



**Stanford Dingley  
Parish Design  
Statement  
2010**

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# 1. Introduction

## What is the Parish Design Statement?

1.1 Parish or Village Design Statements are part of a nationwide initiative by Natural England. This Parish Design Statement describes Stanford Dingley as it is today, and highlights its qualities which are valued by those living and working in the parish. It represents the views of local people so that their local knowledge and ideas may contribute to any change within the village, and preserve the high quality of its environment. The aim is to ensure that further change is based on a considered understanding of the parish's past and present, and will contribute positively to the future of Stanford Dingley and enhance its special nature. The Statement sets out principles which will protect and enhance the local distinctiveness of Stanford Dingley, in respect of its built environment and landscape, through guiding new development and other changes to the environment.

## What is it for?

1.2 This statement provides guidance for any new development, both large and small. It is intended to nurture good design and the use of materials appropriate and sympathetic to the parish environment. It is also intended to encourage the conservation of Stanford Dingley in terms of its historical context. Any application for development within the parish should demonstrate that account has been taken of this Statement. In particular new development should fit in well with the rural setting and the character and style of the existing buildings and enhance the village and surrounding countryside, which is a designated Area of Outstanding Natural Beauty. Much of the village is designated a Conservation Area which in itself imposes further obligations of preservation and enhancement.

## Who is it for?

1.3 Change in Stanford Dingley is mostly brought about by residents seeking to alter their homes and gardens, but also by alterations to open spaces, pathways and hedgerows, all of which can alter the character and appearance of the village. Pressure for change may take place in the future as more buildings become redundant, and alternative uses and development is sought. This statement is therefore aimed at:

- Householders and businesses
- Planners, developers and builders
- Architects, designers and engineers
- Statutory bodies and public authorities

## How does it work?

1.4 This Design Statement will be adopted as a community plan by West Berkshire Council, who will have to play close attention to the statement when producing planning policies or making decisions on planning applications.

1.5 This Statement will provide guidance at the most local level. It will inform and influence planning decisions in the parish. It will assist the Parish Council, who are consulted by West Berkshire Council on planning matters, to assess the impact of proposed development on the village. It will also help the Parish Council and local groups by encouraging and directing voluntary local initiatives that will conserve and enhance the character of the parish as a whole.

1.6 This statement compliments and supports District level design guidance set out in the Quality Design - West Berkshire Supplementary Planning Document, the House Extensions Supplementary Planning Guidance, and the Replacement Dwellings and Extensions to Dwellings in the Countryside Supplementary Planning Guidance.

## How was it prepared?

**1.7** The need for the preparation of a design statement for Stanford Dingley was originally highlighted as an action in the Stanford Dingley Parish Plan. A working group was subsequently formed from the local community and the design statement drawn up with advice from Council officers.

**1.8** Informal consultation with the local community was undertaken during the preparation of the PDS and is outlined further in Appendix 4.

**1.9** Formal consultation on the draft design statement was undertaken by West Berkshire Council for four weeks from 16th October to 13th November 2009. The Council consulted directly with nearly 40 statutory agencies, national interest groups, adjacent parish councils, local interest groups and local developers (or their agents). In addition, the draft document was made available on the Council's web site.

