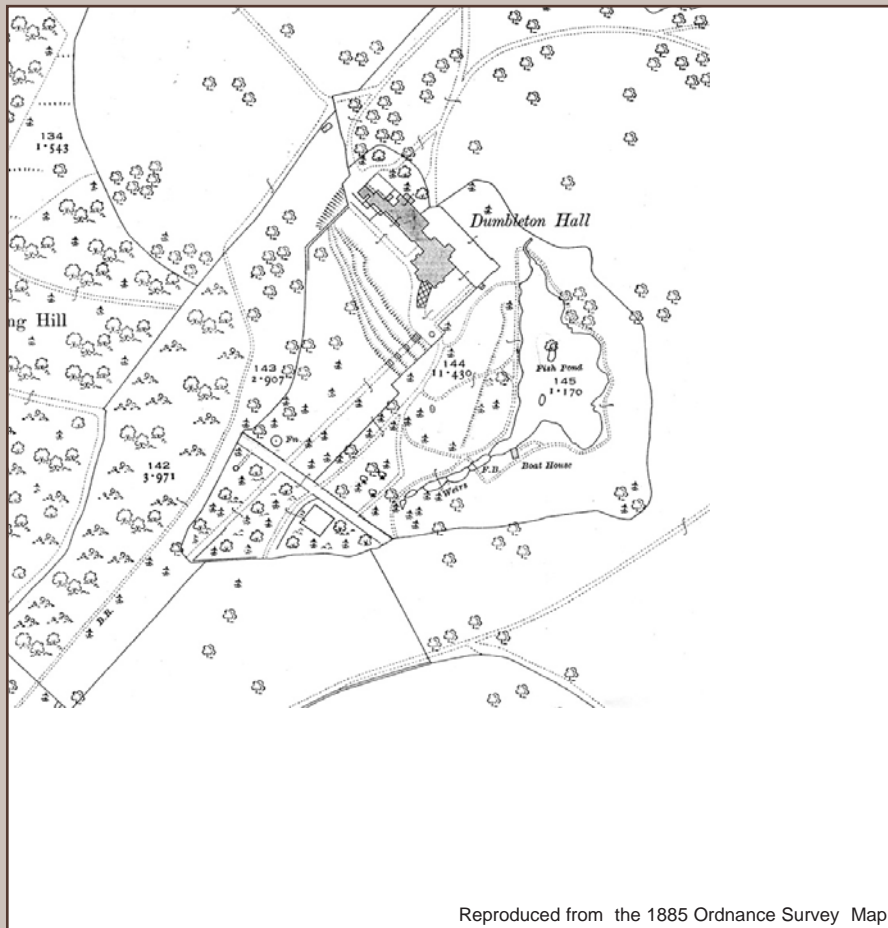


Dumbleton



CONSERVATION AREA Character Statement

June 2002

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PREFACE

Dumbleton is a former estate village, with its roots in local agriculture. There has been some late twentieth century development in and to the west of the village, but it still retains much of its traditional linear plan and a comparatively unaltered aspect.



Main street looking south

Purpose of the Conservation Area

Dumbleton Conservation Area was designated on 6th November 2001. The purpose behind conservation area designation is not to prevent any future change, rather it is to ensure that whatever change does occur is carefully managed. The definition of a conservation area is "an area of special architectural or historic interest the character or appearance of which it is desirable to preserve or enhance." Planning (Listed Buildings and Conservation Areas) Act 1990, section 69 (1)a. Changes should be sympathetic to what has been identified as the character and appearance of the area. In that way it can be preserved – and if necessary enhanced - not just for our enjoyment, but

also for that of generations to come.

Purpose of the Conservation Area Appraisal

This document identifies the special architectural and historic interest, character and appearance of Dumbleton. It indicates how these will be preserved and enhanced and will be of benefit to potential developers, residents and businesses and to the Council in the making of development control decisions and environmental improvements.

SITUATION

Dumbleton is situated on the north-eastern edge of Dumbleton Hill, one of the small foothills on the eastern edge of the Cotswold plateau where it rises from the lowlands of the Severn Vale. The village is included within the Cotswolds Area of Outstanding Natural Beauty, although the conservation area also overlaps into the adjacent Special Landscape Area.

The primary character of the surrounding country is arable, although there is some pasture and to the south-west of the village, running up Dumbleton Hill, is the landscaped park of Dumbleton Hall, providing a well-wooded backdrop to the village.

ORIGINS

The origins of settlement in the Dumbleton area go back a very long way. The earliest evidence of human activity comes from a sherd of early Iron Age pottery that was discovered in 1975 at Lane Farm.

