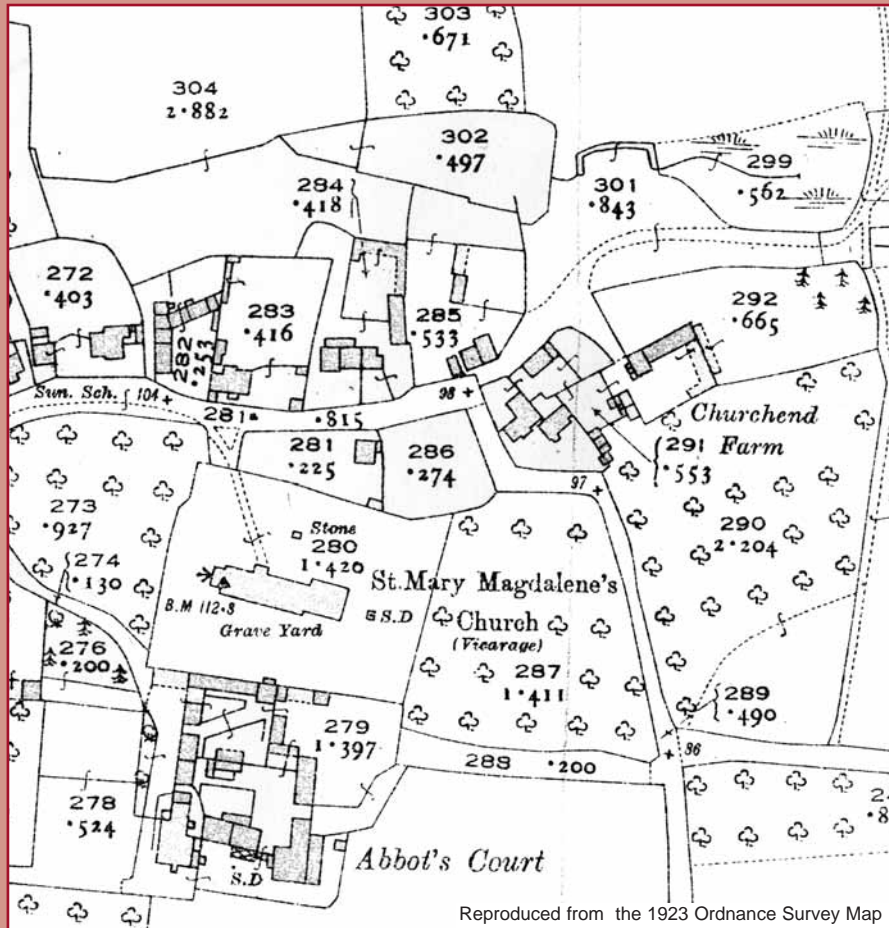


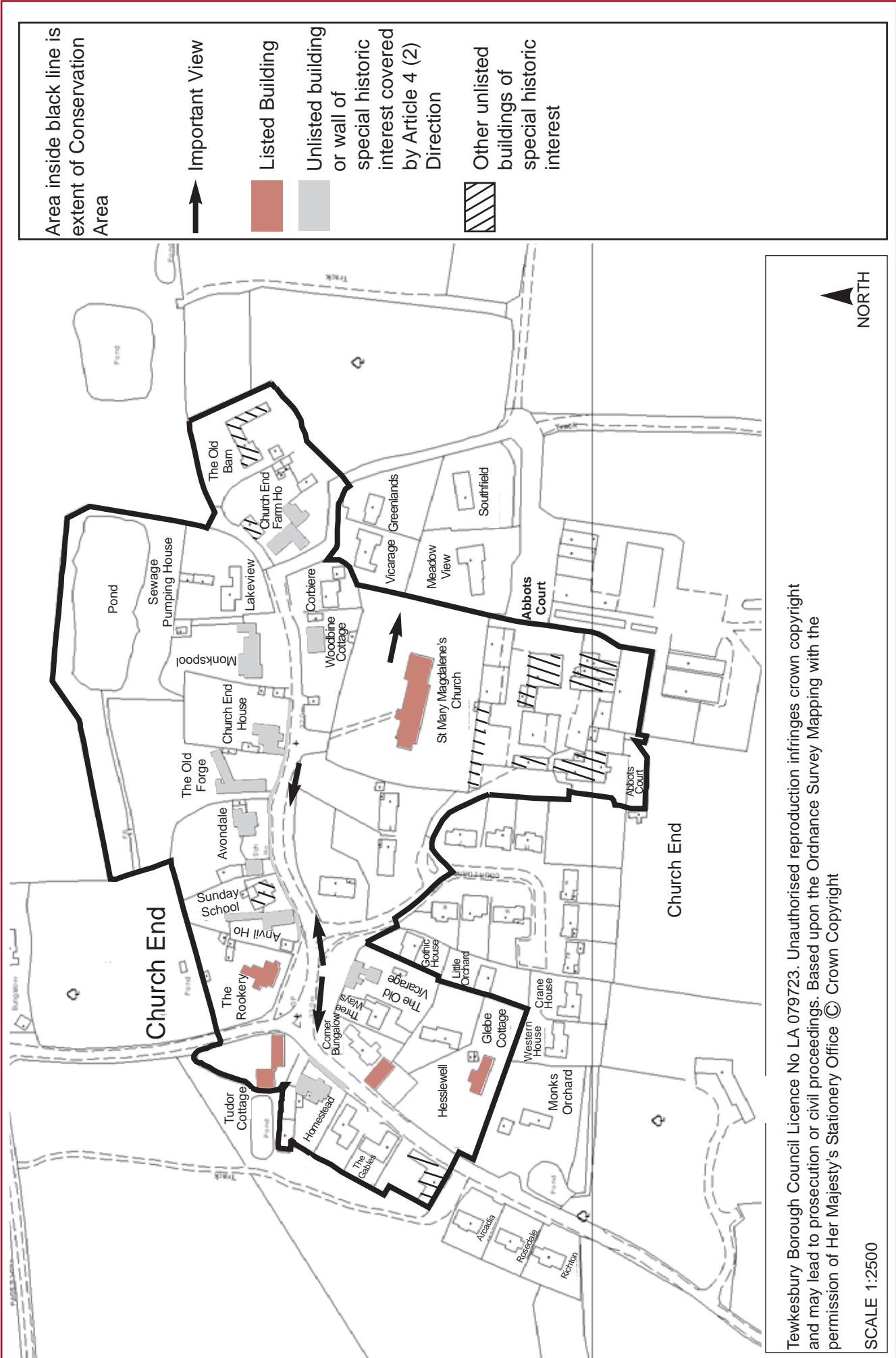
# Church End Twyning



## CONSERVATION AREA Character Statement

May 2003

# Church End Twynning Conservation Area: Designated 24th September 2002



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## PREFACE

Church End, Twynning, is a quiet, small, compact settlement with a large parish church at its heart. Traditional farm buildings mix with houses from many different periods of design and construction; ranging from medieval timber framing, to Georgian and Victorian. A long brick boundary wall with railings is a particularly memorable feature in the street scene.



General view of village, showing significant boundary walls, the 19th century Sunday School and associated house

## Purpose of the Conservation Area

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 & 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 enhanced if necessary, not just for our enjoyment, but also for that of generations to come.

## Purpose of the Conservation Area Character Statement

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

## SITUATION

The village is situated in the Parish of Twynning, Gloucestershire, close to the Worcestershire and Gloucestershire border, near the River Avon, surrounded by open countryside.

## EVOLUTION

The village is now called Church End, Twynning, but it was originally Twynning, until a new settlement grew up to the north, called Twynning Green. This event is attributable to the Black Death of 1349/1350, which severely affected the area, forcing the population to set up a new village in the hope of escaping the disease. The parish church remained in the original village, which explains why it is called Church End. It is possible that there are plague pits somewhere in the village.

