

CONSERVATION AREA STATEMENT - Conservation Area No7: FRAMPTON ON SEVERN



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1 PART I: INTRODUCTION



What is a Conservation Area?

The legal definition of a Conservation Area is set out in Section 69 of the Planning (Listed Buildings and Conservation Areas) Act 1990 (hereinafter called ‘the Act’), as being:

“an area of special architectural or historic interest, the character or appearance of which it is desirable to preserve or enhance”.

Conservation Areas are primarily concerned with the built environment. They are not appropriate as a means of protecting landscape features, except where they form an integral part of the historic built environment.

Purpose of this document

The Act requires Planning Authorities to review their Conservation Areas from time to time. This is the main function of this document. Within the Stroud District, there are 42 Conservation Areas, some of which were first designated over 30 years ago, and the approach to designation has changed greatly in this time.

- Firstly, Planning Authorities are now required, in carrying out their planning functions, to “*pay special attention to the desirability of preserving or enhancing the character or appearance of the Conservation Area*” (Section 72 of the Act).
- Secondly, Planning Authorities should publish proposals for the preservation and enhancement of their Conservation Areas (Section 71 of the Act).

In this review, we aim to identify what makes up the “special interest” of Frampton on Severn and to analyse and define its “character and appearance”. This will provide a firm basis for planning decisions within the Conservation Area, based on Development Plan policies.

It also provides the groundwork for the preparation of policies and proposals intended for the preservation or enhancement of the area. These policies may be aimed at specific sites within the Conservation Area, or more general guidance relevant to the whole Conservation Area, such as the use of appropriate materials.

This Conservation Area Statement will become **Supplementary Planning Advice (SPA)** for Stroud District Council. As such, it will be used by the Planning Authority in conjunction with other Planning Policy and Guidance documents. Further policy information on the historic built environment can be found in:

- **PPG15 (Planning Policy Guidance):** Planning and the Historic Environment
- **Stroud District Local Plan** (as adopted November 2005)

Guidance relating to sensitive, locally distinctive development can also be found in the Stroud District SPG **Residential Design Guide** (published November 2000).

The Frampton on Severn Study Area

Frampton on Severn Conservation Area (No. 7) was first designated in November 1975. In this review, we will be looking at the existing Conservation Area and the land immediately adjacent to it, to see if it is appropriate to amend the boundaries of the Conservation Area.

The study area and the existing Conservation Area boundaries are shown on Map 1.

2 PART II: ANALYSIS



The Analysis of Character

The aim of this section of the Conservation Area Statement is to define what makes up the special interest or ‘character’ of the study area, in order that this may be preserved and enhanced. Although the character of an area may be very obvious in visual terms, it is about much more than just appearance. History, geography, use and appearance are usually intricately and inextricably linked in the evolution of any settlement, and in the creation of its character.

- The origins of a settlement and what has happened to it in the past are often still evident in its current state. Its history can tell us more than simply the date of its buildings: The changing economic fortunes of an area, important historical events and individual patrons or developers may have played a role in shaping tastes and styles, as well as influencing the extent of expansion.
- Current or former uses often have implications for the shapes, sizes and types of buildings that are created, and their massing and relationships to each other. Uses can also create distinctive sounds or smells, adding ‘life’ to the built form.
- The origins and evolution of a settlement may frequently be dependent on its setting and location: these may have suggested a particular industrial, defensive or cultural role, for example. Furthermore, the location almost always dictates the types of materials and building traditions that prevail.
- The visual appearance of an area is often the cumulative effect of many influences. The appearance is frequently the aspect that most people relate to in terms of defining what is of special interest and worth preserving or enhancing. The appearance may be made up of locally typical buildings, or structures of great architectural importance.

HISTORY OF FRAMPTON ON SEVERN

Origins of the Settlement

It is probable that the position of the first settlement at Frampton on Severn was chosen because it was one of the few dry spots in the swampy meeting point of the rivers Severn and Frome and the former course of the river Cam.

Evidence of prehistoric occupation, particularly during the New Stone Age, has been found in the fields and gravel pits around the village, and it is likely that people continued living there on through the Iron Age and well into the Roman period. Unfortunately, most of the archaeological evidence for the earlier phases of the settlement was lost during the extraction of the gravel on which they sat.

The village of Frampton on Severn, as we know it, is ancient. It was already in existence by the Domesday survey of 1086, when it was named 'Frantone.' By 1180, it had become 'Framton' and the 'on Severn' seems to have been in usage by 1279. The village today is clearly medieval at heart, growing up from Church End, where dwellings clustered around the community's focal points of the church, a farm and a manor house, which stood on the site into the 19th century. Scattered, outlying farmsteads surrounded the core hamlet.



Expansion and development of Frampton on Severn

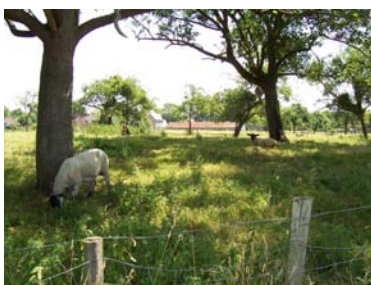
In pre-historic times, the inconvenience of living in the river marshes was almost certainly outweighed by the vital transport links provided by the nearby navigable waterways. The settlement's proximity to the Severn estuary placed it on far-flung trade and communication routes.

Even though the earliest known actual record of maritime activity at Frampton was in 1377, when a Frampton ship was trading between Bristol and Ireland, it is likely that the rivers were used for transport and travel since the earliest times. Maritime links were a strong element in the community for many more centuries.

A deep basin on the riverside, known as Frampton Pill, allowed the mooring of quite large sea-going boats close to the village, but the Severn was often dangerous to navigate and treacherous for general shipping. In order to create safe, regular passage to the thriving inland port of Gloucester, the Gloucester and Berkeley Canal was constructed, running more or less parallel to the river: it opened in 1827.

Frampton on Severn expanded and became home to many who plied their trades on the river and canal: there was a boatyard at Frampton Pill until the late 19th century.

Historically, though, the majority of the population worked in agriculture. The low-lying land around Frampton on Severn was best suited to the grazing of animals and the cultivation of orchards; however, arable crops were grown, too.



At the beginning of the 17th century the main village industry, apart from agriculture, was connected with cloth manufacture. The manufacture of cloth has been an integral part of the Stroud area's history and Frampton played its part. There was already a mill in Fromebridge at time of the Domesday survey, probably originally used for grinding corn, but evidence suggests that it was in use as a fulling mill by the mid 14th century.

Frampton seems to have lost its place in the cloth industry before the (largely) boom times of the late 18th and early 19th centuries; by 1775 Fromebridge Mill had become one of the biggest wire-works in the country, producing wire for use in carding and fishhooks. Where once weavers and cloth finishers featured prominently, the 19th century saw a greater part of the population, (excluding those employed on the river and in agriculture), supported by trade and other types of manufacture. The village was almost self-sufficient. Goods that could not be grown or made were generally bought at the twice-weekly canal borne outings to the market in Gloucester.

Among the various trades and industries that flourished around Frampton, were those that exploited the natural resources of the area. Clay was extracted, chiefly for use in brick and tile manufacture. A brickyard and limekiln were in use in 1782, and Frampton brick-makers were recorded in the mid 19th century, although it is likely that the industry had been practiced for generations. In spite of the fact that the high proportion of salt in the clay made the bricks rather unsatisfactory and prone to failure, many of the buildings in Frampton were constructed using this most local of materials.

The gravel on which the village sits was already being dug by 1646 and its extraction steadily increased throughout the 18th and 19th centuries to the point that, in 1879, the gravel pits could be described as being 'fairly large'. They were greatly extended in the early 20th century when much of the gravel was taken by canal to Avonmouth and used in the building of the docks.

Extraction continues in the area, although on a much reduced scale. The railway that once took the gravel for shipment to Sharpness has long been dismantled and the gravel pits have flooded; some are now in use for boating and fishing and have been designated as Sites of Special Scientific Interest.

A major employer came to Frampton in 1916, with the establishment of the Cadbury's factory by the canal. Ground cocoa beans and sugar were blended with locally produced milk and then baked to form 'chocolate crumb.' This was put into sacks and taken by boat along the Gloucester-Sharpness, and Birmingham and Worcester canals to the main Cadbury works at Bournville for final processing into milk chocolate.

The continuing employment ensured that Frampton on Severn did not stagnate. The Rural District Council built 200 new houses to the north of the Green in the mid 20th century and the village has continued to expand since, even after the closure of the Cadbury's factory in 1983. (Its site is now occupied by several businesses).

In spite of the fact that the village has lost several shops in the last few decades, it retains a strong community identity in the face of an increase in visitor numbers.

No history of Frampton on Severn is complete without the mention of one family in particular. The stories of the Cliffords and Frampton on Severn have now been entwined for over 900 years.

Prior to the Norman Conquest, a Saxon, Ernesi, held the Manor of Frampton, but by 1086, records show that it was held by a Norman, Drogo Fitz Pons, who was granted the estate by William the Conqueror as a reward for services rendered. Pons' heir was Walter, the Lord of Clifford Castle in Herefordshire. Walter took the name 'de Clifford' and the Cliffords have remained custodians of land around Frampton ever since.

The most illustrious member of the Clifford family was Walter de Clifford's daughter, Jane, who was reputedly born at Manor Farmhouse in 1144. She was famed for her beauty and became long-time mistress to Henry II, the father of King Richard 'the Lionheart' and 'Bad' King John.

Henry called Jane 'Rosa Mundi' - 'Rose of the World'; legend has since renamed her 'Fair Rosamund'. Many stories, some possibly true, have been woven around her.

The oldest part of the present Manor Farmhouse, known as 'Rosamund's Bower', dates from no earlier than the 15th century, sadly precluding her being born there, however, 13th century floor tiles have been found on the site, indicating an earlier house, one in which she may well have been born. Her links with Frampton have long been celebrated. Since 1651, the famous village green has been known as 'Rosamund's Green'.



FRAMPTON ON SEVERN IN ITS SETTING

The landscape and geology of the Frampton on Severn area has impacted on the character of the settlement in a number of ways, from the types of building materials most easily sourced, to the types of industries that developed.

In visual terms, the surrounding landscape influences the first impressions gained on approach to the village, and the local topography forms a significant component of views and vistas into and out of the settlement.



Geology

Between 140 and 200 million years ago, in the Lower Jurassic period, the site of Frampton on Severn was submerged in a warm, shallow, muddy sea, home to millions of small creatures and micro-organisms. Slowly, over generations, the tiny shells and micro-skeletons of dead sea creatures fell to the bottom of the sea bed, piling up in layers among accumulated silt.

As time went on, the climate changed and the sea receded. The layers, or strata, of shells and silt dried out, compacted and hardened, forming blue lias limestone.

Prey to the strong tides of the Severn, and the changing courses of its tributary rivers, the newly exposed land was prone to successive, frequent flooding. With time, the stone was overlaid by clays and gravel shelves created from material swept down from the hills. It is these deposits that have had the most influence on the topography and, later, the settlement patterns of the Vale.

Topography and landscape

Frampton on Severn sits adjacent to a great looping bend of the River Severn. The relatively impermeable clay underlying the Severn Vale keeps groundwater on the surface and has not allowed the river's tributaries to cut deep beds. As a result, the Vale has remained broad and shallow. The land immediately around the Frampton on Severn is largely flat, dominated by the sky.

Originally, Frampton would have been surrounded by extensive areas of marsh and scrubby woodland, however, the building of networks of drainage ditches, now edged with willow, elder bushes and alder trees, has made the low-lying land suitable for the grazing of cattle and sheep, and the raising of crops. It remains overwhelmingly rural.



The Inclosure Acts of the 17th to 19th centuries created a patchwork of meadows and small fields, yet there is little sense of constraint. Because of the lack of stone in The Vale, the fields are not divided by prominent walls, but rather by soft, low hedgerows, often hawthorn, punctuated by larger trees. Quiet, grass verged, lanes, tracks and paths, free from brash coloured signage and markings, often run alongside the historic field boundaries. The hedgerows give a strong shape and pattern to the landscape, but do not break up the wider views of the distant Cotswold escarpment, and, on the other side of the River Severn, the Forest of Dean and beyond.

Trees are one of the most important elements in Frampton on Severn. The grand statement specimen trees in the manicured grounds of Frampton Court's parkland, echoed by artfully planted groupings on the Green, contrast with the many low key, naturalistic orchards. The tunnel of trees along The Perryway makes the huge, open expanse of the Green all the more impressive. The horse chestnut avenue, known as the Narles, which leads through open ground and past orchards, to the church, is high among Frampton's treasures.



Water is another defining characteristic of the village. Rivers aside, much of the waterscape of Frampton on Severn is entirely manmade.

Most famous are the three ponds on The Green, a result of extensive 18th century drainage works. Frampton Court's ornamental canal was created out of pure frivolity, whilst the Gloucester-Sharpness Canal emerged out of necessity. The canal is strident in the landscape. It cuts a straight, highly engineered, line between the village and the river. At certain points it is raised on an embankment, and provides one of Frampton's many quirky sights- boats floating along against the skyline. By contrast, over 40 hectares of the former gravel works have now been flooded into lakes, looking as though they have always been there.



Approach routes and views

Frampton on Severn, being set away from the main transport routes of the M5 and the A38, retains an air of timeless remoteness. The main approach route to the village is The Perryway, a lane that the Romans once marched along on their way to the Severn.

The tree-lined road allows no long-range views into the village, therefore the sudden appearance of the imposing Bell Inn straight ahead is something of a surprise.

It is a change in the quality of light, as much as anything, that takes the eye away from the road and towards the wide- open space of the Green. Its expansiveness is almost a shock after the constrained, high-hedged, tree-lined Perryway.

The view down The Green is perhaps one of Frampton's finest. At first, it is difficult to take in anything other than the field- like space, punctuated by groups of mature trees and, in the change of vegetation, the hint of the ponds. The road, being unmarked, scarcely intrudes on the view other than as vanishing line, almost like an artist's exercise in perspective.



The start of the Street becomes clear in the distance and then the eye can begin to encompass the individual buildings that edge the Green.

The view from the southern end perhaps allows a greater appreciation of the set- piece built environment. The grouping of Nastfield and Parks Cottages, and the walls of Frampton Court, with their elaborate gate piers, attract attention.

There is a fine network of footpaths around Frampton, including, notably, the Narles and the canal towpath. The footpaths encircle the village, and from them, one gets a clear appreciation of Frampton's place in the landscape, and its self- contained nature. The delineation between the village and the surrounding countryside is soft, but clear; the linear garden plots back straight onto the fields and orchards.



The low- lying nature of the land, and the general lack of high walls and fences in the gardens, make the buildings prominent. There are obvious landmarks, such as the church from the canal and the Old House, isolated in the view from Watery Lane. Buckholdt House is a clear punctuation in the view towards the village from the Narles.