The origins of the name itself have become shrouded in mystery, due to numerous variations: *Dumolan*, *Dumolatan*, *Dumaltun*, *Dombeldon*, and others. It could draw from the Latin *d?m?lis*, meaning somewhere overgrown with brambles. However, it is more likely to be related to colloquial Old English *dumble*, meaning a shady hollow, and *tun*, a farmstead or settlement.

In the year 931 King Athelstan granted Dumbleton to the abbey of Saint Mary in Abingdon. Abingdon retained possession of Dumbleton until the Dissolution in the early-sixteenth century.

Having passed through several owners, Dumbleton had, by the beginning of the seventeenth century, come into the possession of one Edmond Hutchins. He died without issue, and the estate passed to his wife's brother, Charles Cocks; it remained in the Cocks family for the next two centuries.

In the late 1680's or early 1690's Sir Richard Cocks Baronet, three times Member of Parliament for the county and High Sheriff in 1692, built the first Dumbleton Hall, on a site just south-west of the parish church. An engraving by Kip, published in

1712, clearly illustrates both house and village. It shows a 'double-pile' 'H'-plan house, with a main façade of five bays flanked by single-bay projecting wings. The house had a hipped roof, in the Dutch manner, and a central pediment containing the family's coat of arms. There were extensive formal gardens in the Dutch manner that stretched along the west side of the village, beneath the present cricket ground and Dairy Lane. The Kip engraving also clearly shows Main Street, with a sprinkling of cottages, and one substantial house (a stylised representation of the Old Rectory) spreading north along it.

The first hall survived until 1779, when it was mostly demolished, and the remaining fragment converted for use as a farmhouse; this was demolished in 1830, when work began on the present Dumbleton Hall, on a site further from the village. This new neo-Tudor house was designed for the new owner of the estate, Edward Holland, by George Stanley Repton, son of the famous landscape gardener and occasional architect, Humphrey Repton. By the end of the nineteenth century the estate had passed to the Eyres-Monsell family who sold Dumbleton Hall in the late 1950's. On the death of the 2nd Viscount in 1994, the bulk of the rest of the estate was sold, although a number of former estate buildings within the village were retained by the trustees.

EVOLUTION

The disposition and ages of the buildings indicate that the settlement evolved around the church at the southern end of the village, reflecting its position as a monastic estate. During the seventeenth and early eighteenth centuries, under secular ownership, buildings began to spread north up Main Street, in a random, linear fashion. This linear plan, although somewhat compromised by recent development, is still clearly visible. The later eighteenth century saw some infilling between the existing buildings. In the nineteenth century there was some further northern development, and continued infilling. The twentieth century has seen the greatest extent of infilling, and considerable expansion to east and particularly west of the main road.

The pre-1914 buildings, both listed and unlisted, illustrate the evolution of an estate village and its intimate relationship with the surrounding countryside; a delicately balanced relationship that is easily destroyed by inappropriate development.

SPECIAL ARCHITECTURAL & HISTORIC INTEREST

The special architectural or historic interest of a place depends upon more than just its buildings; the layout of streets, spaces between buildings, views, ground surfaces, boundary treatment and trees – features which can loosely be described as

'landscape' – are also important. The level of noise and activity, such as traffic, will also contribute or detract.

The special interest of Dumbleton emanates from the following sources, which are special for the reasons given.

The number of well preserved unlisted historic buildings concentrated along one main street, whose presence, materials and detailing are an asset to their immediate locality (although not of national importance) and whose loss or unsuitable alteration would deprive the area of much character.

A strong visual association with the hall through its south lodge and gates situated in the village and the landscaped park which immediately adjoins it to the west. This accentuates the historic ties between village and estate.

Distant views of the wider landscape between buildings to the north and west.

The strong demarcation of property boundaries, which provides a variety of subsidiary built features, such as walls and railings.

The number of trees in and around the village, whose colours and shapes enhance the built landscape throughout the seasons.

CHARACTER AND APPEARANCE

The key sources of the special interest given above can be analysed further, by looking at their character and appearance in detail. This section should therefore be used as a source of reference when planning new development and changes to existing features.

LAYOUT

The layout of Dumbleton is essentially an historic single, main north-south street, with more modern subsidiary roads leading off either side. The main street swerves gently around bends, preventing a clear view from end to end.

Building Types

Dumbleton is a quiet, rural village, situated on a back road that is used little as a through route. As a result of the lack of passing traffic, there is little commercial activity within the village beyond the local shop that is situated on the southern end of the main road, near the church. Consequently Dumbleton is mainly residential, although there is an Infants' School, a Social Club, a Village Hall, and an Estate Office. The village also contains the main entrance to Dumbleton Hall, which now functions as a hotel.

Scale

The buildings are primarily low, cottage structures, one and a half storeys high. These reflect the village's role as the centre of an agricultural estate.

