

Listed Buildings Descriptions and Images

Name	Grade	Description	Photo
KEATS LANE (South Side) Lower Chapel, Eton College	II	1869-91, architect Sir Arthur Blomfield. Ashlar, Perpendicular style. South west turret, Neo-Renaissance panelling, hammer-beam roof.	
KING STABLE STREET Nos 37 and 38	II	C18 or earlier. Red brick front, old tiled roof. 2 storeys and attic, 2 sashes with glazing bars in reveals under flat arches. First floor casement with glazing bars on right. 2 hipped casement dormers. Cut bracketed doorhood to No 37.	
SLOUGH ROAD (East Side) Savile House	II	1603-4, altered and rebuilt after partial destruction by bombing during the Second World War. Main surviving original parts are the red brick street wall and a south west section. Careful restoration and reconstruction has preserved much of the early character of the house. Savile House, No 2 Westons, Westons and Wall Cottage from a group.	
SLOUGH ROAD (East Side) No 2 Westons	II	C17, restored after damage in the Second World War. Red brick, tiled roof. 3 storeys, sash windows under lintels. Large projecting chimney stacks. Savile House, No 2 Westons, Westons and Wall Cottage form a group.	
SLOUGH ROAD (East Side) Westons and Wall Cottage (Formerly listed as Westons)	II	C16 and C17 (1650). Red brick, 2 storeys and attic gable to road. Side elevation of 3 gables, east gable rebuilt as before after war damage; 3 2-light casements with wood surrounds, transoms and mullions, flat arches. Old tile roof. Later north and south additions. South wing early C18, 2 storeys, hipped old tile roof. North wing part early C18, part modern, 2 storeys, 2 double-hung sashes, 2 modern casements, machine tiles. Savile House, No 2 Westons, Westons and Wall Cottage form a group.	

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Name	Grade	Description	Photo
and wall fronting road)			
SLOUGH ROAD (East Side) The Wall, Eton College	II	Circa 1717 red brick wall with stone coping. Scene of the famous "wall game", probably originating in the mid C18.	
TANGIER LANE Numbers 35-42	II	Terrace of eight houses. Circa 1860s. Built by J.D.M. Pearce, a Maidenhead builder. Massed concrete. Slate roof with hipped ends and concrete coping to party walls. Concrete axial stacks. Terrace of houses in Italianate style. EXTERIOR: 2 storeys. 8-window NW front, with moulded cornice and stringcourse at first floor level. Ground floor: paired round-arch doorways with impostes, keyblock and panelled doors; window to right or left with panelled architrave and console brackets to string that breaks forward above.. First floor windows with eared architraves and small console brackets to cills. Sash windows with margin panes [Nos.35,36, 38 and 39 replaced with plastic windows]. Nos.35 and 39 have C19 panelled doors. At rear each house has an integral 2-storey outshut. INTERIORS not inspected. NOTE: The builder of these houses, J.M.D. Pearce, was known as the Concrete King'. The walls, floors and stacks are built of massed concrete; the concrete was poured into moveable shutters.	

Table 5

Significant Non-Listed Buildings Descriptions and Images

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English Heritage's 'Guidance on Conservation Area Appraisals' (2006), advises that appraisals should identify unlisted buildings that make an important contribution to the character of the conservation area. The guidance also provides a series of questions that should be considered in relation to these buildings, and advises that in English Heritage's view any one of these characteristics could provide the basis for considering that a building makes a positive contribution to the special interest of the conservation area provided that its historic form and values have not been seriously eroded by unsympathetic alteration.

The questions to be considered are:

- **Noted Architect.** Is the building the work of a particular architect of regional or local note ?
- **Typical Characteristics.** Has it qualities of age, style, materials or any other characteristics which reflect those of at least a substantial number of the buildings in the conservation area?
- **Relationship to Listed Buildings.** Does it relate by age, materials or in any other historically significant way to adjacent listed buildings, and contribute positively to their setting?
- **Relationship to the Development of the Area.** Does it individually, or as part of a group serve as a reminder of the gradual development of the settlement in which it stands, or of an earlier phase of growth?
- **Historic Association with established features.** Does it have significant historic association with established features such as road layout, burgage plots, a town park, or a landscape feature?
- **Landmark Quality.** Does the building have landmark quality, or contribute to the quality of recognisable spaces, including exteriors or open spaces with a complex of public buildings?
- **Traditional Functions or Uses.** Does it reflect the traditional functional character of, or former uses within, the area?
- **Historic Associations.** Has it significant historic associations with local people or past events?
- **Use.** Does its use contribute to the character or appearance of the conservation area?
- **Historic Design Feature.** If a structure associated with a designed landscape within the conservation area, such as a significant wall, terracing or a minor garden building, is it of identifiable importance to the historic design ?

These questions have been used to assess the buildings specifically identified in this appendix. However this is not intended to be a comprehensive assessment of each building, since other factors may be identified through specific individual building research. The appendix is intended to identify the most significant buildings within this category but the fact that a particular building is not identified in this category should not be taken to mean that it does not contribute to the special character of the area. The nature of the area is such that there are very few buildings that are neutral or negative elements.

