applications within the Conservation Area and setting require an appropriately detailed Heritage Statement in order to understand the impact of a proposed development on the area. Any application without a Heritage Statement should not be validated.



The key views identified within this document are in no way exhaustive. The impact of any addition to, alteration to or removal of a building, structure, tree or highway within any of the key views should be considered to aid decision making. This includes development outside the conservation area. Where appropriate, views must be considered within Design and Access or Heritage Statements. This should be in accordance with Historic England's Good Practice Advice in Planning Note 3: The Setting of Heritage Assets (2017). Applications which fail to have assessed impact upon views, setting and significance should not be validated.

### **Tree Management**

In line with Braintree District Council's policy, all trees in Conservation Areas which have a trunk diameter of more than 75mm, at a height of 1.5m from the ground, are subject to protection. They may not be felled or lopped unless six weeks written notice has been given to the Council. If the Council objects to the work a TPO may be served. It is also considered that any prominent trees, street trees, and trees with amenity value on private land throughout the Conservation Area should be monitored and maintained appropriately. Any tree that makes a positive contribution to the area should be retained, maintained and, if felled (only if dead, dying or dangerous) replaced with an appropriate new tree.

### **New Development**

One of the distinctive characteristics of the Conservation Area is the unusually large gardens associated with the historic properties. Back-land development of garden spaces for residential or commercial purposes should be discouraged. Care needs to be taken within the Conservation Area that windows, doors, roofs and other architectural elements are not replaced with those of inappropriate design and materials.

To be successful, any future development needs to be mindful of the local character of the conservation area, while at the same time addressing contemporary issues such as sustainability. Historic England and CABI guidelines are:-

Successful new development will:

- Relate to the geography and history of the place and the lie of the land;
- Sit happily in the pattern of existing development and routes through and around it (including public footpaths);
- Respect important views;
- Respect the scale of neighbouring buildings;
- Use materials and building methods which are as high in quality as those used in existing buildings;
- Create new views and juxtapositions which add to the variety and texture of their setting.

Braintree Council should guide development in a positive manner by:

- Engaging with developers at an early stage through the Pre-Application Process to ensure modern development is high quality in design, detail and materials;
- Ensuring medium-large scale development schemes are referred to a Design Review (or similar) to ensure that new buildings, additions and alterations are designed to be in sympathy with the established character of the area. The choice of materials and the detailed design of building features are important in making sure it's appropriate to a conservation area; and
- Seeking opportunities for developers to make a positive contribution to the wider historic environment through Section 106 Agreements.



### Neutral Elements

Braintree Council must not allow for the quality of design to be 'averaged down' by the neutral elements of the built environment, and avoid neutral elements becoming negative through inappropriate alterations and extensions. Where possible the Local Planning Authority should seek opportunities which enhance the built environment.

### Public Facing Resources

The preservation and enhancement of private properties can be improved through the publishing of resources aimed to inform property owners and members of the public. An introductory summary of the Conservation Area Appraisal in the form of a leaflet or factsheet(s) is a simple way to communicate the significance of the area and ensure members of the public are aware of the implications of owning a property within a conservation area. In addition, a maintenance guide would assist property owners in caring for their property in an appropriate manner. A single Good Practice Design Guide on standard alterations such as signage, shop-fronts, windows, doors, rainwater goods, boundaries and roof extensions will ensure inappropriate development does not become the accepted norm.

Poor maintenance leads to the deterioration of the fabric of the built environment and results in a loss of architectural details. Improved awareness of simple maintenance and repair would be conducive with the preservation of Great Bardfield's built heritage.

### Improved Understanding and Awareness

At present there is a Museum highlighting Great Bardfield's history and the role of the Bardfield Artists, and there are further information boards at The Cage and at Piper's Meadow as well as number of 'blue plaques' highlighting those buildings that were associated with the Bardfield Artists. These should be maintained where necessary and further opportunities should be sought to improve understanding and awareness.

### 5.2 Positive Management: Longer Term

These proposals are focussed around positive management but either take longer to implement or are better suited to a longer time frame.

#### Boundary

The conservation area boundary has been considered within this appraisal in accordance with the NPPF (2019) and Historic England Advice Note 1 Conservation Area Appraisal, Designation and Management (2019).

The Conservation Area should be reviewed from time to time to monitor change and inform management proposals. The boundary should be assessed as part of this review to ensure it is robust and adequately protects the significance of the area.



### 5.3 Council-Led Projects

#### Public Realm

The first opportunity to enhance the character and appearance of the conservation area is through investment to improve the wider public realm. This can be achieved through continuing to improve and rationalise existing street furniture.

Opportunities should be to work with Essex Highways to preserve and enhance the bridge and the wider highway network.

#### Funding Opportunities

There are four main funding opportunities which would assist in the execution of these plans:

##### Heritage Lottery Fund

The Heritage Lottery Fund is the single largest dedicated funder of heritage in the UK and therefore is the most obvious potential source of funding. Funding is often targeted at schemes which preserve, enhance and better reveal the special interest of the area whilst also improving public awareness and understanding. Grant opportunities and requirements change overtime, for up-to-date information on HLF schemes [District] Council should consult their appointed Heritage Specialist.