Orientation

The traditional plot-form in Dumbleton is long and narrow, set at a right angle to the road. Most buildings are placed parallel to the road and set well back from the street, between a third and half of the way down the plot, with the exception of some half-dozen old houses in the middle of the village, which are close to the road.

Significant Historic Buildings

There are approximately twenty listed structures within the village (excluding tombstones and funerary monuments).

Well preserved unlisted buildings include 35 – 39 Main Street; a terrace of late 18th/early 19th century brick cottages set back from the road behind long gardens, the old stable block to the hall, now converted to houses and Sanctuary Cottage, a pair of estate houses now enlarged to form one residence. 16 – 19 Main Street is a terrace of four early twentieth century cottages, which form an attractive group, with the nineteenth century pair next to them: 14 & 15.



Sanctuary Cottage

Materials

The use of building materials reflects what would have been available locally at the time, as materials were only transported large distances for very expensive, high status buildings. Buildings constructed from local materials with little or no decoration are referred to as *vernacular*, whilst those displaying fashionable decorative features and employing alien materials are known as *polite*. The only surviving example of domestic 'polite' architecture within the village is the Old Rectory. The imposing front façade and much of the structure are seventeenth-century, but visible on the south end of the building is its late sixteenth-century timber-framed core. This was, at the time, probably the largest and most important dwelling in the village.

Of the vernacular buildings, the earliest would have been timber-framed, with wattle and daub nogging (infill panels) and thatched roofs. More expensive stone was used only for the most prestigious buildings. Later, during the seventeenth, eighteenth and nineteenth centuries, the use of stone and brick became more widespread, both as nogging for older timber buildings, and as a structural material for new ones, and thatch was gradually replaced by hand-made flat clay tiles.

The oldest surviving buildings in Dumbleton are stone and timber-framed, however, the predominant building material traditionally used was brick. This has been surpassed in recent years as the most common building material by 'reconstituted stone'; a man made substitute for natural stone that has been used for much of the twentieth-century development around the village. It has none of the texture, variation in colour or weathering qualities which characterise natural stone and it does not make a positive contribution to the area.

WALLS

Stone:

The oldest building in the village, the Church of Saint Peter, is constructed from Cotswold limestone; there are, however, few stone structures in the village. This is presumably because, although Dumbleton Hill is a foothill of the Cotswold plateau, it is still far enough away to make the transportation of stone a difficult and expensive process. Consequently stone was used only for the most prestigious buildings in the village, such as the church, the Old Rectory and Old Dumbleton Hall.

In the nineteenth century the use of stone in buildings built by the estate may be interpreted as symbolic of Edward Holland's interest in and control of the village. The old post office at 8 & 9 Main Street and the estate office are both stone built.



The Estate Office

In the first decade of the twentieth century, the Arts and Crafts movement, which was popular in the Cotswolds, led to renewed interest in traditional building patterns and techniques. In Dumbleton, this movement led to the construction of a number

of stone buildings on the estate in a conscientiously historic style. The main works in the village were The Palaces and The Gables (estate-workers' cottages) and South Lodge, at the south gates to Dumbleton Hall (all listed). The name of The Palaces reputedly originates with the patron, Mrs Eyres, who stated that she did not realise that she was building 'palaces' for her tenants.

Timber Framing:

There are a number of timber-framed buildings within the village. The grandest of these is the sixteenth-century wing of the Old Rectory, which is a box frame resting upon a stone ground floor; many of the upper panels have decorative braces, indicating that the frame was always intended to be exposed.

The other timber frames are Sycamore Cottage, Thatched Cottage and Yew Tree Cottage (all mid-seventeenth to early-eighteenth-century). These vernacular estate-workers dwellings were typical of their time; the timber frames were built, not for design and display, but for convenience and cheapness. The least amount of timber possible was used and they were usually limewashed or even lime rendered over. The nogging (infill panels) would all have been wattle and daub, lime rendered over; brick was usually only introduced to timber frames in the eighteenth and nineteenth centuries.

Brick:

The brick used in Dumbleton is predominantly red, much of it coming from the estate's own brickworks, west of the village near Brickwork Cottages. The eighteenth-century brickwork has slightly brown shading to it, and the bricks are quite coarsely textured, often with a considerable number of burnt bricks distributed randomly through the wall; a particular example of this is The School House.



The School House

The nineteenth-century brickwork is a slightly more orange shade of red and is, in some buildings, a little finer in texture. The best example of this is the late-eighteenth/early-nineteenth-century stable block to the north-west of the church (now converted into six dwellings). Virtually all the old

brick buildings are constructed using Flemish Bond; one of the few exceptions to this is the aforementioned former stable block, which is Flemish Garden-Wall Bond.