Building	Description	Photo
Warre House, Common Lane	Built in 1861 by Rev J W Hawtrey, 3 storeys in yellow brick with some large roof extensions. Similar in style to Penn House	

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Allington and Caccia Schools, Common Lane	Designed by WA Forsyth in 1927, in local red brick with decorative gables in the picturesque style.	
Caxton House and Schools, Common Lane	Designed by TB Carter in 1903 to house the schools' printing press. Red brick building with gabled wings and large mullioned and triple-transomed windows with buttresses between.	
Penn House, Common Lane	Designed and built by Dr Warre in 1860 in yellow stock brick with red brick patterning. 3 storey.	
Wotton House, Common Lane	1903 designed by T E Collcutt. Neo-Georgian, brick with stone dressings, four storeys high. At the time larger and more formal than other boarding houses. It is set back from the road frontages, but highly visible across the playing fields on the approach from the north.	
Warre School, Common Lane	Warre Schools designed by TB Carter in 1904. Two gabled projecting wings with large first floor windows. Recessed centre with three round arch openings.	
The Hopgarden, Common Lane	Part of elevation rendered and painted dark pink, dating in part from the 18 th century. The building has a substantial chimney stack that is dominant in views from Common Lane. The name of the property is associated with its former use associated with brewing, and a former hop drying shed is now used as a music room.	

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<p>Holland House, Common Lane</p>	<p>Early 19th century of yellow brown brick. The main house is two storey in an L shape around an entrance drive, with a 3 storey side wing, that has been extended several times, extending along Judy's Passage</p>	
<p>Manor House, Common Lane</p>	<p>Yellow brick 19th century building of 3 storeys, with 20th century mansard extension.</p>	
<p>Timbralls, Slough Road</p>	<p>Late 19th century red brick building designed by Henry Woodyer. The building is 3 storey, with a gabled roofline, and projecting bay windows overlooking the playing field to the north. The brickwork is patterned with black diaper work, and the windows have stone dressings.</p>	
<p>The Pound, Eton Wick Road</p>	<p>Square brick enclosure, used as a compound for stray animals from the common land</p>	
<p>Cotton Hall, Eton Wick Road</p>	<p>3 Storey red brick building with gabled clay tile roof. Some gables are tile hung and the brickwork is patterned with black diaper work.</p>	

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<p>Westbury and Waynflote, Eton Wick Road</p>	<p>A pair of boarding houses dating from 1899-1900 by the architect T E Colcutt. They have free Tudor style to them with half timbering and irregular gables.</p>	
<p>Mustians, Eton Wick Road</p>	<p>A more domestic scale building in Neo-Georgian style built in 1937 by Sir Hubert Worthington .</p>	
<p>Walpole House, Eton wick Road</p>	<p>Three storey building in Queen Anne style by T E Colcutt with fine brickwork and decorative eaves level cornice and projecting bay windows.</p>	
<p>Bekynton , Eton Wick Road</p>	<p>The single storey dining hall building, by Powell and Moya, 1972, steel framed and cantilevered over a shallow moat., with walkways linking to wings. White panel cladding with black steel.</p>	
<p>Montague James Schools and Music Schools, Keats Lane</p>	<p>Built in 1938 by Sir Hubert Worthington as science schools and laboratories. The mansard roof was added in 1992. The Music School dates from 1903 in yellow brick with distinctive red terracotta door cases.</p>	
<p>South Lawn, Keats Lane</p>	<p>The earliest section of this building dates from 1869 but it has been extended several times to form boarding house accommodation.</p>	

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<p>Queen's Schools, Keats Lane</p>	<p>Designed with the adjacent Chapel by Sir Arthur Blomfield and built in 1889-91. It is built in red brick with diaper patterning in a tudor style with an archway from the street leading into a cloister that now leads to a modern glazed entrance.</p>	
<p>Evans's, Keats Lane</p>	<p>A range of white painted brick buildings of varying heights, combined in the mid 19th century to form a boy's house. Despite alterations, the buildings have some features of earlier 18th century construction surviving.</p>	
<p>Corner House, Baldwin's Shore, Baldwins Bec, Baldwin's End and Baldwin's End Cottage, Baldwins Shore</p>	<p>A continuous range of five buildings on the south side of the Chapel graveyard, and facing onto Baldwin's Shore.</p> <p>Corner House, three storeys in red and vitreous brick with a hipped roof.</p> <p>The original Baldwin's Shore building was the College's oldest surviving boarding-house dated from 1682, but was completely rebuilt and extended in 1964.</p> <p>Baldwins Bec yellow brick building of 1840 built by Henry Emlyn the younger, extended 1903-8.</p> <p>Baldwin's End Cottage is a neo-tudor master's house of two and a half storeys by T B Carter.</p> <p>Beyond this are the remains of the previous Baldwin's End with a gallery by Herbert Horne 1890-1.</p>	 
<p>Eton School Stores Barnes Pool</p>	<p>A symmetrical range of buildings containing four shops, with similarly detailed timber shopfronts on the ground floor with accommodation on the first floor and in an attic level lit by a series of substantial dormer windows. The building was constructed in 1930, in red brick, and occupies a prominent position at the entrance to the College area of the Town.</p>	