However, the majority of the views into the village from outside, comprise the rear elevations of the houses and cottages, with a jumble of ancillary structures; privies, sheds and greenhouses, in their back gardens.

Conversely, some equally important views, are actually those to be glimpsed out of the village from the inside. The gaps between the houses provide little 'framed' pictures of the gardens and countryside beyond.

Perhaps one of the more iconic vistas from within the village out, is that from near Whittles Lane through to the Narles, with the quirky grouping of the lime trees, Buckholt Cottages, the telephone box and the lych gate in the foreground.



THE BUILT ENVIRONMENT

The built environment of the Conservation Area can be very simply divided into two main elements, namely:-

- The buildings themselves
- The spaces adjacent to and surrounding the buildings.

The next part of this document uses these two basic headings to examine what makes up the “special architectural and historic interest” of the area.

The Buildings

Whilst some buildings may be individually important in a Conservation Area, it is the relationship of buildings one to another, their layout in relation to the streets and footpaths, and their density which so often define the character of the area.

The architectural style and materials of the buildings will be important factors in determining what makes the Area “special”.

Current and former uses often impact on the forms and styling of individual buildings, their relationships to others nearby and the levels of activity or motion in the area, all of which comprise significant components of the Area’s character as a whole.



The Spaces

The spaces around buildings in Frampton on Severn fall into a variety of types including lanes, streets, footpaths, gardens, parkland, fields, orchards and watercourses – the list goes on. Widths and alignments differ, some contain green features such as trees and grass, some are public and some are private spaces.








Sub Areas in Frampton on Severn Study Area

Within a Conservation Area, it is sometimes possible to identify parts of the Area which differ in character. Key factors in defining where one part of the Conservation Area differs from another include the density of buildings, and their relationship to one another and to the roads and footpaths. Where clear differences do exist, these are identified as 'sub-areas' and the Conservation Area is examined using those sub-areas.

Five areas have been identified as being 'sub-areas' within the Frampton on Severn Study Area.

To a large extent, these sub-divisions reflect the historical evolution of the village. Changing tastes, styles and technical capabilities influenced the plan forms and sizes of buildings, thereby creating a variety of scale that contributes greatly to the distinctive character of the village.

	<p>Sub-Area 1: Church End This sub- area encompasses Tanhouse and Denfurlong Farms, ending at the junction of The Street and Vicarage Lane.</p>
	<p>Sub-Area 2: The Street This sub-area incorporates part of Vicarage Lane and Whittles Lane. It finishes at Ward Court.</p>
	<p>Sub-Area 3: The Green This sub-area encompasses the main open space and the gardens and backlands of the buildings that surround it.</p>
	<p>Sub-Area 4: The Oval This sub area includes part of Lake Lane.</p>
	<p>Sub-Area 5: The Canal This sub-area is linear, terminating with the enclaves of Splatt Bridge and Fretherne Bridge at either end, the latter taking in the former Cadbury's factory.</p>

SUB AREA 1: CHURCH END

Origins and evolution of the built environment

This is the site of the first recognizably cohesive settlement at Frampton on Severn, the historic cradle of the village, based around the medieval feudal core of church, manor house and farm.

The heart of the former hamlet of Church End is quite tight-knit, with dwellings clustered closely. Some houses have been demolished – the original Denfurlong Cottages, a pair of cruck-framed cottages which stood opposite Oegrove Farm, were lost as late as 1966. Several new houses were built in gap sites throughout Church End in the mid-late 20th century, and more recent times have seen the addition of Tanfield and the traditionally constructed Kaowen House. However, the buildings as we see them today are mostly 17th and 18th century.

Uses

This part of the village was once a hub of industrial and agricultural activity, as well as being an important domestic settlement and the religious centre. Until recently, the spiritual tranquillity of the churchyard sat in close alliance with the very temporal bustle of the farmyard.

Historically, the smells and sounds of some of the most anti-social manufacturing processes emanated from the area. In the 18th century, in addition to a dusty, fume-filled brickyard and limekiln virtually adjacent to the church, and a pungent malthouse for the brewing of beer nearby, there was also a tannery at Church End.

The tannery, which was first mentioned in 1791, preserved leather by leaving it submerged for months in swampy, dank infusions of water and tannin-rich oak bark. It, and its associated bark-stripping mill, remained on the site until the late 19th century and gave its name to the much earlier Tanhouse Farm.

The large barn, now part of Tanhouse Farm, was reputedly rebuilt in its present distinctive form after a violent storm in 17th century. Its predecessor was probably originally a tithe barn used for the storage of goods paid in lieu of money to the rector of the parish.

The medieval heart of Frampton on Severn has seen a steady decline in activity and, to an extent, relative to its great historic importance, status. Denfurlong Farm remains in agricultural use and there is a group of industrial buildings near to the canal, however, following the conversion of many of the Tanhouse farm buildings into holiday lets, most of the hamlet is now a peacefully residential, quiet backwater, a full stop to the village.

The Buildings in Sub Area 1: Church End

Early buildings and materials

In spite of the fact that the hamlet at Church End almost certainly dates from at least the 14th century, there is very little of the truly ancient settlement left. The methods of construction, the materials used, and change in the status and functions of buildings often made the early structures rather ephemeral and easily lost.

The earliest building is the church of St Mary the Virgin. The present church dates largely from the beginning of the 14th century, however it is highly likely that it replaced much earlier religious buildings on the site.



Externally, St Mary's features roughcast render which is commonly used on buildings constructed from the crumbly, locally found, blue lias limestone, however, its principal elevations are un-rendered, built from Cotswold stone transported down from the hills. The roof too, is made of imported material, stone slates being generally uncommon in the Vale.

Undoubtedly, Cotswold stone was used because it was harder and more enduring than the local stone, and far more capable of being cut into finely produced ashlar blocks and mouldings, but the use of the stone was also a statement- the obviously imported, therefore more expensive, materials underlined the building's great significance, setting it apart from the surrounding straw thatched timber and clay buildings.

Church End retains many timber-framed buildings. The timber frame method of construction was the true vernacular style of Frampton on Severn, continuing from the earliest times, up to the 18th century. Everything was built by local craftsmen with an intimate knowledge of the possibilities and limitations of local materials. Most early timber-framed buildings were cruck-framed, moving on to simple square-framing, infilled with "wattle-and-daub" panels. These were interwoven strips of wood – usually willow, sweet chestnut or oak – covered with a sticky mixture of dung, earth and straw.

One such building was the manor house. Sadly, it progressively declined in size and dignity throughout the 19th century, and was largely demolished in the 20th. A small part of the house seems to have survived and is now known as the Priest's House.

Often as wattle and daub panels deteriorated, they were replaced with brick. Although it continued to linger, after the 17th century, timber framing was generally phased out and building with brick became the normal method of construction. Thatch was replaced by clay tiles.



The bricks used for the buildings were locally made in Frampton, very locally made in the case of Church End- a brickyard and limekiln lay just west of the church in 1782, and there was a later clay-pit further south. There is quite a high proportion of salt in the Frampton clay, which was deemed to make the bricks unsatisfactory. Certainly, they have an uneven shape and colour and are prone to cracking; however, they have lasted for hundreds of years and their multi-tones and texture contribute greatly to the character of the area.



By the 18th century, the first 'polite', fashionable, rather homogenised, national style of architecture appeared in Church End, in the form of Church End House. Even though the design of the house could be found virtually anywhere in the country, the use of the soft, multi-coloured, local brick, rooted it firmly in Frampton on Severn.

Key buildings and focal points

The key building in this sub-area is, of course, the church, yet from the lane leading into Church End, the dominant building is the huge 17th century barn, with its immense hipped roof, now part of the Tanhouse Farm complex. It is thought to have been built after a violent storm in 1661/2, possibly reusing earlier materials from an earlier barn on the site.

Its brick walls, which sit on a stone plinth, are timber framed in typical regular square panels, however, unusually, the split pales used to infill the panels have not been covered with daub and plastered over. Its western end, a former cowshed, is of brick, featuring a simple banded decoration. The physical bulk of the barn, tight on the road edge, closes views to the north.



Oegrove Farm (at the junction between Church End and The Street) terminates the eastern view from Church End. It is a two-storey house, built in the early 17th century. It, too, is timber-framed in square panels, but is set apart from the norm by a Cotswold stone slate roof and its massive southern gable-end, built of rubble masonry.



Church End House is conspicuous from the entrance to St Mary's, although initially hidden by the blank gable end of a wing. This is one of Frampton's quietly genteel houses, designed in the 'polite' national style. It was built in the late 18th century by the Barnard family, who owned a local brick making business. They used their own bricks in its construction, so, whilst the house with its neatly-proportioned classical influences, bears no relation to the vernacular architecture of the village, the materials from which it is constructed are entirely local and root it firmly in its surroundings.



To its south- west is the brick- built former Malthouse. The building is probably largely contemporary with Church End House but possibly contains even earlier fabric. As the name suggests, it was used for the malting of barley for the local breweries.

The historic buildings clustered around the church form a close knit group and are very much a focal point in themselves.



Modern infill buildings

There are several modern buildings, built since the 1960s in Church End, but only one is truly successful. Going down the route of the traditional vernacular, rather than any progressive modern design, the new house on the corner, now known as Kaowen House, correctly interprets the characteristics of Frampton on Severn's local construction methods. It is built with sympathetic materials, and, very importantly, to an appropriate scale.



The narrow, steep-roofed, lime-rendered, box-framed element to the building, allied with the lower, one and a half storey brick range, with its little dormers, is the right form for a locally found building. The further extension with its wood cladding appears truly subservient, a typical incremental addition. It is a fairly large cottage, but the proportions are all correct.

Other new builds have attempted to replicate typical local features, such as the large external chimney stack, but without the building having been constructed to the correct proportions overall, and with insufficient detailing, such things will always appear mere token gestures and are better not attempted.



Frampton bricks will never be available again, but many brick suppliers do make products that replicate the multi-tonal colours, and even the firing faults of historic examples. Those used for Kaowen House have proved to be passable imitations. However, the wood stain used on the window frames and doors is non-traditional and for the sake of authenticity should not have been used.

The Spaces in Sub Area 1: Church End

Open space takes seven main forms within this sub-area:

- The churchyard
- Private gardens
- Farmyards
- Roads and lanes
- 'islands' of grass
- Fields and orchards
- 'scrubby' ground

In many respects Church End retains its medieval form, with the settlement clustered around the church. Even though there are modern farm, industrial and domestic buildings, this part of Frampton seems to be almost timeless.



A significant contribution to this is the lack of any kind of road markings and a minimal amount of signage. The lack of highways intervention encourages pedestrians to wander along the road, rather than to keep to one side. Cars are few and far between, and easily spotted along the straight stretch to the canal or as they slow to come around the corner from The Street.



The area immediately surrounding the church has a tidy appearance, though not municipally so, with well tended verges and islands of grass breaking up what is actually quite a wide road area. One of Frampton's many orchards ensures that the natural environment comes into the manicured. The bench sited on one of the grassy islands outside Tanhouse Barn provides a place to stop and enjoy the sight of the sheep keeping the grass down in the fields.



The jumble of gardens are demarcated by iron railings and hedges and brick walls of differing heights. In places, the taller brick walls and hedges are quite overbearing, creating very impermeable hard edges to lanes, narrowing the spaces down; at other points, the low walls and hedges allow open peeks into the cottage gardens, and into the orchards and meadows and even down to the canal. Church End is made up of the juxtaposition of open areas and constrictive bottlenecks.



Unfortunately, some non-traditional, overly suburban, boundary treatments have begun to erode Church End's character. However, the overall effect is still naturalistic; picture postcard, without being twee.



The two farmyards in the sub-area have very different appearances. Part of the Tanhouse Farm complex has been converted into residential accommodation and has been neatened up and 'sanitised'.



Denfurlong Farm, by contrast is still in agricultural use, its busy yard still fully employed. Workaday, no-frills, modern materials, such as corrugated iron roofing, have helped keep the old farmyard buildings fit for purpose.



It is one of the few reminders of Church End's functional past- the industrial units adjacent to Tanhouse Farm on the lane to Splatt Bridge, do not seem to make any similarly 'gritty' contribution to the area.

One of the more important spaces within the sub-area is the wild piece of land at the bottom of The Street. This gap marks the separation between The Street and the enclave of Church End. The views afforded across to the back of Tanhouse Farm (formerly including the manor house) and the church are a glimpse into the very heart of medieval Frampton.



SUB AREA 2: THE STREET

Origins and evolution of the built environment

In the early 18th century Frampton on Severn was said to comprise two distinct parts, Church End and Frampton Green, but actually the village was not as nucleated as this sounds. Frampton on Severn then, as now, was essentially a long and narrow settlement with the airy, expansive Green to the north narrowing down into The Street, which winds southwards to Church End.

Traditionally, the border between the two parts of the village was a stream running under the road, crossed by Buckel Bridge. The nearby Buckholdt House, which, in the 19th century was known as 'Buckle House', took its name from the bridge.

There were already houses lining The Street by the 15th century. One of The Street's notable features is that, although most houses have been built parallel to the road, others are at right angles. It has been hypothesised that this is a throw back to medieval times, when the lord of the manor granted the inhabitants of Frampton strips of land, called 'tenure strips'. It is believed that those who held wide plots of multiple strips preferred to build parallel to the road, whilst those who were constrained by a narrow, single strip plot could only build their houses end-on.



This pattern of development has been preserved and perpetuated, as can be demonstrated by Falfield Cottage and Harts Cottages, amongst others.

The Street now comprises a parade of generally modest-sized buildings that encompasses over 500 years of architectural evolution- the timber framing of the 15th century is juxtaposed with progressively modern design; vernacular 17th century brick cottages sit up against self-conscious 18th century elegance, which in turn rubs shoulders with 19th century workaday terraces and 20th century standard build.



Uses

The Street has always been predominately residential, however, once it also held several shops and businesses, including a bakery, a butcher's, a blacksmith's, a boot maker, and a candle maker, as well as a post office.

The school was also in The Street. This was the National School, built in 1842 for the Church of England from grants supplied by The National Society for the Education of the Poor in the Principles of the Established Church. The Vicarage was built close by.



The Buildings in Sub Area 2: The Street

Early buildings and materials

Some of the earliest surviving buildings in Frampton on Severn are to be found on The Street. Wild Goose Cottage dates from the 14th century, The Old Thatch, The Summer House and Greycroft date from the latter half of the 15th century and Ye Old Cruck House was built in the early 16th century.



These cottages are all of timber, cruck- frame construction, an ancient method of building. Put simply, cruck- framed buildings are generally rectangular and divided into sections, or 'bays' by pairs of naturally curving timbers, 'cruck blades', cut from a single tree, usually oak or elm. These rise from

a stone plinth, right up, and join together at the top to form the apex of the roof. Wooden struts, attached using wooden pegs, tie the timbers in place and the spaces between the timbers are infilled with wattle and daub, then plastered over.