##### Heritage Action Zones (Historic England)

Heritage Action Zones are intended to help unlock the economic potential of an area through investing in heritage, making them more attractive to resident, businesses, tourists and investors.

#### Section 106 Agreements

Planning obligations, also known as Section 106 agreements, can be used by the local authority to ensure any future development has a positive impact upon Great Bardfield. These agreements could be used to fund public realm or site specific improvements.

#### Partnership Schemes in Conservation Areas (Historic England)

Partnership Schemes in Conservation Areas is a programme run by Historic England to target funding for the preservation and enhancement of conservation areas. As the name suggests, the scheme forms partnerships with local authorities (along with any additional funding partners) to facilitate the regeneration of an area through the conservation of its built heritage. The scheme makes funds available to individuals to enable them to carry out repairs or improvement works to their property to enhance the area. This would be suitable to preserve and enhance either the shop frontages or the architectural detailing.

## 6.0 Appendices

### 6.1 Appendix 1 Bibliography

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## 6.2 Appendix 2 Listed Buildings

LB NO.	NAME	GRADE
1123494	PARISH CHURCH OF ST MARY THE VIRGIN	I
1337792	PLACE HOUSE	II*
1123473	GOBIONS	II*
1123478	REAR WING OF BANK HOUSE	II*
1337760	BARN APPROXIMATELY 60 METRES SOUTH SOUTH WEST OF GREAT BARDFIELD HALL	II*
1123467	6, 7 AND 8 BROOK STREET (FORMERLY LISTED AS 6, 7 AND 8 ST JOHN'S TERRACE)	II*
1335870	GATEHOUSE COTTAGE	II
1104860	THE POST OFFICE	II
1104868	THE GOLDEN SOVEREIGN AND THE OLD POLICE HOUSE	II
1123443	1 (VINE COTTAGE) AND 2 VINE STREET (FORMERLY LISTED AS NO. 1 AND COTTAGE ADJ NO.1)	II
1123464	FOUNTAIN TERRACE	II
1123496	LOWER HALL	II
1337791	THE BELL PUBLIC HOUSE	II
1086946	WHITE HART HOUSE	II
1087007	BRIDGE FARMHOUSE	II
1105649	HILL COTTAGES AND PRIMROSE COTTAGE	II
1106247	SOUTH END	II

LB NO.	NAME	GRADE
1123477	HILL PLACE	II
1123479	5 HIGH STREET (FORMERLY LISTED AS COTTAGE AND SHOP)	II
1123483	BARN APPROXIMATELY 40 METRES EAST NORTH EAST OF PLACE HOUSE	II
1337761	WELLINGTON COTTAGE	II
1337815	BUCK'S HOUSE	II
1335889	BEAM COTTAGE AND CAGE COTTAGE	II
1335913	THE FIRS	II
1106348	ANCILLARY BUILDING APPROXIMATELY 25 METRES NORTH THE VINE PUBLIC HOUSE	II
1123447	TELEPHONE KIOSK NEXT TO POST OFFICE, HIGH STREET, GREAT BARDFIELD	II
1123466	SERJEANT BENDLOWES COTTAGE	II
1123475	BRICK HOUSE	II
1123476	THE CORN DOLLY RESTAURANT AND WALNUT TREE HOUSE	II
1123504	KALON AND SHEPHERD'S COTTAGE AND SHEPHERD'S PLACE	II
1123505	THE GREAT BARDFIELD CAGE	II
1337793	CHAPEL COTTAGE	II
1087112	GREAT BARDFIELD HALL	II
1104848	2-4 (CONSEC) HIGH STREET (FORMERLY LISTED AS NOS. 2, 3 AND THE BAKEHOUSE)	II

LB NO.	NAME	GRADE
1104880	CLAYPITS COTTAGE	II
1104891	TOWN HOUSE	II
1104905	COACH HOUSE/STABLE BLOCK APPROXIMATELY 10 METRES NORTH EAST OF SOUTH LODGE	II
1106238	BARN APPROXIMATELY 40 METRES EAST OF PLACE HOUSE	II
1123444	DIXON HOUSE	II
1123463	COTTESBROOK	II
1123465	FRIENDS' MEETING HOUSE	II
1123469	NORTH PLACE AND SADDLERS	II
1123470	CROWN HOUSE	II
1123472	HOPE COTTAGE	II
1123482	BARDFIELD COTTAGE MUSEUM	II
1123493	1 AND 2 BELL LANE	II
1123503	VALLEY COTTAGE	II
1123506	THE WHITE HART	II
1186771	YORK HOUSE	II
1337763	HILLSIDE COTTAGE AND THE HOMESTEAD	II
1337784	BROOK HOUSE	II
1337785	DRINKING FOUNTAIN IN FRONT OF NUMBER 3 FOUNTAIN TERRACE	II
1337786	COTTAGE BETWEEN TUDOR COTTAGE AND MARKSWOOD GALLERY AND MARKSWOOD GALLERY AND TUDOR COTTAGE	II
1337789	SOUTH LODGE	II
1337814	STUBBARDS	II