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1-2 High Street	Tom Brown's Tailors shop 1875. A double fronted building facing onto both the High St and Barnes Pool in a Victorian Venetian style, with decorative cast iron columns to the shopfront.	
Store building at the rear of 1-2 High Street	19th century, yellow brick, 2-storey and attic building. Once associated with 1-2 High Street, this building has now been converted to offices but retains elements of its original loft openings.	
3 High Street	Tudor Stores. Late 18 th century red brick 3 storey building. Old shop-front with old panelled and part glazed door to accommodation above on left hand side. Four square headed windows with stone dressings at first and second floor and central stone plaque at first floor ('Established 1799 – Groceries and Provisions'). Stone cornice to parapet and pilasters to left and right.	
8 and 9 High Street (Barclays Bank)	Good quality brick building with stone dressings. Carved stone panels on the oriel window have a caduceus-style image, signifying the buildings' intended commercial, or possibly medical, use. Elaborately detailed rainwater downpipes. Built in 1931 to the design of local architects Edgington and Spink.	

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<p>11 High Street</p>	<p>Queen Anne style building of 1894 (now Erhardt & Warnell Conveyancers). Very fine and elaborate terracotta detailing.</p>	
<p>15-16 High Street (Coutts Bank)</p>	<p>Early 20th century building of red brick above stucco shop front with heavily applied neo-classical detail of good quality.</p>	
<p>37 High Street (formerly The 3 Tuns) The Henry VI</p>	<p>19th century, 3 storey white painted brick building with dentil eaves detail and a good frontage at ground level, including decorative corbels at either side of the fascia.</p>	
<p>43 High Street</p>	<p>Plain, 3 storey red brick 18th century building with clay tile pitched roof and dentil course to left and right hand eaves. Two rows of 3 sliding sash windows at first and second storey. Two further windows and 9 panel timber entrance door at ground floor level. Segmental brick arches over all openings.</p>	

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45 High Street	Late 19th C, 3 storey building in yellow brick with red detailing, including an eaves cornice in moulded bricks. The property is on an island site, with no rear garden area, indicating that this was possibly the market place in earlier times.	
54 High Street	Constructed in 1891 as a private bank, but used as the Police Station between 1936 and 1972. The building is 3 stories and is richly decorated with a stone doorway and rusticated stone at ground floor level, and terracotta detailing to the upper windows.	
59 High Street	Early 19 th century red brick building, entirely rebuilt internally. Rounded corner to King Stable Street with distinctive first storey corner window and shop front.	
60 High Street	Yellow brick building on corner of King Stable Street of around 1900. Early 20 th century shop front with flat lead canopy on metal brackets. Single steep gable parapet facing the High Street and dressed stone lintels over window openings.	

Significant Non-Listed Buildings Descriptions and Images

61-61A High Street	Pair of 19th century 3-storey red brick buildings with traditional shop fronts. Slate roof with two gables and parapet facing the High Street. Timber vertical sliding sash windows with segmental arch openings with keystones, symmetrically grouped either side of central square cast iron rainwater pipe. Brick string courses and tiled hood over canopied shop fronts.	
House on the Bridge	Red brick, white painted bargeboards and white bricks outlining the window arches. Windows and terraces overlooking the river.	
79 High Street	A retained 19thC frontage, with distinctive curved parapet gables to the two attic windows. Simple 'frieze' with projecting cornice over shopfront with central semi glazed panel door and incised square pilasters. Timber panelled door on left accesses accommodation above. Two square-headed windows with moulded surrounds to first storey with sliding sashes. Attic windows are timber casements.	
81 High Street	An early 19th C 3 storey building, possibly to an earlier building. Rendered frontage with sash windows to the upper two floors.	

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82-83 High Street	19th century, 3-storey, yellow brick building with horizontal red brick banding, parapet and distinctive shopfront. Two simple sliding sash windows to first and second floors with flat soldier arches in red brick. Shopfront has three fluted columns with square capitals. End two column have console brackets above which enclose the fascia. Middle column offset to left to form door opening to accommodation above. Shopfront has central timber doorway between very large timber sliding sash windows.	
94-97 High Street	94-97 Appear as uniform terrace at the front but rear shows differences. Constructed early 19 th century. No 97 enlarged upwards later. Roof remade and windows altered 1920's. Rainwater pipe in centre of façade is possibly the lead original.	
102 High Street (Council Offices)	Built in 1904 as the original fire station for the town, it was subsequently used as the main office for Eton Urban District Council. The building is in painted brick, and the round-headed windows on the ground floor were originally doors. There is an Art Nouveau style plaque on the building with the three lilies of Eton.	
111-112 High Street	19th century, 3-storey, red brick buildings. 112 is relatively narrow, gable fronted with a pair of timber vertical sliding sash windows to first and second stories and single sliding sash to gable attic beneath 1881 date stone. Timber 5-panel door and arched window to ground floor. 111 is probably earlier, and has a pair of mullion and transom windows to first and second stories, each with four casements and square moulded surrounds. Deep, moulded, eaves cornice with cast iron ogee gutter and square downpipes inset into wall at either side. Good, classical style, shopfront with ionic capitals and timber 6-panel door with fanlight above.	