Most of the brick buildings use vernacular segmental arches to span doors and windows; however, the former stable block has fine rubbed-brick semi-circular and flat arches, indicative of a desire to impress, despite its function.

ROOFS

There is considerable variety in roofing materials used within the village; stone slates, thatch, clay tiles, welsh slates, concrete tiles and reconstituted-stone slates. These correlate closely to the walling material used for each respective building. There are a variety of angles of roof pitch within the village, the steeper roofs (c.40 degrees-c.50 degrees) generally being on the older buildings, and bearing thatch, stone slates or clay tiles, which required steep pitches to ensure a weathertight performance. Shallower pitches (c.30 degrees-c.40 degrees) can be used for welsh slate and modern concrete tiles, as demonstrated by nineteenth and twentieth century buildings in the village.

Stone Slates:

The oldest types of roofing material used in the village were stone slates and thatch; the former being used for higher status, 'polite' buildings; and the latter for lower status, 'vernacular' buildings. There were stone slates on all the stone buildings: The Gables; The Palaces; The Old Post Office; The Old Rectory; the church, except the nave, which is roofed in lead; and South Lodge (many of the slates on the church have subsequently been replaced with clay tiles).

Thatch:

The timber-framed Sycamore Cottage, Thatched Cottage and Yew Tree Cottage are all thatched. In the eighteenth and nineteenth centuries both thatch and stone slates fell from use, but the Arts and Crafts movement, which revived the use of Cotswold stone in the village, also revived the use of stone slates.

Clay Tiles:

The use of flat clay tiles is overwhelmingly confined to the eighteenth and nineteenth-century brick structures. The only building not of this date that has clay tiles is the church, where they roof the transept and chancel; these would originally have been roofed in stone slate.

Welsh Slate:

There are a number of buildings that are roofed in welsh slate. These are mainly brick structures,

although several are now pebble-dashed, and all appear to date from the late-eighteenth or early-nineteenth centuries. At this time roofs of a particularly shallow pitch were popular, and once the pitch is reduced to lower than about forty degrees, clay tiles and stone slates cease to be weatherproof; hence the use of natural slate.

Concrete Tiles & Reconstituted Stone Slates:

The use of concrete tiles is primarily confined to the post-war development, most of which is reconstituted stone. The use of 'reconstituted stone slates' is, unfortunately, mainly on old buildings, where they have replaced genuine stone slates, for which they are an unconvincing substitute.

WINDOWS

Like the walling and roofing materials, the types of windows used more or less follow the chronological sequence of construction.

Casement Windows:

The majority of windows in the village are of casement type. The Old Rectory has typical seventeenth-century timber 'cross casements'. These first appeared in the reign of James I (1603-25). Initially they were only used in the grandest buildings, but gradually became more widespread. Whilst they continued to be used until the opening years of the eighteenth century, their popularity declined sharply after the introduction of the sash window in the 1670s. The opening casements in the Old Rectory are wrought-iron, which would imply that they probably originally held leaded glazing. The present glazing bars (which, unusually, are not timber but metal) are probably eighteenth or early-nineteenth-century insertions, put in as larger panes of glass could be produced.

A number of the cottages have windows of similar construction, but smaller and simpler in design, with timber frames and wrought-iron opening casements. Most of the workers' cottages in the village would have had this type of window throughout the seventeenth and eighteenth centuries, when they would have contained leaded glazing. Virtually all the surviving examples were fitted with two or three horizontal glazing bars and panes of plate glass in the nineteenth century and a number have subsequently been replaced by unsympathetic twentieth-century windows.

The nineteenth-century estate cottages have timber casement window frames, rather than wrought-iron ones, and large panes of glass instead of leaded glazing. Each light of these is considerably taller than it is wide, and has horizontal timber glazing bars separating the panes. These opening casements shut flush into the reveals, unlike modern 'storm proofed' casements that overlap the

frame and are consequently very different in appearance.

Sash Windows:

This is not a particularly common window type in the village. Most of the existing sashes date from the late-eighteenth or early-nineteenth centuries, such as those in the former stable block or in The Villa and are multi-paned and slender in section.

Stone-Mullion Windows:

The early-twentieth-century estate cottages, The Palaces and The Gables, being stone Arts-and-Crafts buildings, have mullioned windows set with leaded glazing and iron opening casements.

Dormer Windows:

First-floor windows are typically either dormer or half-dormer windows, because of the low 'cottage-like' form of building that is so typical of Dumbleton. On the thatched cottages these are eyebrow dormers, elsewhere they are predominantly gabled, although the half-dormers on the rear elevation of The Gables have catslide roofs.