The original wattle and daub can be seen in the gable end of Greycroft and above the windows at De Lacy Cottage. These are relatively rare survivals as much was lost to later brick infilling.



Owing to the limited size of the available timbers, it is likely that the cottages were originally single storey. Floors were generally inserted in the 16th century to make the cottages a storey and a half, with the attic room being tucked under the steeply sloping roof. This would have once been thatched. The attic rooms were probably unlit until dormer windows were brought in from the early 18th century onwards.

When the cruck cottages were built, they would have been of high status with wealthy owners, today, they appear to be of the same humble scale as many of the later historic buildings on the Street, which tend to have been built for tradespeople and labourers.

Key buildings and focal points

There are many key buildings along the gently winding street. Some are instantly noticeable, such as the Arts and Crafts Village Hall; the 'Tudorbethan' style schoolroom and the gracious Buckholdt House. The delightful Buckholt Cottages, whose Neo-Classical architectural references are much grander than their status really warrants, sit in direct, striking, contrast to their opposite neighbour. The unusual, unadorned flat façade of Church Farm House creates a notable landmark corner on the turning into Whittles Lane.



Sadly, the badly at risk grouping of De Lacy Cottage, Ye Olde Cruck House and Greycroft makes a very big impression for the wrong reasons, but they are also very show-stopping for the right reasons, being of great age and architectural interest. They, along with the jettied Tudor Cottage, and The Old Thatch, also stand out by virtue of being black and white timber framed in generally plain-rendered or brick-built surroundings.



Beehive Cottage, whose painted frontage belies its timber-framing, is noticeable for two things in spite of its humble size; its very impressive stepped chimney stack, and the carving of the beehive above the front door. Decorative oddities of one kind or another are common in Frampton.

Other buildings are equally important, but less obvious. There are many quite ordinary, small-scale houses and cottages in the sub-area, which make valuable contributions to its character, even if only by providing a good unobtrusive foil or context for more architecturally significant buildings. It is worth pointing out that some of the lesser, but still important historic buildings, have become prey to disfiguring replacement windows, both UPVc and stained timber. Such changes have proved to be highly detrimental to the character and appearance of the Conservation Area.



Modern infill buildings

Many cottages along The Street have been demolished. In their places, and in gap sites, the 19th, 20th and 21st centuries have seen the construction of buildings that perpetuate Frampton's extraordinary architectural variations. Houses built over the last 50 years include humble bungalows, the innovative Bendles and the traditionally built Elgar House.

The southern end of The Street contains the greatest concentration of mid to late 20th century buildings, of varying scale. The majority are fairly homogenous and of very little architectural interest, although perfectly innocuous. Apart from creating enclosure in the streetscape, the majority of modern buildings otherwise make very little contribution to the character, or the historic interest, of the Conservation Area. Sadly, with regard to some of the modern development, certain opportunities to enhance key views were missed.

However, some newer buildings play a positive role in the Conservation Area. Elgar House was built very recently. Aside from a slightly over-large porch, this is a very good example of a simple building that takes its cues, both in design and materials, from the local vernacular and therefore looks very much at home in its surroundings.



The unrepentantly modern design of Bendles, with its striking split level roof, owes nothing to the local architectural vernacular, but, being brick-built, it does not jar in the street scene. Love it or loathe it, the house makes a highly interesting contribution to the continuing evolution of Frampton's built environment.



The Spaces in Sub Area 2: The Street

Open space takes three main forms within this sub-area:

- Private gardens
- Roads, lanes and paths
- Backland fields and orchards

As in the other sub-areas, a lot of The Street's character derives from the fact that it has been left relatively untouched by highways intervention. Even though this is the main road through the village, it still feels very much like a lane. To an extent, the long, narrow, sinuous street can be divided into two: the southern end between Vicarage Lane and the lych gate, and the northern, from the lych gate up to Wards Court.

To the south, between Church End and the Narles, the houses are generally more set back from the road, particularly on the western side. They are often well shielded by the hedges and foliage of their front gardens, which give both them, and the road, a soft, very green, sense of enclosure. Some houses stand well back in their plots and have, in Frampton terms, long drives.



The eastern side of The Street, beyond the hard edging created by the National School, is more open to view and much less constrained. The houses generally sit nearer to the road, but they still tend to have some form of front garden. Side views between the well-spaced houses allow glimpses out to the countryside behind.

Garden boundaries are more often low walls and hedges or, a very common Frampton on Severn feature, decorative wrought iron fences. Unfortunately, some boundaries have been removed and front gardens turned into parking spaces. This has resulted in an erosion of the characterful delineation between public and private space.



The streetscape opens dramatically in the area around the lych gate. Whilst on the one side, the garden walls of Buckholdt House provide a tall, hard edge to the road, on the other, the flat expanse of the Narles opens the up the view to the river. The Street itself, at the start of a sweeping curve, widens at this point, making a mini-village green with the important feature of the pollarded limes.



Although the majority of the houses between Whittles Lane and The Green do have some private space to the front, it is generally the buildings, not the gardens, that come to the fore as the chief definers of space, particularly on the west side. Here, a very hard edge develops; the road is either hemmed in by front walls, or fairly blank gable ends.



There are some notable exceptions to the small front garden rule: Greycroft, De Lacy Cottage/ Ye Old Cruck House, Bokhara and Blenheim House all bring more extensive green breaks to the streetscape. The open space created by Tamaris Cottage's garden is a vital soft transition between The Street and The Green.



At all times along The Street, the narrow glimpses sideways, down footpaths, lanes, drives and past gardens, provide a hugely important link between the contained streetscape and the open fields and orchards beyond.



SUB AREA 3: THE GREEN

Origins and evolution of the built environment

The Green and its surrounding buildings are often considered to be the jewels in Frampton on Severn's crown, however, prior to 1731, although described as being 'pleasant', the Green was essentially a marsh.

By the 15th century, a few well-scattered buildings were already standing around The Green, near to The Perryway, which led from the Bristol-Gloucester Road to an ancient Severn crossing point at Arlingham.

The Gloucester-Bristol road, now the A38, follows the line of a Roman road, and it is likely that The Perryway as we know it dates from the same time. It has carried its name since at least 1302.

Perryway was turnpiked from 1726 to 1874 by the same trust as the Gloucester-Bristol road. Shortly after it was turnpiked, Richard Clutterbuck, the then Lord of the Manor, instigated works to salvage dry land from the swampy Green, by the introduction of a series of drains and ponds. The road running along The Green was built at the same time, creating a straight link between the Street and The Perryway .



The draining of The Green meant a marked decrease in waterborne diseases and the atmosphere at this end of the village became much healthier. As a result, the 18th century onwards saw an increase in development, that to the north being of quite high status.

Uses

Although in private ownership, The Green has been in village use for many centuries. In 1254 the Crown granted the Lord of the Manor, Hugh de Clifford, the right to hold a weekly market on Saturdays and a three-day fair beginning on 23 June. In 1311, this was replaced by a market on Thursday, and a five-day fair beginning on 14 August. Both these seem to have fizzled out by the 17th century, however a relic of the fair may have survived as a village feast, held on The Green on the Monday following the first Sunday after 15th August.

In the 16th century, there was a February fair, probably held in honour of Frampton's adopted patron saint, St Blaise. This became known as the Frying Pan Fair and continued into the mid 19th century.

Cricket has been played on the Green since the early 19th century, and the pitch outside the Bell, with its traditional pavilion, adds greatly to the impression that Frampton is very much a thriving community.



The earliest developments around The Green included well-spaced farmsteads and it has long been used by villagers for the grazing of animals. In 1874 it was written that, ‘...sheep and donkeys roam unmolested at their own sweet will.’ Even though animals are still put out to pasture, now, on non-cricketing days, The Green is largely left to the waterfowl on the three ponds, and to the many dogs that are walked around it on a daily basis.

In addition to the inhabitants, Frampton has a growing number of tourists, and The Green is a focal point: people linger and stroll. However, the additional influx has contributed to one of the least welcome uses of The Green- it now frequently acts as an overflow car park, much to its visual and ecological detriment.

The problem of parking has been addressed by many residents who cycle to the post office, pubs and shops. Bicycles, (and indeed a motorised tricycle), are an integral part of Frampton on Severn’s street scene.



The Buildings in Sub Area 3: The Green

Early buildings and materials

The earliest existing buildings around The Green: The Old House (formerly Advowson Farm), Manor Farm and wool barn, and Manor Farm Cottages, all appear to date roughly from the 15th century. At heart, The Old House is one of Frampton’s several small cruck houses- the curving timbers can be seen from Watery Lane, but it has been altered and extended many times over the last three hundred years, and the humble scale of the original building has been lost.



The Grade I listed house that has been known as Manor Farm for many, many, years, is an intriguing building that sits at the core of village legend, being the reputed birthplace of 'Fair Rosamund' Clifford. The house is finely built of stone and timber-framing with later brick additions. It would have been a very expensive building at the time of construction.

The oldest part of Manor Farm is a two storied section to the back of the house -it may be a solar, a room built in the 15th century for the personal private use of the owners, away from the bustle of the communal living prevalent at the time.

To the south-east is a jettied gable-end; known as 'Rosamund's Bower'. This is reputedly the part of the house in which Fair Rosamund was born. Unfortunately the form of its timber frame seems to date it to no earlier than the 15th century.

The Manor Farm complex as a whole has some of the most interesting buildings in Frampton. The 16th century Manor Barn, formerly a wool barn, is of strikingly small-squared box-frame construction, with lathe and plaster infill panels. Restoration revealed secrets in its ashlar plinth- behind the stone's plain exterior lies elaborate medieval religious carving of very high quality. The stone is reputed to have come from the 13th century Llanthony Priory in Gloucester, which was demolished in the wake of the Dissolution of the Monasteries.



Manor Cottages probably originated as a hall house in the 15th century. The original timber frame and plaster building to the right was extended in the 17th century with a brick wing.



Manor Cottages' thatched roofs have been lost to clay tiles, but Parks and Nastfield Cottages on the other side of The Green, dating from the early 17th century, have both retained theirs.



Key buildings and focal points

The Green features many of Frampton's gems; indeed, walking along it is like having a mini-lesson in architectural history. By and large, it is the buildings towards the 'Top of The Green', that are the grandest, and those to the south that are on a smaller scale.

Frampton Court has long been at the heart of the village, and can just be glimpsed over its impressive walls. It is set apart from The Green, but is still an integral part of its character. The present Frampton Court stands on the site of a brick house built in 1651 by John Clifford. In 1731, Richard Clutterbuck began a complete rebuilding, this time in extremely fashionable (and expensive) Bath stone.

The new house is said to have been designed by John Strahan, a notable architect from Bristol. The flamboyant Baroque-influenced front elevation features a grand stairway leading to the front door with its heavy Gibbs surround. The central pediment above, supported on square Ionic pilasters, displays the combined coats of arms of the Clutterbuck and Clifford families. The more austere influence of the Palladian movement can be seen in the garden elevation.

One of Frampton's greatest joys is the 'delicious Gothick' Orangery at Frampton Court. This stone wedding cake of a building was constructed in the 1750s, also at the behest of Clutterbuck, ostensibly as a garden house, but additionally as a delightful termination to the view down his highly fashionable new Dutch canal. Happily, being sited only just behind the walls of the park, it can delight everyone else as well.



Many of the other, mostly 18th century, buildings around The Green, have a smaller-scaled grandeur. Some feature quirky details that set them apart from the ordinary. The early 18th century Russell House, for example, has a heavily elaborate 19th century porch; The Red House, which is otherwise handsome but unremarkable, is brought to the attention by the large wooden dovecote attached to its front elevation.



Other simpler buildings, such as the Bell Inn, Frampton Lodge and the Post Office and stores, are among the most imposing presences on The Green. These are archetypal Georgian buildings, simply built of brick in the polite architectural style that spread country-wide.

On a humbler level, The Firs, also dating from the 18th century, but in contrast, typically Severn Vale vernacular, stands out, largely because of its relative isolation, being separated from the nearby Parks and Nastfield Cottages by dense evergreen trees.



The brick-built Firs has a plinth of slag block. This by-product of the Forest of Dean copper-smelting industry can be found throughout the village. Being highly water resistant, it is generally used as damp proof foundation courses for brick or stone structures, but large irregular chunks can be seen incorporated into the top of the walls adjacent to the lych gate.

The run of buildings between Wards Court and Manor Farm Cottages is a mixture of the good and bad. Sadly, owing to unsympathetic alterations, many of the individual buildings do not bear close inspection, but the row is generally eye-catching, terminating the long range view across The Green. It stands out, not only because of its contrast with its sparsely developed surroundings, but also because of its combination of brick and painted render.



Among the row's good buildings is a quiet, but fine, 19th century brick built terrace, featuring an arched carriageway at its centre and the very handsome, but down at heel, Kempsey House.



The northern most edge of The Green, lining The Perryway, has historic buildings dating from between the 17th and 19th centuries, including the prettily thatched Elm Tree Cottage. Although largely architecturally unexceptional, they serve the very important role of completing the circle of one of England's finest village scenes.



Modern infill buildings

The Green has seen very little in the way of 20th century development, largely because much of it has been preserved by the Clifford's Frampton Court estate.

Many of the buildings at the southern end have been greatly altered, both with extensions and replacement windows, and so have lost something of their historic appearance. However it would appear that there is only one substantial modern intervention- Wigeon House. This building, which conforms to the scale of its surroundings and should not look too out of place, is badly let down by its construction materials and its detailing. The fact that this was identified as being one of the village's bad points goes to show how important attention to detail and design are in high profile positions.



Other less substantial modern buildings, such as the timber-built workshops and garages tucked behind the street frontage at the south end of The Green, are honest of their type and add depth and a different, grittier, grain to the character of the Conservation Area.



Old Carpenters Corner, the only new build on the northern part of The Green, replaces a previous building on the site. Good attempts were made to give the house textures and colours similar to one built of Frampton brick and tile, and it has nearly been a success. Unfortunately, though, with lesser attention to detail, and a slightly flimsy appearance imparted by modern building techniques, Old Carpenters Corner suffers by its comparison with The Red House immediately next door.

The Spaces in Sub Area 3: The Green

Open space takes six main forms within this sub-area:

- The Green
- Private gardens
- Parkland
- Roads and lanes
- Backland fields and orchards
- Yards

The Green itself is, of course, Frampton on Severn's most famous open space. It has a pasture-like appearance, with a naturalistic feel to it. It is well kept, but in no way overly manicured. The artfully planted trees add points of interest, forming and framing key views. Some are rare, such as the black poplars, others are to be expected, such as the willows by the three ponds. A recent programme of tree planting will ensure that this highly important component of Frampton's character will survive for many centuries more.