LB NO.	NAME	GRADE
1325945	THE GABLES	II
1326260	BOX COTTAGE AND PIPPINS COTTAGE	II
1086994	CAGE HOUSE	II
1106322	HILL COTTAGE	II
1123474	TOWN HOUSE COTTAGES	II
1337787	KING'S HOUSE	II
1337790	OAK COTTAGES	II
1326668	BANK HOUSE	II
1335871	ROAD BRIDGE OVER THE RIVER PANT	II
1104898	LUMLEYS	II
1104913	DEVON AND WAYSIDE COTTAGE	II
1105643	ETHEL HOUSE	II
1106381	BYRE APPROXIMATELY 10 METRES SOUTH EAST	II
1123471	DELL COTTAGE AND VANE COTTAGE	II
1123480	TRINITY COTTAGE	II
1123481	P AND A WOOD	II
1123495	VICARAGE COTTAGE	II
1337762	NORTHAMPTON HOUSE	II

### 6.3 Legislation and Planning Policy

LEGISLATION/POLICY/ GUIDANCE	DOCUMENT	SECTION/POLICY
Primary Legislation	Planning (Listed Buildings and Conservation Areas) Act 1990	66: General duty as respects listed buildings in exercise of planning functions. 72: General duty as respects conservation areas in exercise of planning functions.
National Planning Policy	National Planning Policy Framework (2019) DCLG	Section 16; Annex 2
National Guidance	National Planning Practice Guidance (2014) DCLG	ID: 18a
National Guidance	Historic England (2017) Historic Environment Good Practice Advice in Planning Note 3 (Second Edition): The Setting of Heritage Assets	
National Guidance	English Heritage (2019) Conservation Principles, Policies and Guidance.	

Local Policy	Braintree Local Plan Review (2005)	<p>           RLP 81 Trees, Woodland Grasslands and Hedgerows            RLP 90 Layout and Design of Development            RLP 95 Preservation and Enhancement of Conservation Areas            RLP 96 Demolition in Conservation Areas            RLP 97 Changes of Use in Conservation Areas            RLP 98 Environmental Improvements in Conservation Areas            RLP 99 Demolition of Listed Buildings            RLP 100 Alterations and Extensions and Changes of Use to Listed Buildings and their settings            RLP 101 Listed Agricultural Buildings            RLP 102 Enabling Development            RLP 104 Ancient Monuments and Sites of Archaeological Importance            RLP 105 Archaeological Evaluation            RLP 106 Archaeological Excavation and Monitoring            RLP 107 Outdoor Advertisements            RLP 108 Fascias and Signs in Conservation Areas            RLP 109 Illuminated Signs in Conservation Areas         </p>
Local Policy	Braintree Core Strategy (2011)	<p>           CS 8 Natural Environment and Biodiversity            CS 9 Built and Historic Environment         </p>
Local Policy	Draft Braintree Local Plan (2017 - unadopted)	<p>           SP 6 – Place Shaping Principles            LPP 55 – Layout and design of development            LPP 56 – Conservation Areas            LPP 57 - Demolition in Conservation Areas            LPP 58 – Shop fronts, fascias and signs in Conservation Areas            LPP 59 – Illuminated signs in Conservation Areas            LPP 60 – Heritage Assets and their setting            LPP 61 – Demolition of Listed Buildings or structures            LPP 62 – Enabling Development            LPP 63 – Archaeological evaluations, excavation and recording            LPP 66 – Cemeteries and churchyards            LPP 69 – Tree protection         </p>

## 6.4 Glossary (National Planning Policy Framework)

Term	Description
Archaeological interest	There will be archaeological interest in a heritage asset if it holds, or potentially may hold, evidence of past human activity worthy of expert investigation at some point. Heritage assets with archaeological interest are the primary source of evidence about the substance and evolution of places, and of the people and cultures that made them.
Conservation (for heritage policy)	The process of maintaining and managing change to a heritage asset in a way that sustains and, where appropriate, enhances its significance.
Designated heritage asset	A World Heritage Site, Scheduled Monument, Listed Building, Protected Wreck Site, Registered Park and Garden, Registered Battlefield or Conservation Area designated under the relevant legislation.
Heritage asset	A building, monument, site, place, area or landscape identified as having a degree of significance meriting consideration in planning decisions, because of its heritage interest. Heritage asset includes designated heritage assets and assets identified by the local planning authority (including local listing).
Historic environment	All aspects of the environment resulting from the interaction between people and places through time, including all surviving physical remains of past human activity, whether visible, buried or submerged, and landscaped and planted or managed flora.
Historic environment record	Information services that seek to provide access to comprehensive and dynamic resources relating to the historic environment of a defined geographic area for public benefit and use.
Setting of a heritage asset	The surroundings in which a heritage asset is experienced. Its extent is not fixed and may change as the asset and its surroundings evolve. Elements of a setting may make a positive or negative contribution to the significance of an asset, may affect the ability to appreciate that significance or may be neutral.
Significance (for heritage policy)	The value of a heritage asset to this and future generations because of its heritage interest. That interest may be archaeological, architectural, artistic or historic. Significance derives not only from a heritage asset's physical presence, but also from its setting.

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