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124/126 High St	Distinctive mid 19 th century range with 3 main gables and smaller one over passageway to left. All with applied decorative timber, painted back on white render. Left hand buildings used as a garage and right hand building as a shop, both have modern large glazed windows to ground storey.	
Baldwins Bridge Institute 138 High Street	A tall and narrow gothic style building designed by Robert Aborn in 1889-90 in red brick.	
43/44 Tangier Lane	Significant building included for its function as a continuation of the listed terrace (35-42). It matches the architectural style of the main terrace but it is not of the same construction. 35-42 were constructed of mass concrete in 1860 by J.D.M Pearce, also known as the 'Concrete King'.	
19-30 Tangier Lane	Tangier Place dating from 1854. Two storey cottages with rendered front elevations finished in a variety of colours, narrow front with one window on the upper elevation. The original form was of small paned sliding timber sash windows, but these have been quite extensively altered.	
1-12 and 13-16 Sunbury Road and 15-30 and 31-34 Tangier Lane	One long terrace and three shorter groups of similarly styled terraced houses of yellow brick with red detailing. Some contain a coat of arms and date plaque. There has been considerable alteration of windows and doors, but the overall form of the original opening pattern largely remains. The terrace of 1-12 has an unusual interlocking roof tile.	

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31/32 Eton Square	The only remaining pair of 19 th century cottages that faced onto the original square. Central chimney stack and symmetrical rendered front elevation with side entrance porches formed beneath first storey projections on posts either side.	
Melville Cottages off King Stable street	An example of cottages squeezed into the rear plot of a one of the main High Street buildings, with only a footpath approach available.	
22-27 King Stable Street (Cromwell Row)	Group of 19th century, 2-storey, yellow brick buildings with slate roof covering. Appearance of 22-24 much altered due to replacement windows in uPVC, but 25 retains original appearance with timber vertical sliding sash windows and fine glazing bars.	
The River House	Three-bay, two storey building with a boathouse beneath, and accommodation above. Dates from the late 19 th century and is constructed in yellow brick, partly rendered. On the river elevation there are five pairs of boathouse doors, with French doors onto a balcony above.	
Winters Boat House	Built in 1885 by GF Winter, a boat builder from Cambridge. This is a large boathouse of five bays in yellow brick with a slate roof. Four of the bays are two-storey, with rendered gables and applied timber framing, with French doors opening onto a balcony. On the river frontage there are pairs of doors to the boathouses. The building also has a elevation onto Brocas Street, with the East elevation having a half-hipped roof, loft access doors and gable with a large painted sign.	

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Pilkington Boathouse	Single storey three-bay boathouse dating from the late 19 th century. The building has three projecting gables facing the river that are decorated with applied half timbering, and supported with wooden brackets, and three pairs of half-glazed timber doors.	 A photograph of the Pilkington Boathouse, a single-storey three-bay building with a dark roof and white half-timbered gables. It features three pairs of half-glazed timber doors and is situated on a riverbank.
Eton Court House	Built in 1912 for a local doctor, this is an example of a 'Queen Anne' style gentleman's residence. The original house has recently been extended by the addition of a mansard roof.	 A photograph of Eton Court House, a three-story brick building with a mansard roof and multiple windows. It is located on a street with a palm tree in the foreground.
Austin Leigh and Baldwin institute	Built in 1911 by E L Warre in an Arts and Crafts style with simple brickwork and decoration.	 A photograph of the Austin Leigh and Baldwin institute, a single-story brick building with a prominent gable and a small tower-like structure on the roof. It is situated on a street.
Emlyns Buildings 1-211 and Brocas Terrace 1-9	Early 19 th century terraces of 2 storey houses, designed originally with a garden frontage onto The Brocas with a long covered verandah. The rear of the properties has now been much extended, but in a fairly uniform style of projecting wing. The windows in the buildings have been considerably altered, but on the elevation facing the Brocas the original form of a single upper window is largely still present. 1/2 and 19/20/21 Emlyns Buildings, are similar in style but are set at right angles to the main terrace towards Meadow Lane.	 A photograph showing a long row of terraced houses with a garden in front. The buildings are two stories high and have a uniform style. A large tower is visible in the background.
10/13A Brocas Street	Short terrace of late 19th century small yellow brick cottages with red detailing. No 10 is a modern reconstruction following demolition of part of the original terrace to facilitate recent development on the river frontage.	 A photograph of a short terrace of small yellow brick cottages with red detailing. A modern reconstruction is visible on the right side of the terrace.