One of the extraordinary aspects of The Green is the way that the road, which crosses the space as straight a die, becomes almost invisible from certain view points. Even though it is slightly raised up from what can still become a marsh, when viewed at an oblique angle it vanishes and leaves uninterrupted verdure. The narrow, single track lanes that loop off from The Green are similarly unobtrusive. Should any highways paraphernalia be introduced, the unspoiled character of The Green would be lost.



As it stands, the overall effect of The Green is incredibly picturesque. Benches are provided in shady spots, and in places from which the scenery, including key elements such as the ponds, may best be enjoyed.



Yet, for all its expansiveness, The Green is very well contained. On its eastern side, the walls to Frampton Court, punctuated by their gate piers, provide a tall, hard-edged definition to its edges. This is echoed, to a lesser extent, on the opposite side, not just by the impressive walls of Manor Farm, but also by the lower brick walls marking the boundaries of the houses around.



The majority of the older houses and cottages have well established front gardens, visible from the public realm. Sometimes, the houses block the view to the rear completely, however, it is possible in most places to see the far-ranging views through the fields and orchards and over beyond the river. Frampton Court is, of course, in a league of its own and has its idyllic gardens and sheep-grazed parkland as a backdrop. The Court's grounds are Grade I listed on the register of Historic Parks and Gardens.



The pattern of development at the southern end of The Green, continues to be that of The Street, some buildings running parallel to the road, others gable-end on. Narrow alleys and paths run between the buildings, both public and private. There are elements of small-scale back land development, often buildings that served the past uses of those fronting the road, for example stables and storage sheds.



Surprisingly, tucked away down one of the unassuming looking snickets, are the Congregational chapel and the charming Chapel House, both backing straight on to the open fields.



Workaday yards containing small businesses are to be found to the sides and rear of the buildings at the bottom of The Green, adding a grittiness to the otherwise largely clean-cut village.

SUB AREA 4: THE OVAL

Origins and evolution of the built environment

The parcel of land at Oatfield, on which Lake Lane and the Oval was built, began as part of one of Frampton's principal open fields. It was certainly in common use by 1322, cultivated in strips by the inhabitants of the village. However, parts of Oatfield were already being enclosed during the last 15 years of the 16th century and the process seems to have continued throughout the 17th century and into the 18th. By 1815, just before the Parliamentary Inclosure Acts, only 13 acres of the formerly extensive tract remained in shared common use. Although a few houses were built in the vicinity of Lake Lane by the 19th century, the land at Oatfield remained predominantly in agricultural use until the middle of the 20th century.



After the First World War ended in 1918, housing shortages became a major country-wide crisis: there was an estimated overall deficiency of 600,000 thousand dwellings. In response, the provision of housing was made a primary consideration in town planning, but it was apparent that developments by private sector builders could not make up the shortage. The Housing and Town Planning Act (the Addison Act) was introduced in 1919 to help remedy the situation. The Act allowed the provision of state subsidies for local authorities to aid in the cost of slum clearance and the building of low cost housing.

During the years of the First World War, Barry Parker and Raymond Unwin, who later became Chief Architect at the Ministry of Health, laid out ideas stemming from Ebenezer Howard's idealistic Garden City Movement, proposing a new standard of local authority working class housing. These recommendations created the blueprint for local authority housing for the next twenty years and more.

They advocated not more than 30 houses per hectare, with their own gardens, built in small terraces or cul de sacs, in a well laid out estate, each house to have a large living room with a sunny aspect, a bathroom and indoor lavatory and a kitchen with a good sized larder.



The Oval was built on part of the medieval Oatfield just after the Second World War by Gloucester Rural District Council, utilizing the highly successful basic principles of Unwin's ideas. The majority of the houses in the Oval have now passed out of local authority ownership following the 'right to buy' schemes of the 1980s.

The Buildings in Sub Area 4: The Oval

Buildings and materials

The appearance of the Oval itself is entirely derived from the Garden City Movement's romantic vision of estates full of cottagey buildings based on old English traditions. The design of the houses owes everything to the influence of Arts and Crafts architects, such as Lutyens and Voysey. Although very watered down and simplified, the Oval's repeating gables, with their paired windows, the steep roof pitches and tall chimneys, are all typical Arts and Craft references, as are the arched heads of the passageways through to the gardens.



The original Arts and Crafts and Garden City Movements had put emphasis on the high quality materials and good craftsmanship in their buildings. This ideology, of course, was prohibitively costly for local authorities, and the quality of the materials and methods of construction were downgraded to an extent.

Economic crisis, spiralling inflation and resulting shortages in the 1920s, brought about changes in modern building techniques and necessary experiments with new materials, as well as a revival of traditional ones, such as unfired bricks. The era saw the widespread introduction of metal windows, designed by the firm of Francis and W.F. Crittall, as an alternative to hard to source wooden frames. These became standard in local authority housing.

The Oval inherited the use of many of the new materials. Frampton on Severn is largely brick built, but the bricks of the Oval have nothing of the colour variations found in the locally made product, being a rather bright, uniform orangey-red. Allied with the plain tile roofs, this is very much a pleasantly rusty- coloured enclave.



The Crittall windows have unfortunately for the appearance of the buildings, now been replaced with UPVC, which can in no way truly reflect the fine lines of the originals. However, the wholesale, single phase replacement of the windows by Stroud District Council has ensured that the uniform look of the terraces has been maintained, and the new windows have the benefit of being non- standard designs that still hint at something of the 1930's vision.



Other local authority housing in the sub-area, fronting onto Bridge Road, has been rendered and painted.

Key buildings and focal points.

The key buildings in the sub- area are the crescents of the Oval itself. In spite of the estate being quite tucked away, they are actually quite prominent in the landscape and can clearly be seen from the top of The Green in long range views across the football pitch.

Other historic buildings in the sub- area contribute to the legibility of Oatfield's evolution. These are to found both on Bridge Road and amongst the more modern development of Lake Lane. Chief among them is Lake House, situated on the prominent corner plot. This is a very handsome but understated 18th/19th century house, fronted in an imported brick that is too red to be true Frampton. However, the less showy elevations, and its highly typical side extension, are of much more local materials. This is the product of a prosperous, but not overly wealthy, owner building a cosy interpretation of the polite national style of architecture, a few notches above the village norm.



The Spaces in Sub Area 4: The Oval

Open space takes four main forms within this sub-area:

- Public green space
- Private gardens
- Roads and paths
- 'islands' of grass

The Oval and the surrounding local authority housing very much reflects the garden city influences in the landscaping of inter-war estates. The low density houses are set in individual gardens, fronting varying road layouts culminating in the main cul de sac.



The central area of The Oval itself is highly important, emphasising the generous open spaces that came with the early estates, giving the place an air of neatness. It has been eaten into for car parking, but, from most sides, it still appears as a green island with soft planting.

It is likely that the gardens too, would have once had a soft appearance- hedges were the normal boundary treatment in such estates, however, these have now been replaced by a variety of treatments, including picket and chain link fencing, and low brick walls. Sadly, some front gardens have now been grubbed up to form hard standing for cars.

The backs of the houses are invisible from within The Oval, however, the arched openings in the terraces afford some little framed glimpses houses through to the gardens beyond.

Pedestrian links between the estate and the village are an important part of its integration. The pathway that runs through to the village from The Oval is sadly now down at heel, badly tarmaced, with scruffy boundary fencing of lapboard and chainlink doing nothing to improve its look, or to enhance the gardens on either side.



SUB AREA 5: THE CANAL

Origins and evolutions of the built

The transport of goods up the Severn was a risky business. The river was capricious and safe passage for ships could not be guaranteed. A new canal was mooted, running parallel with the Severn, which would provide a reliable trade link between Berkeley and the inland port of Gloucester. The canal was promoted by a succession of Acts of Parliament in 1793. Now known as the Gloucester-Sharpness Canal, it was originally conceived as the 'Gloucester and Berkeley Ship Canal'. A scheme was drawn up by the architect and civil engineer Robert Mylne, but he left the project after it ran into financial difficulties in 1798. At this point, the canal basin at Gloucester was complete, but only a quarter of the 18-mile canal to its original proposed junction with the Severn at Berkeley Pill was finished.

The project dragged on for another 20 years until the world famous engineer Thomas Telford, was appointed to bring the scheme to completion. He abandoned the Berkeley idea and moved the southern terminus to Sharpness Point. After much delay, the canal finally opened in April 1827.

Two crossing points were provided at Frampton, with bridge keeper's houses: Splatt Bridge, named after an ancient plot of waste ground close to Frampton Pill, carried the road from Church End into the fields.



Fretherne Bridge carried the turnpiked Perry Way across to Fretherne and the ferry between Arlingham and Newnham.

Frampton Wharf, now a small car park, was built nearby. This was much used after the opening of the Cadbury's factory in 1916 and the zig-zag roofline of the original loading bays can still be seen. The factory expanded along the site until its closure in the early 1980s.



The Buildings in Sub Area 5: The Canal

Key buildings and focal points

This sub-area features three highly striking buildings, which are stylistically a million miles away from the Frampton vernacular.

The bridge keepers' lodges next to the bridges at Splatt and on the Fretherne road are more or less contemporary with the canal and were probably actually designed by Robert Mylne as part of his initial vision for the scheme.



They present their best face to the canal, appearing as neat, white, single storey structures, but with a grandeur disproportionate to their size. Their Classical Greek fluted columns and pediments were the height of fashion at the time, and the buildings were intended to be a statement of the solidity and refinement of the Canal Company.



Also making an architectural statement is the enormous concrete silo on the opposite bank to the Fretherne Lodge, built by Cadbury's as a store for the ingredients of their chocolate crumb. This is a monument to the Art Deco movement, sitting in contrast to the older, also highly interesting, former Cadbury's buildings surrounding it. As is typical of Art Deco, the silo is painted gleaming white, its angular form conspicuous against the sky. For the residents of the sleepy backwater Frampton in the 1930s, its stark modernism must have been almost shocking. It is a glamorous, although slightly unappreciated building, and still creates an impact.



The Spaces in Sub Area 5: The Canal

Open space takes seven main forms within this sub-area:

- The canal
- The 'neat' towpath adjacent to houseboat moorings
- The 'untamed' towpath
- Roads
- Car parks
- Yards
- Manicured space

Unsurprisingly, this is a very linear sub-area. The Gloucester-Sharpness canal is raised on a causeway and this slightly elevated position affords it fine views over the village to the east, but more particularly across the Severn to the western hills opposite.

The water appears as a sharp, flat, highly engineered slice, cutting through the landscape, startling in its contrast with the natural environment. Although the canal is rigidly contained in its hard edged channel, its appearance is slightly softened by the grassy verges of its towpaths, and by the water-loving trees that line them.



The Gloucester-Sharpness canal is still actively used, not only by boat traffic and walkers on the towpaths, but also, close to the bridges, as moorings for houseboats. With their flower pots and bicycles, and neatly cut verges, they give their surroundings a quaintly and eccentrically domestic appearance and add a very picturesque element to the scene.



At either end of the sub-area are wider pockets, containing the bridges and keepers' houses, and, at Frampton Wharf, the early industrial buildings of the former Cadbury's factory.

The Fretherne Bridge end of the sub-area still has a very functional feel to it: the opening bridge is in frequent use and the area swarms with activity. Boats, visitors and the adjacent industrial estate all contribute towards making this a busy hub. The bridge keeper's cottage, however, sits sedately behind a hedge. Its little white painted picket gate is quaintly juxtaposed with the cottage's columns and portico.



The Splatt Bridge end however, is tranquil in comparison. The ground now used as a car park has a naturalistic, impermanent look about it which is suitable for this much quieter location.



Here, everything is much sparser and more dominated by the landscape and sky, with only the cottage and the swing bridge making any structural contribution. The keeper's cottage has the look of a temple in 18th century parkland; its garden, with its architectural pine tree, runs neatly down to the canal. The view of the grouping of the cottage, the bridge and the tower of St Mary's is one of the most idyllic in the village.



3 THE CHARACTER OF FRAMPTON ON SEVERN: A SUMMARY

Form and Spaces

Frampton on Severn is essentially a long and narrow settlement with the airy, expansive Green to the north narrowing down into The Street, which winds southwards to Church End.



Most buildings along The Street and the southern end of The Green have been built parallel to the road, others are at right angles, presenting gable-ends to public view.



Narrow alleys and paths run between the buildings, both for public use and private. The gaps between the houses provide little 'framed' pictures of the gardens and countryside beyond. There are elements of small-scale backland development, often buildings that served the past uses of those fronting the road, for example stables and storage sheds.



Front gardens are demarcated by iron railings and hedges and brick walls of differing heights.



In places, the taller brick walls and hedges are quite overbearing, creating very impermeable hard edges, at other points, the low walls and hedges allow open peeks into the cottage gardens, and through to the meadows and orchards beyond.



Apart from The Green, the village contains many places where the public spaces widen to form well-tended green focal points within the built environment. These can be found at Church End, by the lych gate, and in the middle of The Oval.

Setting, views and landscapes



The land immediately around Frampton on Severn is largely flat and low-lying, dominated by the sky. The village sits adjacent to a looping bend of the River Severn. The construction of a network of drainage ditches, now edged with willow, elder bushes and alder trees, has made the land suitable for the grazing of horses, cattle and sheep, and the raising of crops. It remains overwhelmingly rural.



The surrounding fields are divided by soft, low hedgerows, often hawthorn, punctuated by larger trees. The hedgerows give a strong shape and pattern to the landscape, but do not break up the wider views of the distant Cotswold escarpment, and, on the other side of the River Severn, the Forest of Dean and beyond.



The low-lying nature of the landscape, and the general lack of high walls and fences in the gardens make the buildings prominent. The delineation between the village and the surrounding countryside is soft, but clear; the linear garden plots back straight onto the fields and orchards.



Trees are one of the most important elements in Frampton on Severn, be they the grand statement specimen trees in the manicured grounds of Frampton Court, the artfully planted groupings on The Green, or the many low key, naturalistic orchards. The horse chestnut avenue, known as the Narles, which leads through open ground and past orchards, to the church, is high among Frampton's treasures.

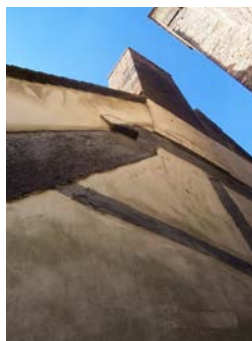


Water is another defining characteristic of the village. Rivers aside, much of the waterscape of Frampton on Severn is entirely manmade comprising ditches, ponds, canals and the flooded gravel pits.



Materials, historical and architectural features

The earliest buildings in Frampton on Severn are of timber frame, several being of rare cruck construction but the majority being of simple square-framing.