LANDSCAPE FEATURES

Spaces, Views & Focal Points

There are a number of open areas within the village that have been designated 'Important Open Spaces' in the *Tewkesbury Borough Local Plan to 2011 Revised Deposit*. These are: the area before the gates adjacent to South Lodge; the area around the war memorial; the area around the monumental fountain to Edward Holland; the green-like area on Blacksmith's Lane; and the open allotment area immediately opposite Garden Close. Of such spaces Policy LAN6 states: "*Proposals that would adversely affect their character and appearance will not be permitted.*"

There are two other open areas immediately outside the built area of the village that make an important contribution to its character, for the views offered. They have consequently been included within the conservation area. These are the field immediately to the north of the village, below Bank Farm and the historic landscaped park belonging to Dumbleton Hall.



Landscape Park to Dumbleton Hall, seen across the cricket ground

The village is primarily insular, screened from the surrounding countryside to the south and east by trees and buildings; only at the northern end is there a gap which enables a vast panoramic view across the Vale of Evesham. The transition from the insular nature of most of the village, to the open nature of the northern end is keenly felt when walking along the main road. The junction at the southern end of the village, although quite open in plan, is heavily wooded, blocking any view of the distant countryside to the south. The main road, as far as Garden Close, maintains this rather enclosed feel; some of the houses front straight onto the road, others have front gardens that have brick or stone garden walls and a good number of mature trees. However, once past Garden Close, the main road begins to go slightly down hill and the cottages on the east side are set successively further back within their plots, which contain no large or mature trees.

The gentle, tree dotted contours of the landscaped park belonging to Dumbleton Hall are readily appreciated from the churchyard, the cricket pitch and the north end of the village where gaps open up between houses. It is typical of the eighteenth century landscapes in the style of 'Capability' Brown. It lends to those parts of the village to which it is adjacent a feeling of rural, Arcadian peacefulness, of a sort different to common agricultural land; more grand and obviously designed rather than accidental.

Trees

There are many mature trees in the village and landscaped park that contribute significantly to its character. The highest density of trees is in the southern half of the village, where there are large numbers of Yew and Ash, and some Sycamores and Limes. There is also a Horse Chestnut, a Walnut, a Scot's Pine, a Beech and, in the graveyard, several Weeping Ash. The northern half of the village has far fewer mature trees, including Yew, Ash, Sycamore, Elm and Wellingtonia. An avenue of trees leads from the north lodge of the hall to the house, forming an important landmark in views to the north.

Boundary Treatment

The front gardens are nearly all separated from the road, some by walls of honey-coloured Cotswold limestone and soft lime mortar, others by neatly clipped hedges, picket fences or nineteenth-century wrought-iron estate railings. These create a clear and neat division between public and private spaces. One or two houses have unfortunately lost this barrier, blurring the distinction between these two traditionally clearly defined areas. The extensive wrought iron railings surrounding the field belonging to Bank Farm are a significant survival, helping to maintain the feel of an estate village.



Bank Farm and iron railings surrounding its field

PRESERVATION

In order to ensure that the special interest of Dumbleton is preserved, any applications that affect the conservation area will be considered in relation to the following guidelines:

Existing Buildings

Existing buildings within the conservation area will be preserved in the following ways:

Listed Buildings

Buildings (and other structures and monuments) that have been included by the Secretary of State for Culture, Media and Sport on the statutory list of buildings of special architectural or historic interest are protected by the 1990 Act. This states that no works which involve the demolition, or which would affect the character or material appearance of a listed building (alterations, extensions etc.), may be executed without first obtaining listed-building consent.

Whilst the aim of listed-building legislation is to preserve these buildings for their own sake, any changes affecting them will also be considered in terms of the effect on the conservation area and the design guidance below.