Table 6

Building Materials and Architectural Details

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Due to the diverse nature of the Conservation Area there is a huge variation in built form and architecture evident. This is due to the evolution of the Conservation Area over time and the resulting differing styles created. These styles vary from 15th century timber framed residential properties to large, ornate Victorian public buildings and modern 20th century design. However, despite this variety, it is still possible to distinguish a palette of repeatedly used materials and architectural styles. To simplify the process, the recurring features of the area as a whole have been divided into age. This creates a record of development and illustrates which important materials and styles remain throughout the Conservation Area.

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	Pre 18th Century	18th Century – Early 19th Century
Windows	<p>Flush with, or even slightly protruding from, the outer surface of wall with all of the fixed frame visible.</p> <p>Stone or timber mullions use to vertically split windows into 2 or 3 openings.</p> <p>Openings are often small and can appear irregularly positioned in medieval buildings that have been re-fronted.</p> <p>Any remaining original glazing will consist of small panes of imperfect, relatively thick glass.</p>	<p>Large, relatively narrow vertically sliding sash windows are typical. Fixed part of the frames gradually receded back into the wall due to concerns over their vulnerability to fire.</p> <p>Earliest examples may have used oak, but most were constructed of imported softwood. All were painted.</p> <p>Sashes are commonly formed of multiple glass panes separated by narrow timber glazing bars. Earlier examples have wider bars to support earlier thicker and heavier glass.</p> <p>Openings are formally arranged, often showing a vertical hierarchy, and symmetry around a central vertical axis.</p> <p>Dormers are occasionally found, and these may be original or modern insertions.</p>
Roofs	<p>Steeply pitched and often showing an uneven surface and undulating ridge.</p> <p>Use of gable dormers, commonly flush with front elevation.</p> <p>Often obscured by parapet walls of later re-fronting.</p> <p>Clay peg tile covering is common, although atypical use of natural slate (a material introduced in the 18th century) also evident.</p>	<p>Use of mansard roofs, often behind parapet walls.</p> <p>Clay peg tile to steeper slopes or slate covering to shallow pitched roofs.</p> <p>Chimneys are positioned with regard to the symmetry of the front elevation</p> <p>Cast lead or, later, iron rainwater goods.</p>
Doors	<p>Medieval examples rarely found to survive.</p> <p>Original doors, when found, are typically of oak and constructed of simple vertical boards with horizontal ledges, or fully counter boarded and fastened with clasped iron nails.</p> <p>Frames typically square headed of timber (oak) but higher status embellished with moulded 4-centre ('flat' or 'Tudor') arches.</p> <p>Hinges are wrought iron strap type hung on iron pintles driven into the doorjamb.</p>	<p>Classically styled door cases and simple, painted timber, panel doors.</p> <p>Door furniture mainly iron, then later brass.</p> <p>Separate glazed fanlights often found above the door opening.</p> <p>Iron railings leading to the main entrance, sometimes with shoe scrapers.</p>

Building Materials and Architectural Details

Facing Materials	<p>Timber frames are sometimes found exposed, and then with associated infill panels of wattle & daub or, later, brick.</p> <p>Any exposed red brickwork that is occasionally found is typically of flatter, uneven, well-weathered, relatively soft clay, handmade bricks. Bonding patterns can be inconsistent, or even absent in earlier work, and usually constructed with deep lime mortar courses. Header and English bond predominated the earlier patterns.</p> <p>Most medieval buildings in the area have been clad with smooth render, roughcast or stucco, commonly as part of a later re-fronting scheme to 'modernise' the appearance.</p>	<p>Good quality red or yellow/brown facing brick often used for the front elevation.</p> <p>Facing brickwork supplemented by fine lime mortar pointing typical of this period (often 'ruled' or occasionally 'tuck' pointing).</p> <p>Use of rubbed brickwork (very soft, accurately fitted bricks with extremely fine pointing) for heads, arches and reveals to doors and windows.</p> <p>Smooth render or stucco also used.</p> <p>Ashlar stone facing applied to some of the more prestigious buildings.</p>
Special Details	<p>Timber framing (may or may not be visible).</p> <p>Use of jetty projections at first floor.</p> <p>Jetty not always obvious due to underbuilding / shopfronts.</p> <p>Often appear to be of a later date due to re-fronting.</p> <p>Commonly occupy narrow (burgage) plots typical of the medieval period.</p>	<p>Use of classical features such as cornices, pilasters, pediments, architraves and segmental arches, in a repetitive way, providing a horizontal emphasis to the main front elevation.</p> <p>General emphasis on refined, elegant, symmetrical and well proportioned buildings.</p> <p>Decorative wrought and cast ironwork used for railings and balconies.</p>
Table 7		
Windows	<p>Typical style is vertical sliding sash. Each sash usually made up of fewer (2 or 4 per sash), but larger, panes than Georgian examples, but maintaining the fine glazing bars, often with a characteristic 'lamb's-tongue' profile.</p> <p>Majority are characterised by being set back into the window opening with the fixed frame now largely hidden behind the wall. This is in contrast to earlier Georgian windows that were set further forward towards the outer surface of the wall.</p>	<p style="text-align: center;">20th Century - Present</p> <p>Windows characterised by large panes of perfectly flat glass set within timber or, more commonly, uPVC or metal frames (often powder coated). Steel 'Crittall' windows popular in the 1930's.</p> <p>Glazing is often in the form of double or triple glazed units.</p> <p>Opening mechanisms vary widely from reproduction vertical sliding sashes, vertically hung casements to tilt, twisting or sliding arrangements.</p>