These would have originally been infilled with wattle and daub, though from the 17th century on, these were replaced with brick.



Early brick was produced very locally and has distinct variation in colour and quality. Frampton brick was always deemed to be of poor quality. It is full of scorches, speckles, cracks and slumps but has lasted for centuries. Each brick features a range of colours from deep purple to vivid orange but overall the effect is a pinky-apricot.



Brick is used not only for walling, both domestic and boundary, but also for chimney stacks (often quite tall in Frampton) and later additions.



Stone has been used rarely in Frampton, and then only on the very prestigious buildings; the church, Frampton Court and Manor Farm, and their associated buildings. The stone used is expensively imported, the local blue lias being too crumbly. Painted render is the widespread alternative to brick.



The earlier cottages and smaller vernacular houses all tend to be rectangular in plan, generally one room deep, with single-storey lean-to extensions to the side or, more often, the rear, some with complete cat-slide roofs.



By and large they are a storey and a half, with eaves dormers, some gabled, some with catslides. Thatched cottages also feature 'eyebrow dormers', a style in which the windows are incorporated within the roof covering.

Most of the older cottages have a steep roof slope reflecting the water shedding requirements of their original thatching. The steep pitches have also suited the needs of the clay tiles that were often superseded the thatch.



Window frames in the timber-framed buildings are now generally simple, straight-headed wooden casements, usually just four paned, though many with more. Some may be leaded.



In the 17th and 18th centuries, timber framing and thatch was phased out and vernacular houses were largely brick-built under clay tile roofs. A simple architectural style developed that lasted well into the 19th century. Like their predecessors, the later cottages generally have quite a wide frontage but are often only one room deep.



Detailing in buildings and structures of all statuses is very subtle but extremely important. Simple ornamentation such as dentil courses under the eaves are very common, usually just comprising projecting brick headers, although dogs tooth courses are also seen, where the bricks are laid to jut out at a zig-zag angle.

Windows, and often doors, of the simpler houses have segmental arched heads picked out in one or two curving courses of bricks. These may be of a different colour or type of brick for contrast. In these buildings, painted wooden-framed casements with narrow glazing bars are typical. The whole window frame, with integral sill, was simply slotted in with very little recess within the brick reveals.



Sash windows, reflecting a move away from the pure vernacular building style to the more symmetrical, classically detailed 'polite' style, are to be found in buildings of the same date as those with casements. Rather than arched heads, they tend to be square headed with stepped voussoirs, essentially a flat arch, with a prominent key stone. There are examples where the voussoirs have been painted in alternating colours, usually back and white. If windows are the eyes of a building, these are definitely the eyelashes!



In houses featuring sash windows, six or, later, four-panelled front doors are the norm, another move away from the local vernacular which typically had simple plank doors.



Although square and rectangular windows are found, one of Frampton's peculiarities is the use of round windows in gable ends. These port hole-like apertures may reflect the village's long-time maritime links, indeed it has been speculated that they were originally access for storage of masts and sails.



In earlier buildings, extensions can take the form of small, single-storey, additions to the side, or to the rear. Extensions at the back of cottages sometimes have a 'cat-slide' roof, in which the main roof is continued down over the new addition.

In houses of all ages, rear extensions predominate. Some may accumulate a series of additions, but all are subordinate to the main building.

4 PART III: STRATEGY

A REVIEW OF THE CONSERVATION AREA BOUNDARY

The character appraisal has revealed that the boundary of the Frampton on Severn Conservation Area would benefit by some changes. The Planning Authority proposes to redefine the boundary to incorporate the modifications shown on Map 2.

Some minor additions and deletions are necessary in terms of realignment of the boundary because of physical changes that have occurred, or because the original boundary was indecisive.

However, some more substantial changes are also considered necessary.

New additions

1. The Conservation Area at Church End is to be slightly extended to include Denfurlong Farm.
2. The Oval can now be considered a valid part of Frampton's architectural history. Being part of a concerted movement to provide better local authority housing, thought was put into its design and construction. The Oval has largely retained its integrity and has a strong character that can easily be defined and preserved.
3. The 'backlands' between to the rear of the properties on the west side of The Green and the Canal are now to be included. This is to rationalize the arbitrary boundaries set at the time of designation.
4. The Canal is an extremely important part of Frampton's history, as is the Cadbury's factory. Although this is a separate branch it is still to be included within the Frampton on Severn Conservation Area.

PROPOSALS FOR THE PRESERVATION AND ENHANCEMENT OF THE CONSERVATION AREA

It is the aim of the District Council that the existing character of the Frampton on Severn Conservation Area shall be preserved and / or enhanced. Proposals have been prepared which will enable this to be achieved.

Preservation will be achieved by the refusal of permission for the demolition and / or alteration of any building or structure where this work would result in damage to the character or appearance of the area. Enhancement will be achieved by the use of Development Control powers and by design guidance to owners and occupiers in the area.

As with all conservation areas in Stroud District, all proposals for development within or, in some cases, adjacent to the Frampton on Severn Conservation Area will be assessed against the following Development Plan policies.

These are taken from the Stroud District Local Plan (as adopted November 2005):

Policy BE4:

Applications involving the demolition of an unlisted building, buildings or other structure or structures, within a Conservation Area, will only be permitted if either:

1. (a) the structure to be demolished makes no positive contribution to the character or appearance of the area; or

- (b) the condition of the building or structure is such that the cost of repairing and maintaining it outweighs its importance, and the value derived from its continued use; and
2. detailed proposals have been approved for the re-use of the site, including any replacement building or other structure that retain or make a greater contribution to the character or appearance of the area than the building or structure to be demolished.

Policy BE5:

Development within, or affecting the setting of a Conservation Area, will only be permitted if all the following criteria are met:

1. the siting of the development respects existing open spaces, patterns of building layout, trees, and boundary treatment, and does not harm any positive contribution made to the character or appearance of the Conservation Area by any of these;
2. the scale, design, proportions, detailing and materials used in the proposed development are sympathetic to the characteristic form in the area, and compatible with adjacent buildings and spaces;
3. it does not cause the loss of features of historic or characteristic value; and
4. important views within, into and out of the area are protected.

Policy BE6:

Proposals to alter or extend an unlisted building in a Conservation Area will only be permitted if the proposal is sympathetic in design, scale, materials, detailing, colour and landscaping to the rest of the building and to the Conservation Area.

Policy BE7:

A change of use of a building in a Conservation Area will be permitted if both the following criteria are met:

1. the new use will not require any changes in the appearance or setting of the building, other than those which will preserve or enhance its contribution to the character or appearance of the area; and
2. any traffic generation, vehicle parking or noise can be catered for in a way that preserves or enhances the character or appearance of the area.

Policy BE13:

Development will not be permitted where it would involve significant alteration or cause damage to nationally important archaeological remains (whether scheduled or not) or would have a significant impact on the setting of visible remains.

Policy BE14:

Development that affects detrimentally archaeological remains of other than national significance will not be permitted unless the importance of the development outweighs the value of the remains.

The Frampton on Severn Conservation Area includes a great number of listed buildings, as is often the case in high quality historic environments. The following policies are used to assess development affecting a listed building or its setting, where that development requires planning permission.

(It should be remembered that listed buildings are subject to specific development controls due to their statutory protection. When considering applications for listed building consent, the Planning Authority refers to government policy guidance in the form of PPG15: Planning and the Historic Environment, rather than to Local Plan policies).

Policy BE8:

Development involving the total demolition of a listed building will not be permitted unless there are very exceptional circumstances, where all the following criteria are met:

1. the listed building concerned is a Grade II Listed Building;
2. the condition of the building is such that the cost of repairing and maintaining the building outweigh its importance, and the value derived from its continued use:
3. there is no other viable use for the building; and:
4. the demolition of the building will not cause harm to the setting of any other listed building, the character of a Conservation Area, or the character of a street scene.

Policy BE9:

Development involving the partial demolition of a listed building, or the demolition of a curtilage listed building, will only be permitted where the demolition will achieve the preservation of the listed building and its setting.

Policy BE10:

Development involving proposals to extend or alter a listed building, or any feature of special architectural or historic interest that contributes to the reasons for its listing, will not be permitted unless it would preserve the building, its setting, and any features of special architectural or historic interest the building possesses.

Policy BE11:

A change of use of all or part of a listed building will be permitted only if it would preserve the building, its setting, and any features of special architectural or historic interest the building possesses.

Policy BE12:

A proposal for development that affects the setting of a listed building will only be permitted where it preserves the setting of the affected listed building.

Design and policy guidance relating specifically to the Frampton on Severn Conservation Area, and resulting from this Review, is presented over the following pages.

Defining issues and pressures

In order to formulate, and apply, effective conservation guidance, which will preserve and enhance the prevailing character of the Conservation Area, it is important to assess the sorts of pressures to which it is subject. Many of the common trends in development or use in an area can have negative implications for the retention of important aspects of character and architectural integrity.

During this review, the following have been identified as the most pressing issues affecting the historic environment in the Frampton on Severn Conservation Area.

1.

The **landscape** immediately surrounding Frampton on Severn is an integral part of its character. The delineation between the village and its 'backland' is soft but clear. Further 'layers' of development added to the rear of the settlement would significantly erode this character and potentially damage key views into and out of the Conservation Area.

2.

One of the most important features that contributes to the timeless character of the Conservation Area is the **lack of highway markings and signage**.

3.

Trees are one of Frampton's most important assets, be they the formal specimen types found on The Green and in the grounds of Frampton Court, or the many fruit trees to be found in gardens and the orchards surrounding the fields.

4.

The **wirescape** of the village is quite intrusive, particularly along The Street and at the southern end of The Green

5.

The increase in traffic has led to **parking on the roadside edges** of The Green. This has led to the erosion of the soft verges. However, another of the main contributors to the character of Frampton is the unspoiled nature of the Green, with its lack of paint, fencing, signage and bollards.

6.

Frampton on Severn has seen the construction of some inappropriate new buildings and extensions to existing buildings in the 20th century. These do not properly respect the locally distinctive characteristics of the area and have often been constructed using inappropriate materials.

7.

Spaces and gaps within the built environment are highly important. There are instances where **inappropriate modern infill**, consisting of poorly designed buildings, has damaged the prevailing building grain of the Conservation Area.

8.

Frampton on Severn's property **boundaries** are traditionally defined by brick walls, railings, or hedges. Inappropriate boundary treatments have been introduced throughout the Conservation Area.

9.

The **creation of hardstandings and private parking**, especially along The Street, is leading to the erosion of front enclosed areas and yards, the loss of gardens and their railings or walls. Many of the houses and cottages are slightly set back from the road, behind enclosed private areas. This is an important feature, bridging the division between public and private space.

10.

Incremental changes to buildings in the Conservation Area have eroded the character and appearance of some historic buildings. This is particularly true of the introduction of **UPVc windows**, but the introduction of new door and window openings, alterations to roofslopes, and the erection of minor additions such as porches have also led to cumulative harm to the character of the Conservation Area.

Policy and Design Guidance

The designation of the Conservation Area is not intended to prevent all changes. Change can be a positive force, especially where it would enhance the character of the area. As a general rule, however, it will be expected that works requiring Planning Permission will avoid detracting from the character and appearance of the Conservation Area and should, wherever possible, positively preserve or enhance those qualities. Under section 72 of the Planning (Listed Buildings and Conservation Areas) Act 1990, this requirement to pay special attention to preservation and enhancement extends to all powers under the Planning Acts, not only those which relate specifically to historic buildings.

The Local Planning Authority will therefore refer to the following guidelines when applications for works requiring Planning Permission or Conservation Area Consent in the Frampton on Severn Conservation Area are considered.

These have been compiled in direct response to the issues and pressures that have been identified as affecting the character or appearance of the Conservation Area. They are intended to act as additional guidance when applying the Development Plan policies set out on the preceding pages, to ensure that proposals either preserve or enhance the character or appearance of the Conservation Area.

P1.

Where development proposals or applications for change of use would result in harmful alterations to landscape features or a loss of agricultural qualities which contribute to the character or appearance of the Frampton on Severn Conservation Area, there will be a general presumption against the granting of permission

P.2.

The introduction of paint on the highways, and the addition of extra road signage, will be extremely strongly resisted. This will largely be dependent upon the cooperation of the relevant service providers and statutory undertakers. For guidance, reference should be made to the English Heritage/ Department for Transport publication 'Streets for All' (2005)

P3.

Trees are one of Frampton's greatest assets.

The retention of existing trees should be encouraged, as should be replacement of any dead or dying specimens. The loss of orchard trees will be strongly resisted.

The planting of trees alien to the Conservation Area, such as Leylandii will be discouraged and owners are urged to carefully consider the species of trees and shrubs that they intend to plant, and question whether they are appropriate to the character and appearance of the Conservation Area.

P.4.

Overhead wires are a particularly intrusive feature. The reduction or removal of overhead lines will be promoted. This will largely be dependent upon the cooperation of the relevant service providers and statutory undertakers.

P.5

Increased parking around the edges of The Green is leading to erosion of verges. The loss of soft grassy verges on roads and paths in order to resolve parking issues should be resisted.

P.6

New buildings or the extension of existing buildings will be required to observe locally distinctive detailing, proportions and scale and respect the existing pattern of development especially in terms of scale, proportion and massing, and in their relationship to the highways. Where new development is proposed, the use of standard house types and 'anywhere architecture' will not be acceptable. Arbitrary detailing and cosmetic alterations to standard designs in an attempt to make them fit in will also usually be inappropriate.

P.7

Spaces and gaps in the built environment within the Conservation Area are highly important, and the impact of proposed new development in such spaces should be carefully considered.

P.8

Building materials should accord with the type and mix traditionally used in the area. Cement based mortars for re-pointing and re-rendering will be strongly resisted and traditional lime mortars recommended.

P.9

Proposals to erect fences, railings or walls will only be allowed where they are incorporated in the development in a similar way to those already in existence and where they are sympathetic to the building on the site and its immediate surroundings.

P.10

The demolition of, or alteration to, existing railings, walls or fences, in or around the historic plots and other private spaces, will not normally be permitted. The creation of run-ins for parking and hardstandings will not normally be allowed where this involves the loss of enclosure around private front yards or gardens.

P.11

Proposals to erect railings, walls or fences will only be allowed where they are incorporated in a similar way to those already existing and where they are sympathetic to their site or surroundings. New development will be expected to make use of locally distinctive, high quality boundary treatments. Conspicuous use of alien materials such as concrete blocks, reconstituted stone and close boarded fence panels will not usually be permitted.

P.12

Incremental changes can be extremely harmful to the appearance of buildings in the Conservation Area. Replacement windows and doors should be constructed in traditional materials, detailing and design. The use of uPVC will be strongly resisted, along with the use of modern timber stains in contrasting and/or inappropriate colours.