Unlisted Buildings DEMOLITION

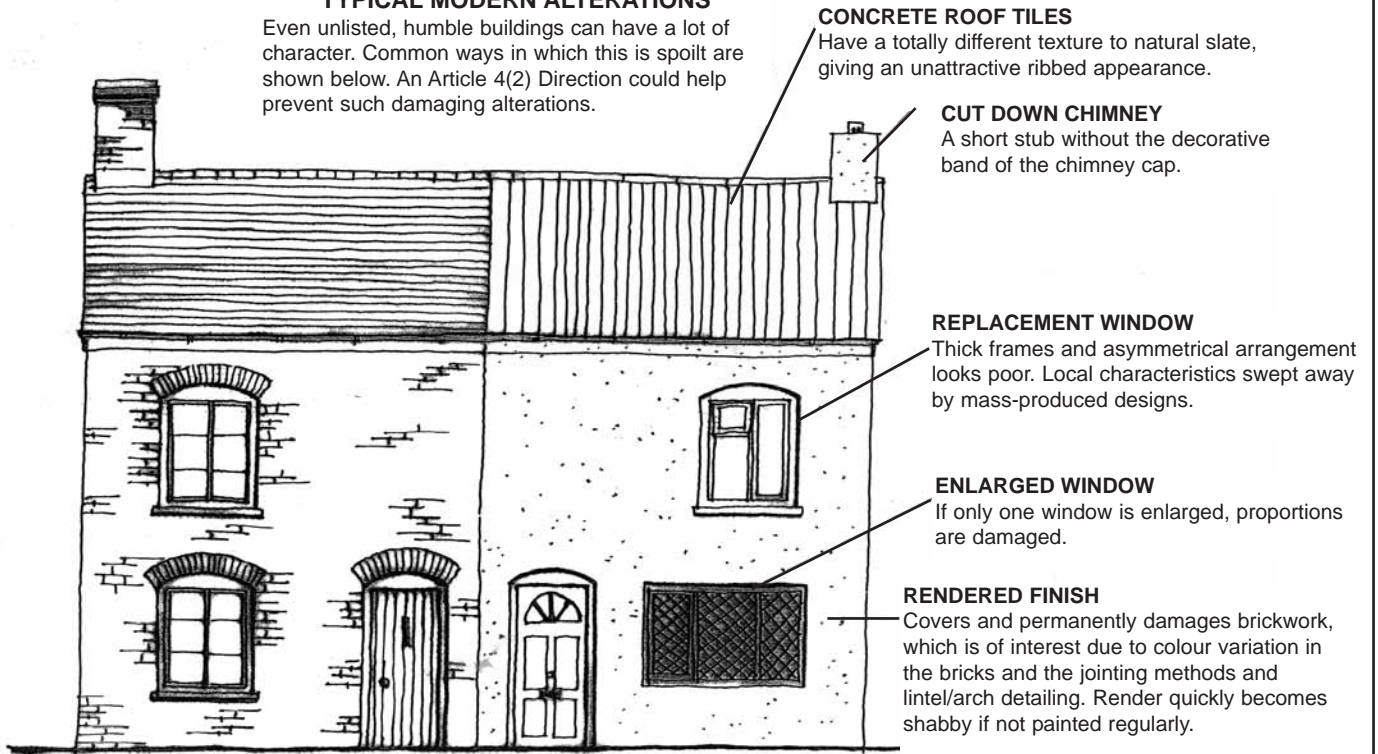
The demolition of unlisted buildings within the conservation area requires conservation-area consent. (There are certain exceptions). Demolition of unlisted walls, gates, fences or other means of enclosure over one metre high facing a highway or open space and over two metres high elsewhere also requires Conservation Area Consent.

ALTERATION & EXTENSION

Although many alterations to all types of buildings can be controlled by planning permission, changes could still take place to unlisted dwelling houses that would damage the character of the conservation area, but that are ordinarily classed as 'permitted development' (that is to say, they do not ordinarily require planning permission). That many of the houses in Dumbleton retain much of their original character and appearance is to the credit of

TYPICAL MODERN ALTERATIONS

Even unlisted, humble buildings can have a lot of character. Common ways in which this is spoilt are shown below. An Article 4(2) Direction could help prevent such damaging alterations.



OVERALL EFFECT

The harmony of this pair of houses is destroyed: in a terrace the effect is magnified

those owners who have carefully preserved their buildings. However, there is no guarantee as to the future. An Article 4 (2) Direction has been made which will provide long-term protection against unsympathetic and compromising alterations. Certain alterations which formerly did not require planning permission now do need it, but only where the development or change affects those parts of a house fronting a highway or public open space.

All applications for planning permission within the conservation area will be considered with reference to the Conservation Policies in the *Tewkesbury Borough Council Local Plan to 2011, Revised Deposit*. Those policies most immediately relevant to Dumbleton are listed below (the entire Local Plan may be viewed at the Council Offices, or most public libraries).

In Dumbleton the Article 4(2) Direction is limited to those properties which have historic interest. These are: Main Street numbers 8, 9, 14, 15, 16, 17, 18, 19, 23, 24, 27, 28, 29, 30, 35, 36, 37, 38, 39, 40, Teachers Cottage, Rose Cottage, Sanctuary Cottage, Ivy Cottage, Bank Farm House, Orchard House, Dumbleton Stores, Church Cottage.

St Peter's Lane: Polo Cottage, The Granary, The Malt House, The Coach House, 1 Mews Cottages, 2 Mews Cottages

The principle alterations that are covered by this are alterations to windows, doors, porches, chimneys, bargeboards, roof coverings, gates, walls, fences and painting the exterior where it has not previously been painted.

In any case installation of satellite dishes on elevations facing a highway, and stone, timber, plastic or tile cladding require planning permission in a conservation area.