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	<p>'Horns' projecting downwards from the upper sash stiles were introduced during this period (1850's) to support the larger, heavier areas of glass now being manufactured.</p> <p>Sills are normally of stone or render (not timber).</p> <p>Some use of contrasting stone reveals and pointed window arches illustrates the Victorians taste for the Gothic architectural style.</p> <p>Windows continued to be predominantly constructed of imported softwood, which was always painted.</p>	
Roofs	<p>Roofs typically characterised by steeply pitched gables, use of painted decorative timber boards (fretwork) to verges, and gables and the ornamentation of features such as ridge tiles, finials and hip irons.</p> <p>Slated pyramidal roofs found on some bay windows.</p> <p>Natural slate is the predominant covering, often complimented with clay or slate ridge or hip tiles.</p>	<p>Roof styles vary from traditional pitched through to flat.</p> <p>Use of steel trusses and reinforced concrete enables 20th century roof spans to be much greater than earlier periods.</p> <p>Wide range of materials used for roof coverings including slate (natural and synthetic), tiles (clay and concrete), powder coated steel/aluminium, zinc or built-up mineral felt for flat roofs.</p>
Doors	<p>External doors most commonly of 4 or 6 panel construction using softwood, which traditionally would always have been painted.</p> <p>Typical door furniture found includes iron, or more commonly, brass doorknockers, letterboxes, and knobs, which may appear more ornately decorated than the more restrained Georgian fittings.</p>	<p>Doors styles and materials again vary widely from (often poor) reproductions of earlier periods on residential properties to obviously modern units with large areas of perfectly flat glazing to commercial buildings.</p> <p>Materials include timber, uPVC or metal frames (often powder coated).</p>
Facing Materials	<p>Red or yellow brown (London Stock) brickwork most commonly found, although some painted brick or rendered and painted facing also frequently found.</p> <p>Use of rubbed brickwork (very soft, accurately fitted bricks with extremely fine pointing) for heads, arches and reveals to doors and windows.</p> <p>Pointing typically in lime mortar, and most commonly flush or slightly set back from the brick face. Higher quality work may be 'ruled' (horizontal line incised to emphasise the regularity of coursing) or</p>	<p>Red or yellow brown (London Stock) brickwork most commonly found, although some painted brick or rendered and painted facing also evident.</p> <p>Use of large areas of glass and steel for walling, especially for commercial properties.</p>

Building Materials and Architectural Details

	Coloured concrete used in place of stone for features such as window and door surrounds.
<p>'tuck pointing' on the finest work. Use of blackened pointing also evident – a practice adopted following the death of Prince Albert. Generally, pointing of this period is more subtle than the protruding and therefore visually intrusive, 'weatherstruck and cut' pointing commonly used today.</p>	<p>The use of single or double storey bay windows on the front elevation became popular during this period. These were most commonly canted (straight front and angled sides) and, when rising the full height of the elevation, were sometimes covered with a 'gothic style' slated pyramidal roof.</p> <p>The windows are divided by stone or brick reveals. Decorative iron columns also found.</p> <p>Original rainwater goods would have been cast iron, traditionally painted with black paint ('Brunswick Black').</p> <p>Widespread availability of cheaper moulded bricks or 'specials' led to their use in creating richly ornamented front elevations, often in the, then popular, gothic style.</p> <p>Coloured bricks and/or glazed headers/stretchers also used to create decorative patterns in walls such as diamond pattern diaper or chequer-work</p> <p>Terracotta or 'Coade' stone sometimes used for rich ornamentation of architectural detail such as window/door dressings, gables or eaves.</p>
Special Details	

Table 8

Description of Conservation Area Boundaries

Description of Conservation Area Boundaries

North – The northern boundary runs from the Pound on Eton Wick Road to follow the boundaries of Burnham Thorpe, Villiers house and Babylon joins the end of Common Lane. It then follows the rear boundaries of Colenorton End to meet Colenorton Brook, which it follows until turning to follow the rear boundary of Five Courts to meet the rear boundary of Wotton House and The Timbralls. After crossing Slough Road it follows the rear boundary of Wall Cottage and encloses the Cloister Buildings and adjacent gardens

East – The boundary follows the southern boundaries of the gardens on Baldwin's Shore and the eastern boundary of the lane which comes off Baldwin's Shore. The boundary turns 90° to run east to follow the brook across Tangier Lane to join the western bank of Mill Race and joining the northern bank of the River Thames.

South – The southern boundary follows the northern bank of the River Thames until meeting the western edge of the boat houses.