P.13

The roofscape in a Conservation Area often makes a key contribution to its character. Any alterations to traditional shape, cladding and pitch, the demolition or rebuilding of chimneys using inappropriate materials and methods, and the unnecessary or unsympathetic additions of dormers or modern rooflights, will be resisted.

P.14

Proposals to erect porches will have to show that they are sympathetic to their host buildings, especially by way of their design, scale, materials and massing, and by their overall impact upon the existing features of the building and the site's surroundings.

P.15

Door and window openings establish the character of an elevation. They should not normally be altered in their proportions or details. The formation of new openings for windows and doors should accord with the scale and style of the building.

P.16

The replacement of rainwater goods will only be permitted where it is proposed to use cast iron, or cast aluminium, painted in traditional colours.

P.17

Where appropriate, Article 4 Directions will be placed on residential properties in order to prevent the cumulative harm caused by otherwise permitted development, e.g. unsympathetic window replacements, the addition of porches, cladding etc.

Buildings at Risk

There are buildings in Frampton on Severn which are characteristic of the Conservation Area and which make a positive contribution to it, that may be considered currently 'at risk' from vacancy, under use or neglect. They continue to suffer from deterioration.

Proposals for development which would ensure the preservation and future maintenance of these identified buildings will be welcomed by the Council, providing such proposals are generally sensitive to other Frampton on Severn Conservation Area issues, and do not breach any Policies that apply.

Permission will not normally be granted for proposals to demolish any of these identified buildings, or for development which would compromise their viability, condition or future alternative uses, where these fall under normal planning controls.

De Lacy Cottage, The Street

Ye Olde Cruck House, The Street

Greycroft, The Street

LISTED BUILDINGS

At present, there are approximately 50 buildings and structures (not including monuments) within the Frampton on Severn Conservation Area that have been listed by the Secretary of State for Culture, Media and Sport as being buildings of Special Architectural or Historic Interest. Some list entries cover a number of buildings within a single entry (for example in the case of terraces), so the number of distinct units or properties actually covered by listing is perhaps more than the number cited here.

Once a building has been listed, Listed Building Consent is required for any works of demolition, alteration or extension which would affect its character. Any changes to these buildings should also be considered in relation to the effect they would have on the character and appearance of the Conservation Area.

The entire building is listed and controls apply to all works, both internal and external and whether or not a particular feature is specifically mentioned in the list description. Consent is also required where routine repairs would involve alterations and consent may be required for the painting or repainting of the exterior or interior of a listed building.

Additionally, the curtilage of a listed building is also considered to be part of the listed building. 'Curtilage' is normally considered to be the land, buildings and structures which go with and are subordinate to, the principal building and which would normally be conveyed as a single holding, or which may have an historical association. For example, the curtilage of a town house would normally include any later workshops or wash houses and the perimeter wall or fence of the garden. Any proposals to alter curtilage features would be subject to prior consent from the Local Planning Authority.

TREES

Any tree in a Conservation Area which has a trunk diameter of over 75mm, when measured at a point 1.5m above ground level, is protected.

Anybody wishing to carry out works to a tree in a Conservation Area is required to give 6 weeks written notice to the Council. The Council's standard application form can be used for this. The notice period is intended to give the Council time to consult locally, and to consider the impact of those works on the tree and the setting of the Conservation Area. No works may be carried out within that period.

If the Council has no objection to the proposed works, it will normally confirm this within the six week period. The works can then proceed. The Council cannot refuse works to trees in a Conservation Area. If the Council believes that the proposed works would be detrimental to the health of the tree, or the character and appearance of the Conservation Area, it will make a **Tree Preservation Order (TPO)**. This would immediately bring the tree under the general control of the TPO system, which does require formal applications for proposed works.

Some exemptions from the need to notify do exist, so it is always best to check with the Council's Tree and Landscape Officer, prior to arranging any works.

THE PROTECTION OF UNLISTED BUILDINGS

There are a number of unlisted buildings and structures in the Conservation Area which are important contributors to its character and appearance.

Conservation Area controls: Demolitions

Works for the demolition of an unlisted building that has a volume of over 115 cubic metres needs **Conservation Area Consent (CAC)**. Demolition is defined as the total or substantial destruction of the building concerned. Many works which involve the destruction of only part of the building will not be classed as demolition and will not require consent.

The total or substantial demolition of any wall or other means of enclosure which is more than one metre high where fronting a highway, and is more than two metres high in any other situation, will require Conservation Area Consent.

In accordance with **Stroud District Local Plan Policy**, applications involving the demolition of an unlisted building or structure within the Conservation Area will only be permitted if either:

- The structure to be demolished makes no positive contribution to the character or appearance of the area; or
- The condition of the building or structure is such that the cost of repairing and maintaining it outweighs its importance and the value derived from its continued use; and
- Detailed proposals have been approved for the re-use of the site, including any replacement building or other structure that retains or makes a greater contribution to the character or appearance of the area than the building or structure to be demolished.

Every proposal for demolition in a Conservation Area must be well supported by information which puts the case for demolition. Guidance notes are provided with the application forms for CAC.

In contentious cases, where the building in question makes an important positive contribution to the character and appearance of the Conservation Area, the Council will expect applicants to address the considerations set out in the Government's planning policy document **PPG15 (Planning and the Historic Environment)**. The relevant requirements (particularly paragraphs 4.27 and 3.19) can be viewed online at <http://www.communities.gov.uk> (under the Planning pages of the website) or at the Planning Department.

Permitted development

The Town and Country Planning General Development Order (GDO 1988) requires planning applications for certain types of development in conservation areas which are elsewhere classified as 'permitted development'. "These include various types of cladding; the insertion of dormer windows into roof slopes; the erection of satellite dishes on walls, roofs or chimneys fronting a highway; and the installation of radio masts, antennae or radio equipment housing with a volume in excess of two cubic metres (unless the development is carried out in an emergency). The size of the house and industrial extensions that may be carried out without specific planning permission is also more restricted". [PPG15, 4.21]. The rules about permitted development for industrial and warehouse buildings are complex and you should always check with the planning department if you are unsure about alterations you wish to carry out.

Offices, shops and buildings divided into flats do not have the 'Permitted Development Rights' of houses; hence planning permission may be required to carry out even minor alterations and works, including the replacement of windows.

Article 4 Direction

Although the Permitted Development Rights of houses (and buildings other than shops and flats) are restricted within a Conservation Area, as outlined above, the additional controls brought about by designation of the Conservation Area cannot sufficiently prevent many changes to these buildings. If unchecked, a successive number of such changes could damage the character of the Conservation Area.

For this reason, the Local Authority proposes to establish an **Article 4 (2) Direction**. Article 4 Directions allow the Local Planning Authority to apply controls to works of alteration to dwellinghouses, which were previously allowed through Permitted Development Rights. As a consequence of an Article 4 Direction, certain works to certain specified properties require an application for Planning Permission.

In the case of an Article 4 (2) direction, the controls only apply in circumstances **where the proposed works are on elevations which front a highway or public open space**.

The buildings detailed below and shown coloured red on the maps are those to be covered by the Direction. These are unlisted buildings, in use as dwellinghouses, and as such they currently have greater permitted development rights than other buildings in the Conservation Area.

ARTICLE 4 DIRECTIONS FRAMPTON ON SEVERN

Church End

1. TANHOUSE FARM, FRAMPTON ON SEVERN, GL2 7EH
2. CHURCHSIDE COTTAGE, FRAMPTON ON SEVERN, GL2 7EH
3. CHURCH COURT COTTAGE, FRAMPTON ON SEVERN, GL2 7EH
4. CLAIR COTTAGE, FRAMPTON ON SEVERN, GL2 7EH
5. AMBERLEY COTTAGE, FRAMPTON ON SEVERN, GL2 7EQ
6. TULIP COTTAGE, FRAMPTON ON SEVERN, GL2 7EQ
7. PROVIDENCE COTTAGE, FRAMPTON ON SEVERN, GL2 7EQ
8. 1 SCHOOL ROW, FRAMPTON ON SEVERN, GL2 7EG

9. 2 SCHOOL ROW, FRAMPTON ON SEVERN GL2 7EG
10. 3 SCHOOL ROW, FRAMPTON ON SEVERN, GL2 7EG
11. 4 SCHOOL ROW, (COOMBE COTTAGE), FRAMPTON ON SEVERN, GL2 7EG

Vicarage Lane

12. 1 VICARAGE LANE, FRAMPTON ON SEVERN, GL27EE
13. LITTLE SHAKESPEARE COTTAGE, VICARAGE LANE, FRAMPTON ON SEVERN, GL27EE
14. SHAKESPEARE COTTAGE VICARAGE LANE, FRAMPTON ON SEVERN, GL27EE

The Street

15. EBENEZER COTTAGE, THE STREET, FRAMPTON ON SEVERN, GL2 7ED
16. THE TRUE HEART, THE STREET, FRAMPTON ON SEVERN, GL2 7ED
17. YEW TREE HOUSE, THE STREET, FRAMPTON ON SEVERN, GL2 7ED
18. LEYLAND, THE STREET, FRAMPTON ON SEVERN, GL2 7ED
19. ROSEMONT, THE STREET, FRAMPTON ON SEVERN, GL2 7ED
20. SPRINGFIELD, THE STREET, FRAMPTON ON SEVERN, GL2 7ED
21. WARREN COTTAGE, THE STREET, FRAMPTON ON SEVERN, GL2 7ED
22. ROSELEIGH, THE STREET, FRAMPTON ON SEVERN, GL2 7ED
23. FERNDALE, THE STREET, FRAMPTON ON SEVERN, GL2 7ED
24. THE SUMMER HOUSE, THE STREET, FRAMPTON ON SEVERN, GL2 7ED
25. BROOKLYN, THE STREET, FRAMPTON ON SEVERN, GL2 7ED
26. ELGAR HOUSE, THE STREET, FRAMPTON ON SEVERN, GL2 7ED
27. NARLES HOUSE, THE STREET, FRAMPTON ON SEVERN, GL2 7ED
28. HEART OF OAK, THE STREET, FRAMPTON ON SEVERN, GL2 7EA
29. CARDIFF HOUSE, THE STREET, FRAMPTON ON SEVERN, GL2 7EA
30. 1 HARTS COTTAGES, THE STREET, FRAMPTON ON SEVERN, GL2 7EA
31. 2 HARTS COTTAGES, THE STREET, FRAMPTON ON SEVERN, GL2 7EA
32. 3 HARTS COTTAGES, THE STREET, FRAMPTON ON SEVERN, GL2 7EA
33. 4 HARTS COTTAGES, THE STREET, FRAMPTON ON SEVERN, GL2 7EA
34. AD EXTREMUM, THE STREET, FRAMPTON ON SEVERN, GL2 7EA
35. MARDA HOUSE, THE STREET, FRAMPTON ON SEVERN, GL2 7EA

The Green

36. FERNLEIGH, THE GREEN, FRAMPTON ON SEVERN, GL2 7DY
37. PROSPECT COTTAGE, THE GREEN, FRAMPTON ON SEVERN, GL2 7DY
38. KEMPSEY HOUSE, THE GREEN, FRAMPTON ON SEVERN, GL2 7DY
39. CHAPEL HOUSE, THE GREEN, FRAMPTON ON SEVERN, GL2 7DY
40. CANT LEAZE, THE GREEN, FRAMPTON ON SEVERN, GL2 7DY
41. POOL HOUSE, THE GREEN, FRAMPTON ON SEVERN, GL2 7ET
42. MALLARD COTTAGE, THE GREEN, FRAMPTON ON SEVERN, GL2 7ET
43. RIDGWOOD, THE GREEN, FRAMPTON ON SEVERN, GL2 7ET
44. 1 PORTLAND PLACE, THE GREEN, FRAMPTON ON SEVERN, GL2 7ET
45. 2 PORTLAND PLACE, THE GREEN, FRAMPTON ON SEVERN, GL2 7ET
46. WHITE HOUSE SOUTH, THE GREEN, FRAMPTON ON SEVERN, GL2 7DU
47. WHITE HOUSE NORTH, THE GREEN, FRAMPTON ON SEVERN, GL2 7DU
48. MANOR COTTAGE, THE GREEN, FRAMPTON ON SEVERN, GL2 7DU
49. OLD COFFEE HOUSE, THE GREEN, FRAMPTON ON SEVERN, GL2 7DU
50. WONKEY COTTAGE, THE GREEN, FRAMPTON ON SEVERN, GL2 7DU
51. FRAMPTON COTTAGE, THE GREEN, FRAMPTON ON SEVERN, GL2 7EX
52. TOP O' THE GREEN, THE GREEN, FRAMPTON ON SEVERN, GL2 7EY
53. CIDER PRESS HOUSE, THE GREEN, FRAMPTON ON SEVERN, GL2 7EZ

Lake Lane

54. LAKE HOUSE, LAKE LANE, FRAMPTON ON SEVERN, GL2 7HG

Bridge Road

56. WESTMONT, BRIDGE ROAD, FRAMPTON ON SEVERN, GL2 7HE
57. ALEXANDRA COTTAGE, BRIDGE ROAD, FRAMPTON ON SEVERN, GL2 7HE

Development within the curtilage of a dwellinghouse:

Class A	The enlargement, improvement or other alteration of a dwellinghouse
Class B	The enlargement of a dwellinghouse consisting of an addition of alteration to its roof
Class C	Any other alteration to the roof of a dwelling house
Class D	The erection or construction of a porch outside any external door of a dwellinghouse
Class H	The installation, alteration or replacement of a satellite antenna on a dwellinghouse or within the curtilage of a dwellinghouse

Development within the curtilage of a dwellinghouse:

[the above being development comprised within Part 1, Classes A, B, C, D and H referred to in Schedule 2 of the Town and Country Planning (General Permitted Development) Order 1995, and not being development comprised within any other part]

Minor Operations:

Class A The erection, construction, maintenance, improvement or alteration of a gate, fence, wall or other means of enclosure

Class C The painting of the exterior of any building or work

[the above being development comprised within Part 2, Classes A and C, referred to in Schedule 2 to the said Order (1995), and not being development comprised within any other part]

Table 4.1 Works for which Planning Permission will be required, where a building has an Article 4 (2) Direction placed upon it

Unoccupied buildings

Buildings in a desperate state of repair, particularly those that are important to the character or appearance of a conservation area, may become cause for concern, either because their condition places them at risk, or they become a danger to public safety.

In such cases, the Local Authority and members of the public may approach the Secretary of State for Culture, Media and Sport. If it appears to the Secretary of State that the preservation of an unoccupied building in a Conservation Area is important for maintaining the character or appearance of that Area, and if its condition is a cause of concern, powers may be exercised under Section 76 of the Planning (Listed Buildings and Conservation Areas) Act 1990.

A notice can be served on the owner, to direct that urgent works be undertaken to prevent further deterioration of the building. The works are restricted to emergency repairs, keeping the building wind- and weatherproof and safe from collapse. However, if the owner fails to comply, the District Council itself may carry out the work and recover the costs from the owner.