The name Twynning has its origins in a Saxon word meaning 'a place between' in this case between two rivers; the Severn to the west and the Avon to the east. There is record of a Saxon settlement here in the eighth century. In the ninth century the settlement was given as an endowment to Winchcombe Abbey and thus, until the dissolution, it was a grange (*grangia* Latin for farm) supplying food and income, for the monks. Abbots Court was the site of the main farm building, although it was rebuilt in the early nineteenth century.

The dovecote at Glebe Cottage is the only standing remnant of the monastic farm. Maps as recent as the early 1960s show a group of small dwellings to the west of the church, called Abbots Court Cottages, which may have been part of the medieval farm buildings, but these were demolished to build modern housing.

A tithe map of 1841 shows a number of pools to the north of the village, which were fish ponds belonging to the grange. These survive today, though the tithe map shows other ponds, located in the centre of the village, which have now disappeared.

Following the dissolution of Winchcombe Abbey the Manor was sold to Ralph Boteler of Sudeley Castle and eventually split up into several ownerships. Typical Victorian philanthropic improvements were made by Anne Townend of Puckrup Hall in the later nineteenth century, with the provision of a Sunday School and a master's/mistress' house, but these were infilling and did not increase the size of the village, which must have remained virtually the same for many centuries. Since the 1960s, housing developments to the south and east have enlarged the village and a small amount of infilling has taken place at the centre. The conservation area boundary relates as closely as possible to the pre 1960s village, the other areas being of no special interest.

## **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 Church End emanates from the following sources:

Prominent boundary walls, gate piers and railings following the curve of the village street.

A large number of unlisted buildings which retain traditional detailing and materials.

The historical connections with Winchcombe Abbey, visible in the fish ponds of the monastic farm and the stone dovecote.

## **CHARACTER & APPEARANCE**

The key sources of the village's special interest can be analysed further, by looking at their character and appearance in detail. This will act as a source of reference when planning new development and changes to existing features.

## **LAYOUT**

The settlement is built around two roads, one which was the old road to Worcester, before the Turnpike was built, which is the present A38. Most of the houses are situated on a street off this road, which curves round to the church and ends at Churchend Farm, continuing as an unmade path towards the fishponds and across fields to Twynning Green. This may have been a route used by visitors to the grange from Winchcombe Abbey, who would have crossed the Avon at the shallow point where The Fleet Inn stands today. (Fleet; a Saxon word meaning crossing)

## **BUILDINGS**

### **Significant Historic Buildings**

There are four listed buildings in the village. The parish church of St Mary Magdalene (Grade II\*) is the oldest. It has a large twelfth century nave, fifteenth century tower and Victorian chancel. The other buildings are Grade II. The Rookery is a Georgian red brick house, which stands in a prominent position fronting onto the green. Glebe Cottage is a seventeenth century timber framed structure, with twentieth century extensions. The Dovecote, now a dwelling, is listed as a curtilage building to Glebe Cottage. Tudor cottage may have parts from the seventeenth century, but it has been substantially rebuilt in the twentieth century.

As well as these nationally important buildings, there are well preserved and historically interesting buildings of local significance. Monkspool is a timber framed building, reputedly containing crucks, which could mean it is a survival from the grange complex. This type of construction was more common in the medieval period, having died out by the seventeenth century, in favour of box framing. The Old Forge and Anvil House are essentially eighteenth century brick buildings which must have undergone significant alteration during conversion to domestic use. Church End House is one of the most prominent houses in the street; distinguished by its oriel windows and unusual height for a two storey building.



Church End House: one of the most prominent houses in the village

The Victorian Sunday School of 1881 and associated house remain hardly altered since being built. These, together with Avondale, form an outstanding group of bright red brick development at the heart of the settlement. Amongst the farm buildings belonging to Abbots Court is a triple aisled barn constructed from corrugated iron with curved roofs and decorative ventilation cowls probably of late nineteenth/early twentieth century construction. There are other brick buildings there which survive from the early nineteenth century rebuilding.