West – The boundary runs from the western boundary of the boat houses on the River Thames, to follow the garden boundaries between Emylins Buildings and Brocas Terrace and The Brocas until meeting Meadow Lane. It then follows the southern edge of the Lane until cutting across to Eton Court to include the car park. From Eton Court the boundary follows the rear of the properties from Eton Court House to no. 138 the High Street. The boundary then turns to include South Lawn and to meet Keats Lane. From Keats Lane it follows the rear boundaries of the Eton College buildings along the edge of the Recreation Ground, and then turns to follow the western boundary of Mustians until meeting Eton Wick Road. The boundary follows the southern edge of the road until crossing the road to follow the western wall of the Pound.

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In preparing this report, the authors have made use of the following publications and sources which are gratefully acknowledged, together with Council's records of planning applications.

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Consultation Process

Consultation Process

A public consultation exercise was carried out for Eton Conservation Area, in parallel with Windsor Town Centre Conservation Area, during July and August 2009.

A Draft Conservation Area Appraisal, including a Management Plan, was produced and made available for public comment during this period.

Residents and any business properties within the Conservation Area were notified by letter, including a map, of the consultation process and the availability of the draft documents. The utility companies operating in the area have also been notified. Details of the Appraisal Documents have been sent to relevant Cabinet Members, Ward Councillors, Eton Town Council, local amenity bodies and English Heritage.

During the consultation period the draft document was made available on the Council's website. Full copies of the documents were deposited at Eton, Windsor and Maidenhead Libraries, Eton Town Council Office, York House Council Offices, Sheet Street, and Maidenhead Town Hall.

Two public drop in sessions were held, at the Guildhall, Windsor on Thursday 9th July and in Eton Town Council Offices on Tuesday 14th of July, both between 4pm and 8pm, to which all local residents and interested parties were invited. The purpose of the drop in sessions was to provide the public with further information in an exhibition style display. Copies of the Appraisal documents were available for public viewing and members of the Conservation team were present at both sessions to answer any queries and record any comments made.

Following the close of the consultation exercise, all comments received were recorded and duly considered, and any amendments proposed reported to the Council Cabinet for approval. Details of the comments received and the amendments made are summarised in a separate document entitled *Summary of Consultation Exercise, Responses and Proposed Amendments November 2009*, available from the Planning Policy Unit.

Five Year Conservation Area Management Plan

Five Year Conservation Area Management Plan

The overall aim of the Conservation Area Management Plan is to preserve or enhance the special architectural and historic character of the Conservation Area. The designation of a Conservation Area is not intended to prevent any new development taking place within the area. However the overall purpose of the appraisal and this related Management Plan is to inform and manage planning decisions, and other actions that the Council takes within the Conservation Area, and to suggest actions that could contribute to the enhancement of the area both by the Council and other stakeholders.

	Purpose of objective	Action	Timescale
Objective 1	Provide information for the local community .	<ul style="list-style-type: none"> • Publish Conservation Area appraisal. • Provide supporting information and guidance primarily via council web site 2009 and ongoing 	2009-2014
Objective 2	Improve the quality and amenity value of the public realm in the conservation area	<ul style="list-style-type: none"> • Highway maintenance/Street scene work programme should recognise CA locations • Traditional materials and details should be maintained and where appropriate re-instated. • Review the paving surface finishes in the northern section of the High Street, and around the College area, and adopt a strategy for replacement to a more coordinated and limited range of finishes to include the reintroduction of high quality finishes similar to the lower section of the High Street, in the most sensitive areas . • Review traffic signs in the area, and seek opportunities to reduce clutter and intrusion • Maintain condition of access alleys and public rights of way throughout the Conservation Area. • Parking and traffic management should respect CA location with sympathetic schemes. • Maintain high standard of street cleaning, litter collection and graffiti removal 	2009-2014
Objective 3	Preserve and enhance features and details that contribute to the character and appearance of the area.	<ul style="list-style-type: none"> • Encourage appropriate repair and maintenance with advice to property owners. • Ensure maintenance of features and details in determination of any related planning or LBC applications. • Provide Design Guidance for Shop Fronts and Advertisements within the area. 	2009-2014
Objective 4	Monitor planning applications to ensure proposals preserve or where possible enhance character and appearance of the conservation area	<ul style="list-style-type: none"> • Conservation Team where appropriate make comments to Development Control Team on applications affecting the conservation area. 	2009-2014

Five Year Conservation Area Management Plan

		<ul style="list-style-type: none"> Any new development should demonstrate high design standards and use good quality materials appropriate to the CA in accord with Local Plan policy CA2. Major new developments to be subject to Design Review processes by appropriate local, regional or national bodies. 	
Objective 5	Monitor Unauthorised works	<ul style="list-style-type: none"> Planning Enforcement Team take action regarding unauthorised works to buildings or land in the conservation area in accordance with Council's Enforcement Policy. 	2009-2014
Objective 6	Retain important trees and encourage planting of appropriate new trees and shrubs	<ul style="list-style-type: none"> All trees benefit from protection within the Conservation Area. Tree officers will make tree preservation orders where appropriate to prevent inappropriate works. Encourage appropriate new landscaping either in isolation or as part of any new planning proposals. 	2009-2014
Objective 7	Monitor loss/gain and changes to the Conservation Area, and seek feedback from local community	<ul style="list-style-type: none"> Carry out five yearly review 	2014
Objective 8	Review Conservation Area boundaries	<ul style="list-style-type: none"> To be considered at next review of Conservation Area, following development of Historic Environment proposals of Local Development Framework which will review CA designation criteria across the Borough 	2014