SUBJECT: CONSERVATION AREAS -GENERAL POLICY CON1

Within conservation areas special attention will be given to the desirability of preserving or enhancing their character and appearance. Proposals that preserve or enhance the historic built environment and landscape quality will be supported. In appropriate cases environmental enhancement schemes within conservation areas will be implemented.

Special attention will be given to the protection and enhancement of historic features that contribute to the townscape and historic character. Particular importance will be attached to the retention of traditional materials in the repair and refurbishment of existing buildings, and in the construction of new buildings and other works.

**SUBJECT: CONSERVATION AREA:
SETTING AND IMPACT
POLICY CON2**

In proposals for development within or in close proximity to a conservation area, particular attention should be paid to the development's impact upon the conservation area, including any existing trees. In such cases full details of design materials to be used will normally be required. Thus planning applications in outline form will only be accepted in exceptional circumstances.

Where new development is proposed within a conservation area, it must be to a high standard of design and preserve or enhance the character and appearance of the conservation area in terms of scale, form, materials and quality. Drawings (and in the case of major development or development within particularly sensitive sites, scale models), must normally be submitted, which clearly show the proposed development in its townscape context or setting.

Proposals retaining traditional building lines within designated conservation areas will be favoured and consideration may be given to relaxing approved policies and standards if, by doing so, features of particular townscape merit in the conservation area under serious threat can be retained.

**SUBJECT: VISUAL IMPACT OF PARKING
PROVISION, STREET FURNITURE AND
THE REINTRODUCTION OF LOST
FEATURES AND INTRODUCTION OF NEW
FEATURES IN CONSERVATION AREAS
POLICY CON3**

Within designated conservation areas, the materials used and the design and layout of parking areas and the provision of vehicular access must minimise the adverse visual impact that may arise from such development. Consideration may be given to relaxing approved policies and standards if features of particular townscape merit under threat can be retained.

Within designated conservation areas new and replacement street furniture should be of appropriate design and materials to preserve or enhance the character and appearance of the surrounding street scene.

Proposals for the reintroduction of a lost historic feature or for the introduction of a well-designed new feature will be encouraged where it can be shown that preservation or enhancement of the character or appearance of the conservation area will result.

**SUBJECT: DEVELOPMENT INVOLVING
DEMOLITION WITHIN A CONSERVATION
AREA
POLICY CON4**

There is a presumption in favour of retaining

existing buildings, walls and structures within a conservation area. Only in exceptional circumstances, where an existing building, wall or structure of importance to the character of the conservation area is proved to be completely beyond repair will its demolition be permitted. Any proposals for replacement should be in accordance with Policy CON2. Demolition of a building in a conservation area will only be permitted where the proposals for the re-use of the site are acceptable. The implementation of planning permission for demolition will be conditional upon the letting of a contract for the approved redevelopment of the site.

**SUBJECT: OPEN SPACES, WATER
FEATURES, HEDGEROWS AND TREES
WITHIN CONSERVATION AREAS
POLICY CON5**

Planning permission will not be granted for development that adversely affects important open spaces, water features, hedgerows and trees within designated conservation areas.

Notification must be given to the Council before felling or lopping trees in the Conservation Area.

**NEW DEVELOPMENT: DESIGN
GUIDANCE**

The designation of a conservation area does not automatically preclude any further development, however, it does seek to ensure that it would be appropriate to the character of the area. Any proposed development should be in accordance with the following guidance:

New buildings or extensions should reflect the general pattern of building around Dumbleton, especially in scale and proportion, although there is scope for some architectural invention, provided that this is sympathetic to the village's existing architecture.

Materials used should be in accordance with those traditionally used in that particular part of the conservation area, and should maintain a similar mix.

Any new buildings or extensions should be located on their sites in a similar way to the general pattern of building in that part of the conservation area.

Boundary walls and railings should be incorporated in the development in a similar way to those already in existence in that part of the conservation area, and these should use similar materials and detailing.

The local plan policies referred to above will form the basis for making development control decisions with regard to new development.

ENHANCEMENT

Within the village there are a number of features that could be said to compromise or detract from the area's character and appearance, the replacement or removal of which would enhance the character of the area. These would include:

- The prevalence of reconstituted stone building materials over other, more traditional materials.
- Unsympathetic replacement windows in uPVC and stained timber.

The Borough Council will strive to find solutions to these negative elements by negotiation with owners and other interested parties.