### Building Types

There were three farms in Church End, which is not surprising given its medieval function; Abbots Court Farm, Churchend Farm and The Homestead. Some of the buildings at Churchend Farm are now converted to residential use. A large brick and stone barn is a prominent part of the street scene when entering the village from the south, emphasising the agricultural origins of the village, which are continued today.



19th Century farm buildings at the southern entrance to the village emphasize its strong agricultural roots

Although there were blacksmiths working here at one time, today, the character of Church End is quiet, particularly as there are no shops or pubs to generate activity and it is not situated on a through road.

### Scale

The scale of buildings is generally two storey, not one standing out significantly above the rest in height, except for Church End House.

### Orientation

Most of the traditional buildings are detached properties, compact in plan, situated close to and parallel with the road in generous irregular plots. The Old Forge is unusual in that it is set well back from the road, long and low with a Victorian extension almost at right angles, the two wings embracing a large lawn.

### 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. The earliest buildings would have been timber-framed, with wattle and daub nogging (infill panels) and thatched roofs. Later, during the seventeenth and eighteenth 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.

### WALLS

The buildings in Church End are predominantly brick built, of the eighteenth and nineteenth centuries, so they are typical of their age. The eighteenth century buildings are plain red brick, but in the nineteenth century use was made of contrasting stone or yellow brick decorative features around windows and for cornices, plinths and copings. The nineteenth century bricks are machine made, being more regular in shape, allowing for finer joints than hand made bricks of the eighteenth century. They are also more uniform in colour; again a product of factory processes.

The local Blue Lias stone has been used for the church but it does not weather well. When the building boom of the eighteenth and nineteenth centuries arrived, brick was available and was used in preference to this inferior material. The brick barn opposite Glebe Cottage has been built on top of what may have been a lias wall, carrying an inscription 'TT 1840' on one of the corner stones.

## ROOFS

The predominant roofing material is plain clay tile. Exceptions are Welsh slate on Abbots Court, which lies flatter enabling the use of low pitches, fashionable in the early nineteenth century. Tudor Cottage and Glebe Cottage have thatched roofs, which were common on lesser timber framed buildings when they were built. Church House is an unusual combination of brick with a stone slate roof, stone slate roofs being normally associated with stone walled buildings in the Cotswolds. It is not part of the vernacular tradition of the Severn Vale as the local Blue Lias limestone is particularly unsuitable for roofing, being friable and shaly, unlike the more durable limestone of the Cotswolds. The early associations of the village with Winchcombe Abbey may have influenced the importation of this material.

## WINDOWS

Painted, single glazed timber casements within rectangular openings are the main window form in the eighteenth and nineteenth century buildings. Details vary; from yellow brick arches on the School House, stone mullions lintels and quoins on Avondale and the former Sunday School, gauged brick flat arches with stone keys at The Rookery. Each is typical of its period. The Old Forge has pointed arch windows, typical of the second half of the eighteenth century when gothic features were fashionable in domestic architecture for the first time since the sixteenth century. Sashes were more expensive than casements because of their relatively complicated construction, involving balance weights because of the amount of glass used. This meant that they were usually confined to larger houses in the eighteenth century, such as The Rookery. They were used almost universally by the later nineteenth century for ordinary housing, but the revival of Gothic and traditional cottage architecture for more prestigious buildings led architects to use metal or timber casements, which were more in keeping with those styles, hence their use at the School House and Avondale.

## LANDSCAPE FEATURES

### Spaces, Views and Focal Points

From the east end of the churchyard there is a long distance view across the Avon floodplain, which is designated as a Landscape Protection Zone, and on towards the Cotswolds Area of Outstanding Natural Beauty. The compact layout of houses affords no such view from the village street.

Towards the road junction at the west end, the main street broadens and grass verges create a space with something of the feel of a village green. This contrasts with the enclosed, compact character of the rest of the village.



The Village Green, showing The Homestead and Tudor Cottage

## Trees

A copper beech and a large holly bush in the garden of School House are memorable features, but there are no other significant trees in the street.