BREACHES OF PLANNING CONTROL AND ENFORCEMENT

It is a criminal offence to execute, or cause to be executed, without first obtaining Listed Building Consent, any works for the demolition of a listed building, or any works of alteration or extension which would affect its special interest. This includes theft of architectural fixtures, for example chimney pieces, wall panelling, plastered ceilings, doors, etc. It is also an offence to fail to comply with the terms of any condition attached to a Consent.

A survey of all the listed buildings in Frampton on Severn was carried out in early 1993. The purpose of this survey was to obtain the information necessary to analyse the condition of the Listed Buildings and to provide a register of those considered to be at risk. This is known as the Buildings at Risk Register, which is periodically updated and amended. In order to prevent the deterioration of poorly maintained listed buildings, the Local Planning Authority has powers to serve a Notice to carry out urgent repairs to an empty or partially occupied building, the cost of which can be recovered from the owner. In severe cases, it can serve a Repairs Notice requiring the owners to carry out suitable repairs, following which, if the notice is not complied with, it can compulsorily purchase the building from the owners.

Similarly, it is a criminal offence to carry out demolition or works which would require Conservation Area Consent, without having obtained this.

For further information and advice, please contact:

The Conservation Team
Development Services
Stroud District Council Offices, Ebley Mill,
Westward Road, Stroud, Glos. GL5 4UB

Telephone: 01453 766321

www.stroud.gov.uk

Planning Enquiries: 01453 754442

5 MAPS

1. The Study Area and existing Conservation Area Boundaries

2. Proposed Conservation Area Boundary

3A: Sub Area 1- Church End

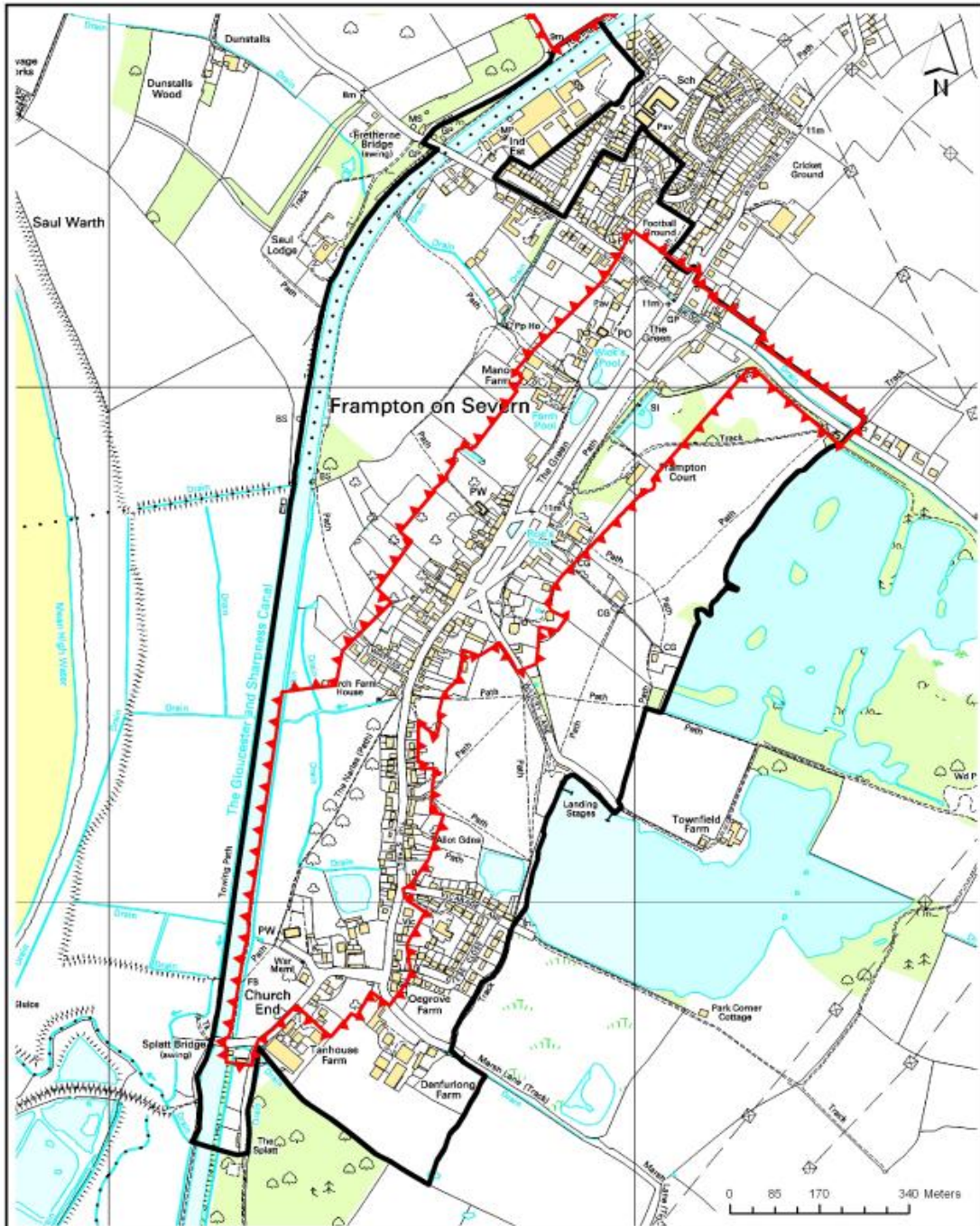
3B: Sub Area 2- The Street

3C: Sub Area 3- The Green

3D: Sub Area 4- The Oval

3E: Sub Area 5- The Canal

Properties proposed for Article 4 Directions are coloured in red throughout.