Table 9

In addition to the specific actions set out above, the Council will continue to make decisions on planning issues within the statutory requirement of section 72 of the Planning (Listed buildings and Conservation areas) Act 1990 which gives a requirement to 'pay attention to the desirability of preserving or enhancing the character or appearance of an area.' More detailed government guidance is included in Planning Policy Guidance note 15; Planning and the Historic Environment. At a local level there is the Royal Borough of Windsor and Maidenhead Local Plan (Incorporating alterations Adopted June 2003). The policies which have been saved beyond September 2007 include several that are specific to Conservation Areas. These are set out below.

Development in Conservation Areas

POLICY CA1

THE BOROUGH COUNCIL WILL REQUIRE:

1) APPLICATIONS FOR NEW BUILDINGS IN THE CONSERVATION AREAS ARE TO BE SUBMITTED WITH FULL DETAILS SHOWING PROPOSED LANDSCAPING, MATERIALS AND ADVERTISEMENTS AND OTHER RELEVANT INFORMATION SO THAT THE FULL IMPACT OF THE PROPOSAL CAN BE ASSESSED INCLUDING ACCESS ARRANGEMENTS;

Five Year Conservation Area Management Plan

2) APPLICATIONS FOR CONSERVATION AREA CONSENT FOR DEMOLITION ARE TO BE ACCOMPANIED BY DETAILS FOR THE REPLACEMENT DEVELOPMENT SCHEME AND WILL, WHERE APPROPRIATE, CONTROL THE TIMING OF DEMOLITION BY CONDITION.

Guidelines on development affecting Conservation Areas

POLICY CA2

IN RESPECT OF CONSERVATION AREAS THE BOROUGH COUNCIL WILL:

- 1) REQUIRE THAT ANY DEVELOPMENT WILL ENHANCE OR PRESERVE THE CHARACTER OR APPEARANCE OF THE AREA;
- 2) REQUIRE THE RETENTION OF ANY BUILDING AND THE PROTECTION OF VIEWS THAT CONTRIBUTE TO THE DISTINCTIVE CHARACTER OF THE CONSERVATION AREA;
- 3) REQUIRE PROPOSALS FOR NEW BUILDINGS AND EXTENSIONS OR ALTERATIONS TO EXISTING BUILDINGS TO BE OF A HIGH DESIGN STANDARD WHICH IS SYMPATHETIC IN TERMS OF SITING, PROPORTION, SCALE, FORM, HEIGHT, MATERIALS AND DETAILING TO ADJACENT BUILDINGS AND THE CHARACTER OF THE AREA IN GENERAL;
- 4) NOT PERMIT THE USE OF INAPPROPRIATE SYNTHETIC MATERIALS AND REQUIRE THE USE OF TRADITIONAL MATERIALS FOR WINDOWS, DOORS, SHOPFRONTS, CANOPIES, FASCIAS AND RAINWATER GOODS;
- 5) REQUIRE CHANGES OF USE TO BE SYMPATHETIC TO THE CHARACTER OF BOTH THE BUILDING AND THE OVERALL CONSERVATION AREA AND NOT TO LEAD TO AN UNDESIRABLE INTENSIFICATION OF ACTIVITIES IN THE AREA;
- 6) NOT GRANT PERMISSION FOR DEVELOPMENT ON SITES WHICH FORM IMPORTANT OPEN SPACES WITHIN THE CONSERVATION AREA OR SITES WHICH BY THEIR OPENNESS FORM PART OF THE ESSENTIAL CHARACTER OF THE CONSERVATION AREA;
- 7) REQUIRE THE RETENTION OF ALL SIGNIFICANT WALLS, FENCES AND HEDGES.

Car parking in Conservation Areas

POLICY CA6

THE BOROUGH COUNCIL WILL:

1. EXPECT ANY NEW CAR PARKING PROVISION WITHIN CONSERVATION AREAS TO BE SENSITIVELY DESIGNED AND INCORPORATE APPROPRIATE HARD AND SOFT LANDSCAPING;
2. NOT PERMIT THE CONVERSION OF FRONT GARDEN AREAS TO CAR PARKING;
3. SEEK IMPROVEMENTS TO EXISTING CAR PARKING ARRANGEMENTS THROUGH REVISED LAYOUTS

Five Year Conservation Area Management Plan

The Local Plan will, over time, be replaced by the Local Development Framework (LDF). Further details about the Local Plan, and the LDF can be found on the Council's website, or by contacting the Council's Strategy and Plans Team.

Five Year Conservation Area Management Plan