## Boundary Treatment

Nineteenth century boundary walls are a significant ornament in the street scene at the western end of the settlement. The curving brick walls are distinguished by gate piers having stone gothic style caps and iron railings. Survival of such railings is rare, due to their systematic removal to fund the war effort in the early 1940s. There is also a timber gate to Avondale which complements the gothic gate piers.



A 19th Century gate, in the Gothic style

## **PRESERVATION**

In order to ensure that the special interest of the conservation area 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 may be certain exceptions). Demolition of unlisted walls, 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**

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 retain much of their original character and appearance is to the credit of those owners who have carefully preserved their buildings. However, there is no guarantee as to the future.

## **ARTICLE 4 (2) DIRECTION**

An Article 4 (2) Direction has been made which will provide long-term protection against unsympathetic alterations. Certain alterations which formerly did not require planning permission now do need it, but

only where the change affects those parts of a house fronting a highway or public open space. There is no fee for applications required because of the direction.

In Church End Twyning, the Article 4(2) Direction is limited to those unlisted properties which have historic interest. These are: The Homestead, Anvil House, School House, Avondale, The Old Forge, Church End House, Monkspool, Church End Farm, Woodbine Cottage, The Old Vicarage.

The direction covers alterations to windows, doors, porches, chimneys, bargeboards, roof coverings, gates, walls, fences and painting the exterior where it has not previously been painted. (This list is not exhaustive).

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

All applications for planning permission and conservation area consent 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 Church End are listed below (the entire Local Plan may be viewed at the Council Offices, or most public libraries).

## **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.

### 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.

#### CONCRETE ROOF TILES

Have a totally different texture to natural slate, giving an unattractive ribbed appearance.

#### CUT DOWN CHIMNEY

A short stub without the decorative band of the chimney cap.

#### REPLACEMENT WINDOW

Thick frames and asymmetrical arrangement looks poor. Local characteristics swept away by mass-produced designs.

#### ENLARGED WINDOW

If only one window is enlarged, proportions are damaged.

#### RENDERED FINISH

Covers and permanently damages brickwork, which is of interest due to colour variation in the bricks and the jointing methods and lintel/arch detailing. Render quickly becomes shabby if not painted regularly.



#### OVERALL EFFECT

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

### 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, which clearly show the proposed development in its townscape context of setting), must normally be submitted.

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 accesses 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 such 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 within the area, especially in scale and proportion, although there is scope for some architectural invention, provided that this is sympathetic to the existing architecture of the place.

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 and extensions.

## **ENHANCEMENT**

The 1960s development around Abbots Court Drive does not impact significantly upon the historic part of the settlement, as it is set back on its own street, largely out of view because of a curve in the road. Within the conservation area there are few features that could be said to compromise or detract from its overall character and appearance. The emphasis will be on preserving those existing features which give the area its character. Some areas for potential improvement are:

The 1960s flat roofed, tile clad side extension to Church End House, which clashes with the traditional form and materials of the main building.

Overhead telephone wires, which could be buried.

## **WINDOW REPLACEMENT**

So far, the village has not experienced much in the way of unsympathetic window replacement, which is common in traditional properties without the protection of listing. Windows have become the most frequently replaced parts of a building in recent times and failure to respect traditional materials and patterns has ruined many an otherwise untouched façade. Modern windows are usually appropriate on buildings built since the mid twentieth century, but they almost always damage the character and appearance of earlier buildings. This is because the use of heavier glass, poor quality timber and modern materials, like uPVC, means that glazing bars and frames usually have to be thicker and less elegant than was traditional practice, to give the 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 texture of the window and can be recognized instantly even from a distance.

Where double-glazing can be accommodated into traditional timber frames it will be acceptable on unlisted buildings, but frames to patterns which complement the building's style will be encouraged.

The Council has produced guidance on the significance of windows in historic buildings and the policies which govern their replacement. Copies are available from the Conservation Team.

## **GRANT-AID**

Tewkesbury Borough Council offers '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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