A SPECIAL NOTE ON WINDOW REPLACEMENT

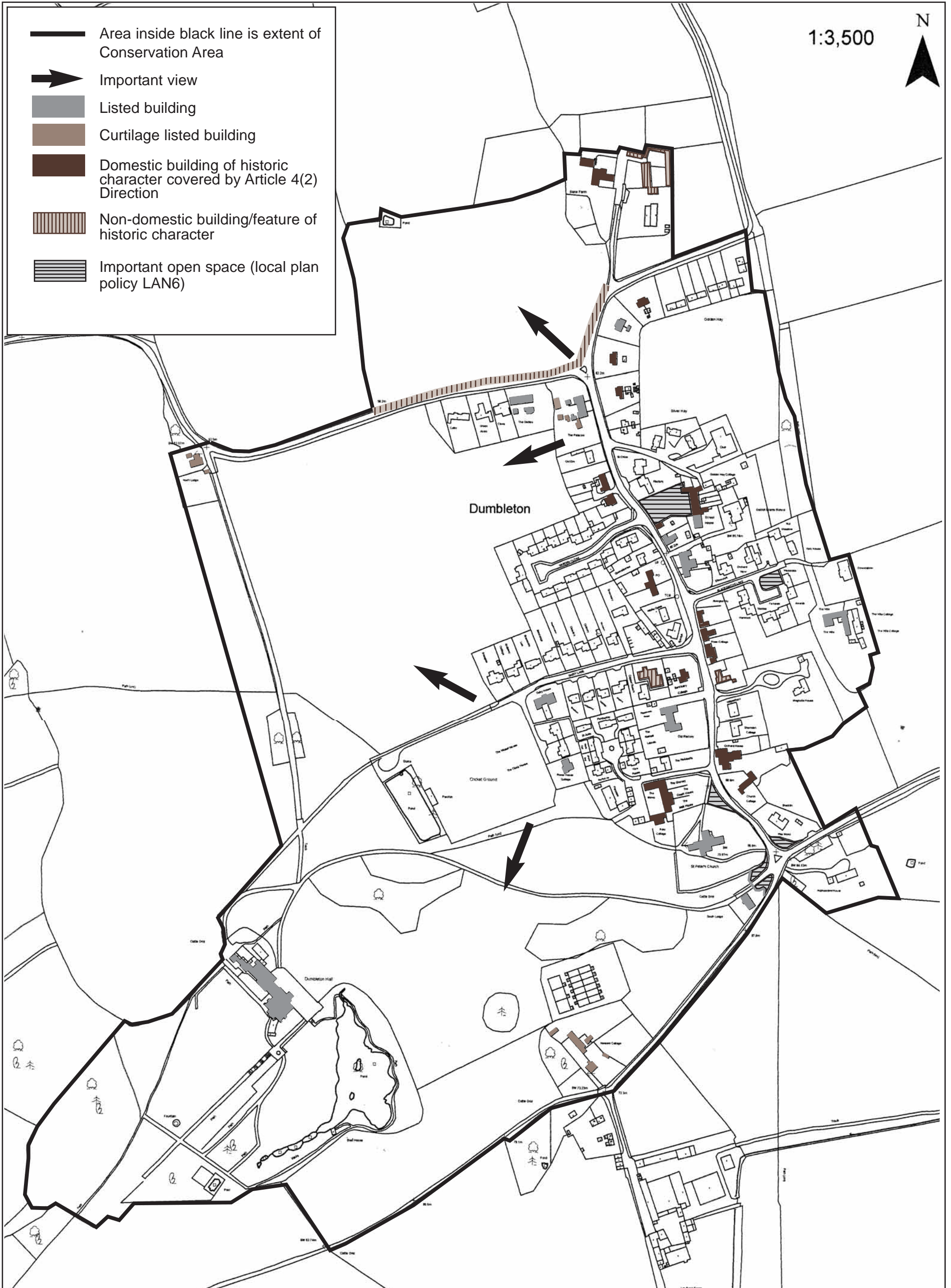
Windows have become the most frequently replaced part of a building in recent times and failure to respect traditional materials and patterns has ruined many an otherwise untouched façade. The windows identified as negative features above may be appropriate on modern buildings, but they almost always damage the character and appearance of old buildings. This is because the use of heavier glass, poor quality timber and modern materials means that glazing bars and frames usually have to be thicker and more clumsy looking, in order to achieve the same strength of an equivalent piece of good quality slow grown pitch pine. Rubber beading strips to the glass instead of mitred painted putty alter both the appearance and the texture of the window and can be recognised instantly even from a distance. Where double-glazing can be accommodated into traditional timber frames it will be acceptable on unlisted buildings. In all cases frames of patterns which complement the building's style will be encouraged.

GRANT-AID.

Tewkesbury Borough Council does run 'Environmental Improvement Grants', aimed at encouraging schemes to protect and enhance the environment of the borough, including both natural-landscape environment, and historic-built environment. The aim of the scheme is to preserve and encourage local distinctiveness and variety through the use of traditional methods and materials.

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Dumbleton Conservation Area



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