FRAMPTON STUDY AREA



MAP 1: STUDY AREA SHOWING CONSERVATION AREA BOUNDARY

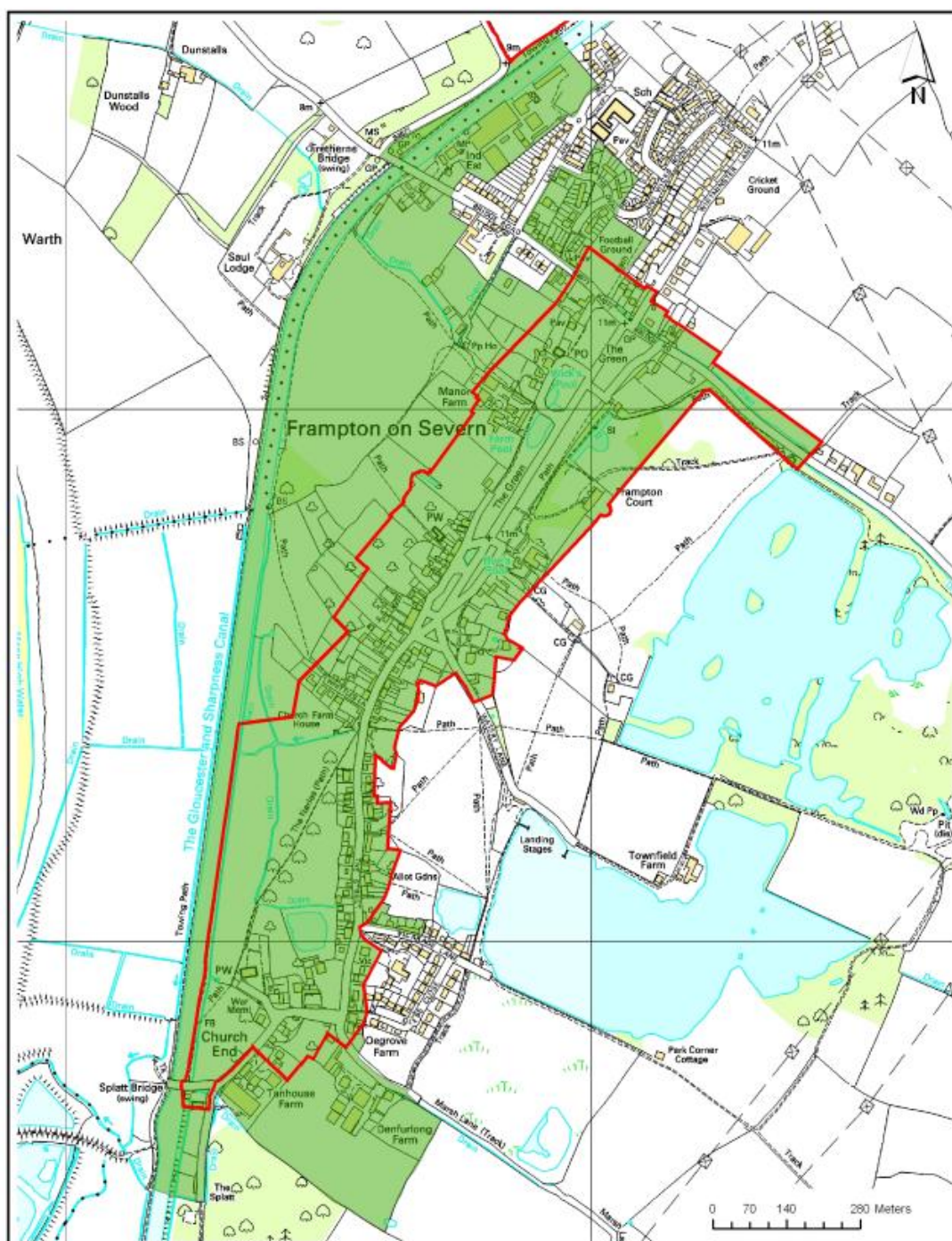


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Key

-  Conservation Area
-  Study Area



FRAMPTON CONSERVATION AREA STUDY

MAP 2: PROPOSED CONSERVATION AREA BOUNDARY

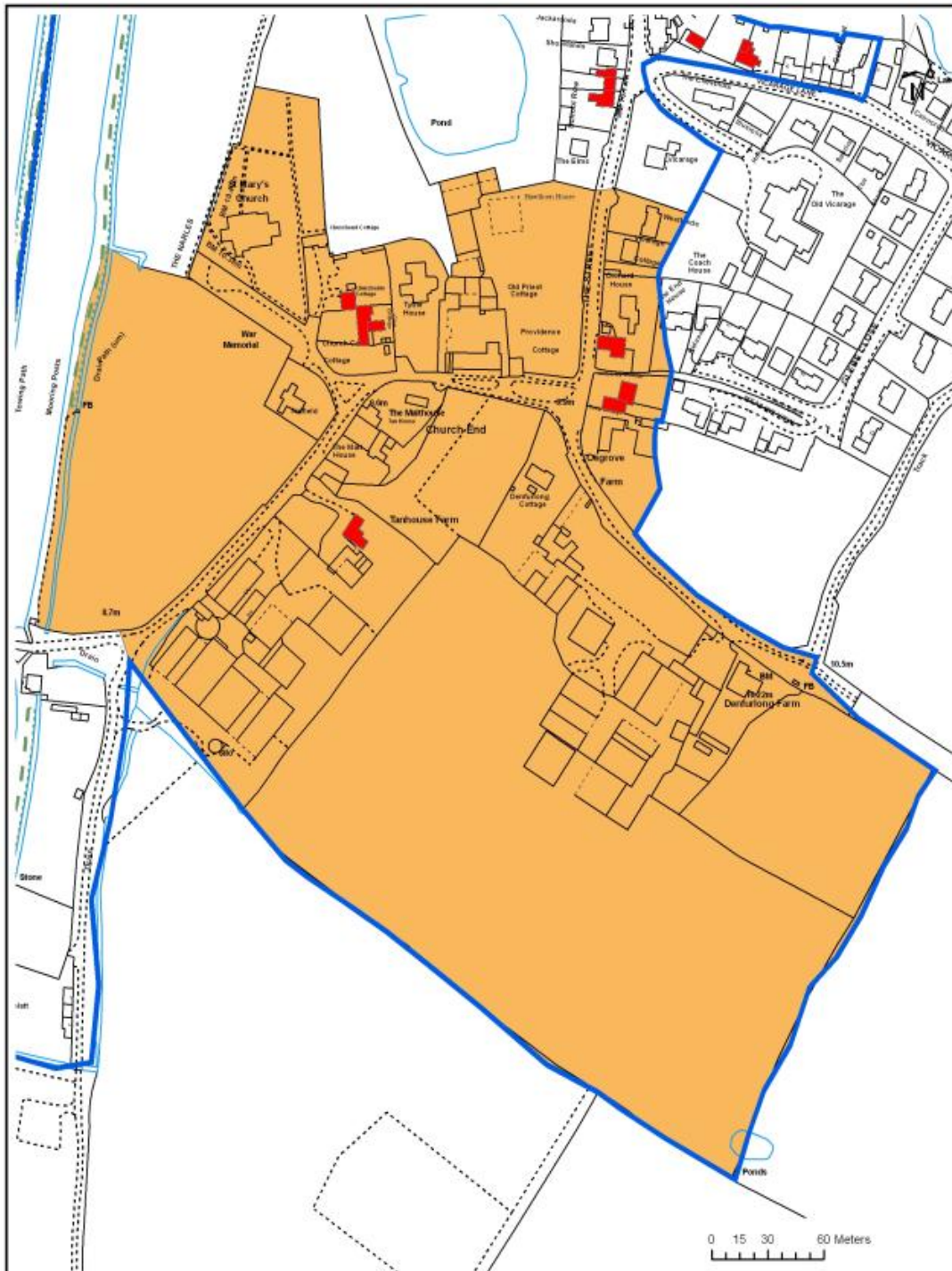



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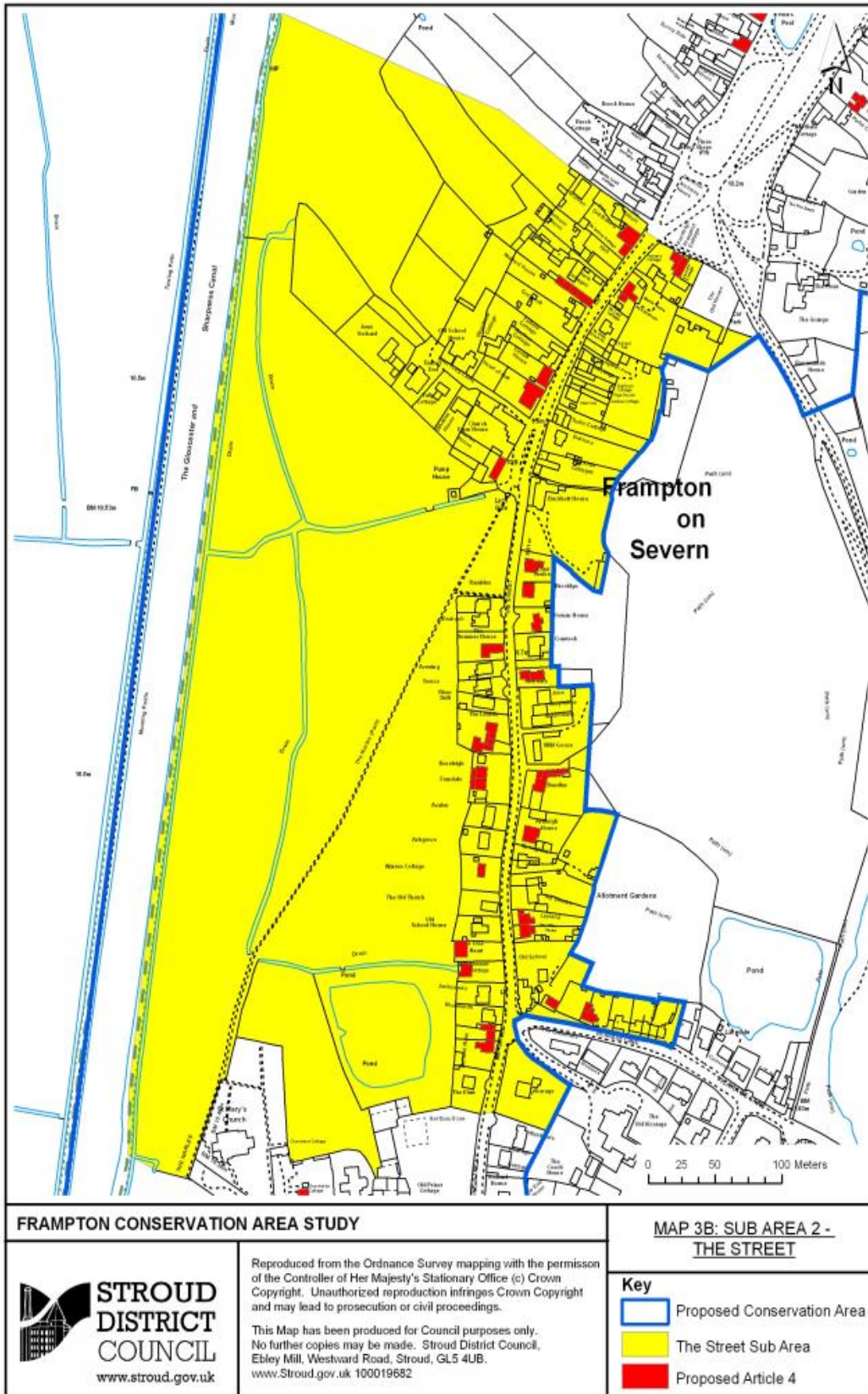
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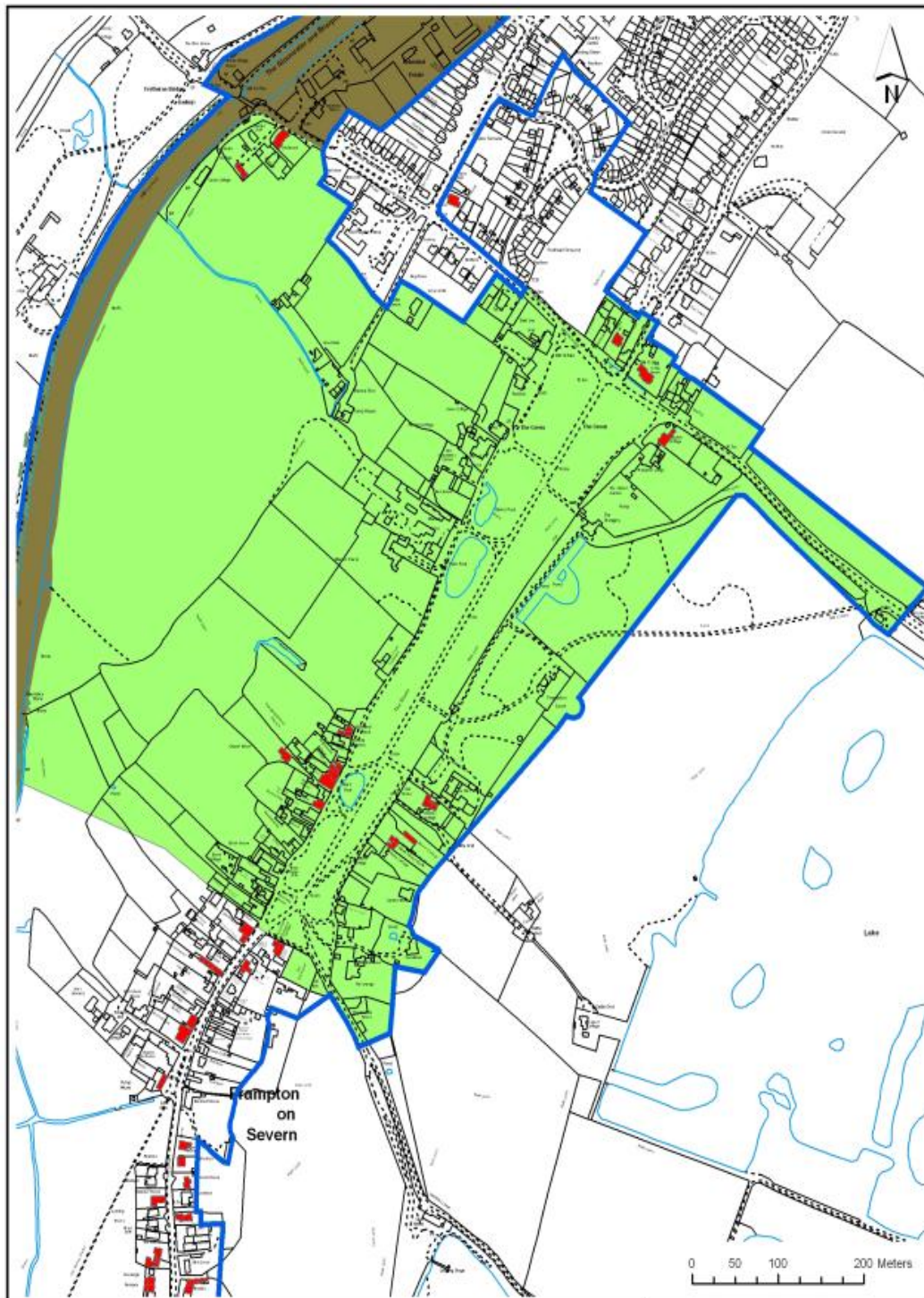
Key

- Existing Conservation Area
- Proposed Conservation Area



<p>FRAMPTON CONSERVATION AREA STUDY</p>		<p>MAP 3A: SUB AREA 1 - CHURCH END</p>	
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FRAMPTON CONSERVATION AREA STUDY




**MAP 3C: SUB AREA 3 -
THE GREEN**

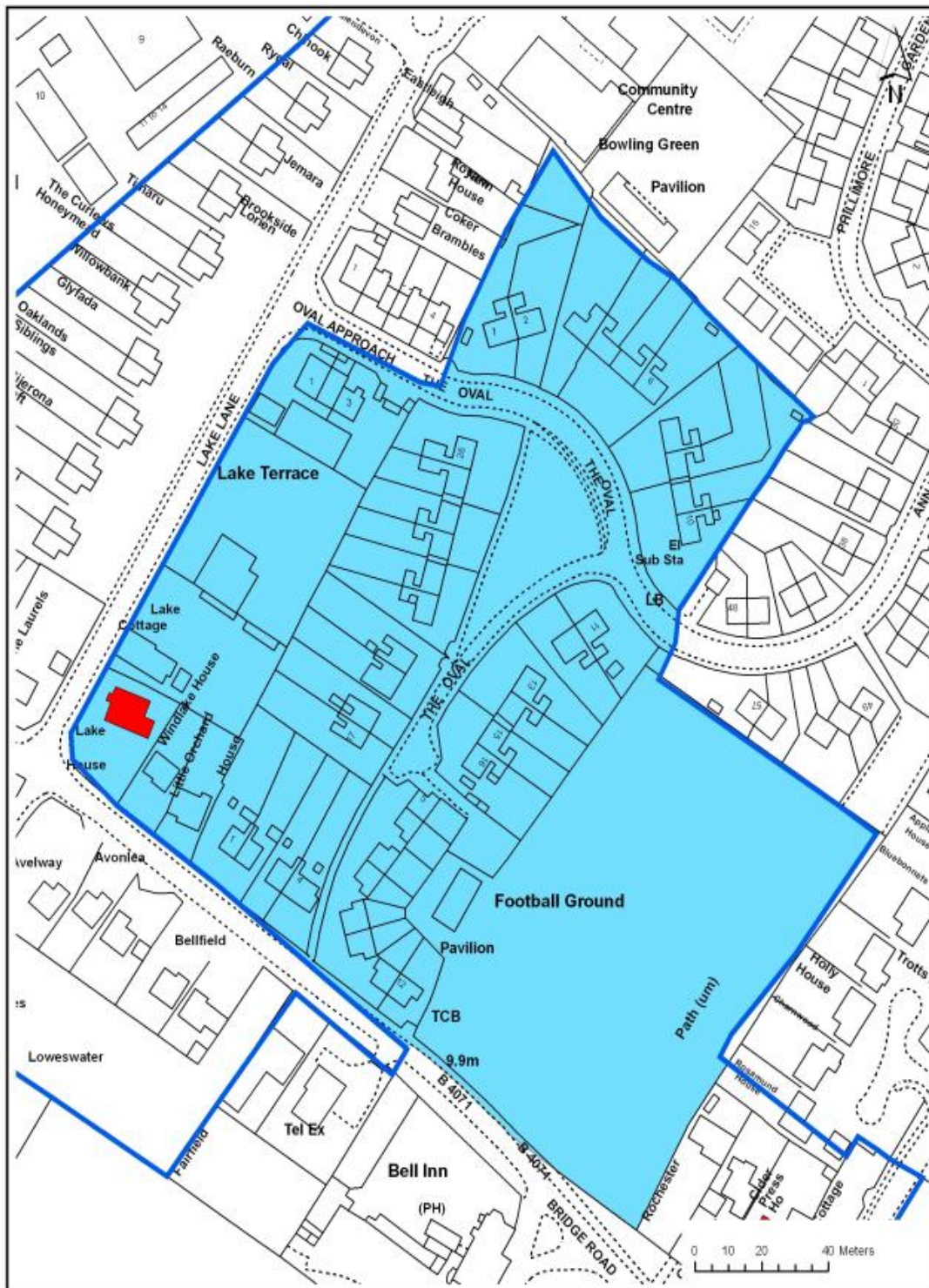



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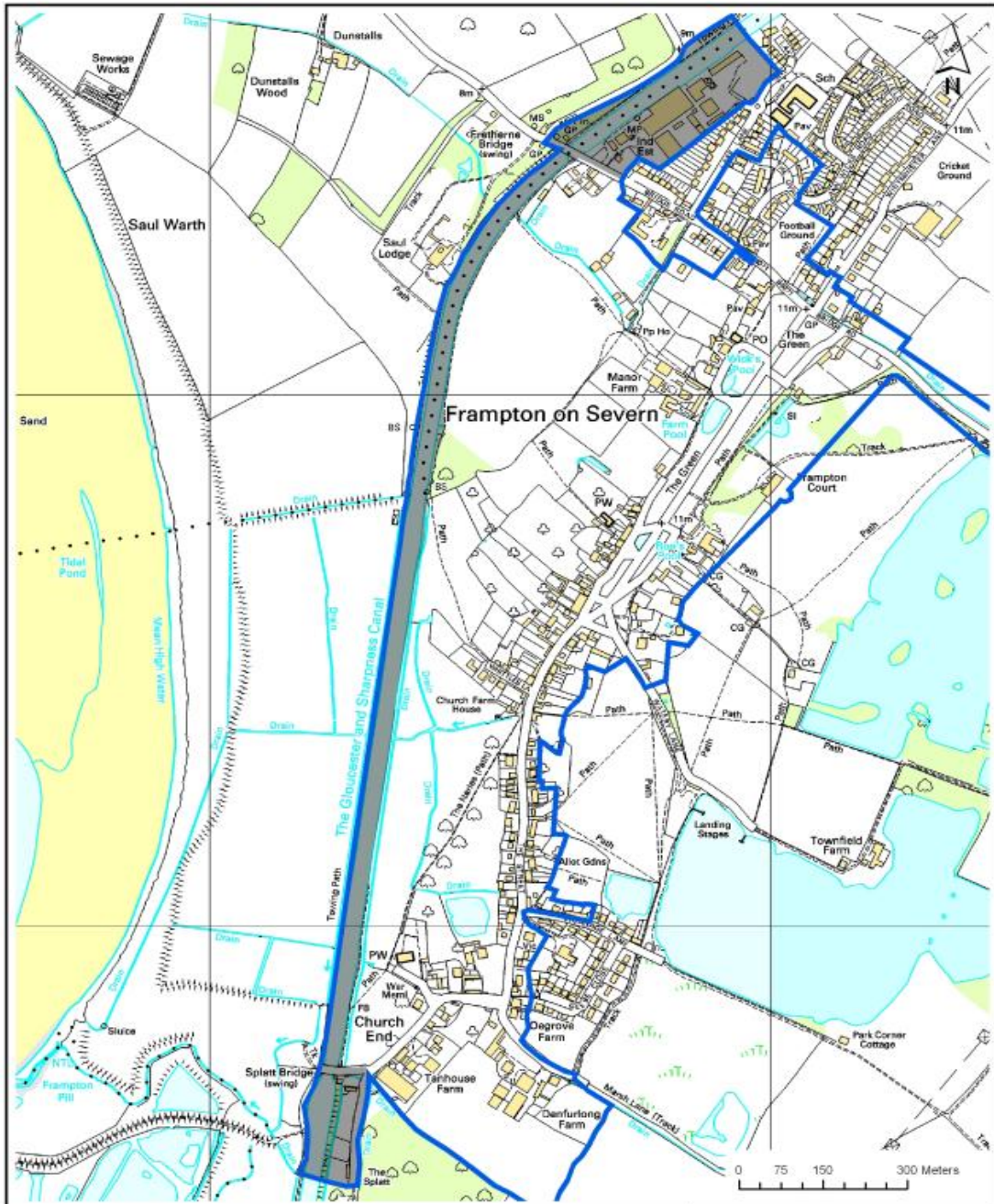
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Key

-  Proposed Conservation Area
-  The Green Sub Area
-  Proposed Article 4



<p>FRAMPTON CONSERVATION AREA STUDY</p>		<p>MAP 3D: SUB AREA 4 - THE OVAL</p>	
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FRAMPTON CONSERVATION AREA STUDY

MAP 3E: SUB AREA 5 - THE CANAL



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Key

- Proposed Conservation Area
- The Canal Sub Area

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