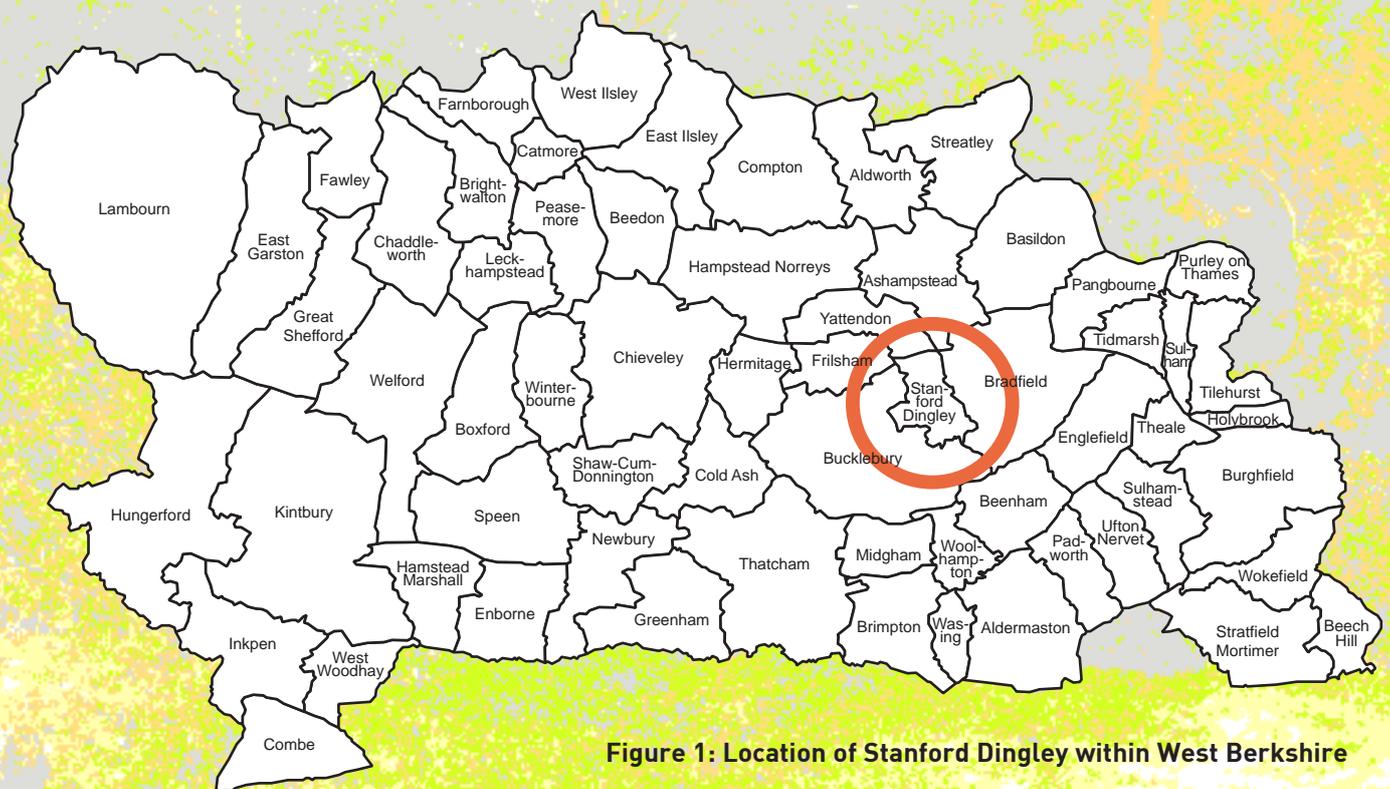
**1.10** The final PDS was endorsed and adopted by West Berkshire Council on 21st January 2010 as a document which it recognises has been prepared as part of the community planning process. The PDS has been produced in consultation with the local community and stakeholders and conforms with relevant development plan policies. In line with guidance in Planning Policy Statement 12 (June 2008) the Council has said it will pay close attention to the contents of the PDS as part of its community involvement in the production of the Local Development Framework.



## 2. The Parish Context

### Geographical Context

**2.1** Stanford Dingley is a village and civil parish in Berkshire. It is situated in the West Berkshire district, between Newbury and Theale. The villages of Frilsham, Yattendon, Bradfield, Bucklebury and Burnt Hill are also nearby. The parish contains 390 hectares (963 acres).



**Figure 1: Location of Stanford Dingley within West Berkshire**

**2.2** Stanford Dingley is located in the valley of the River Pang, on the minor roads between the A4 Bath Road and the M4 motorway. The southern parish boundary runs along the edge of the woodland on the northern slopes of Clay Hill. The northern boundary is the M4 motorway. Bucklebury lies to the west and Bradfield to the east. The pond complex around the well-known 'Blue Pool', containing artesian aquifers, though generally thought of as part of Stanford Dingley is actually just across the parish boundary in Bradfield.

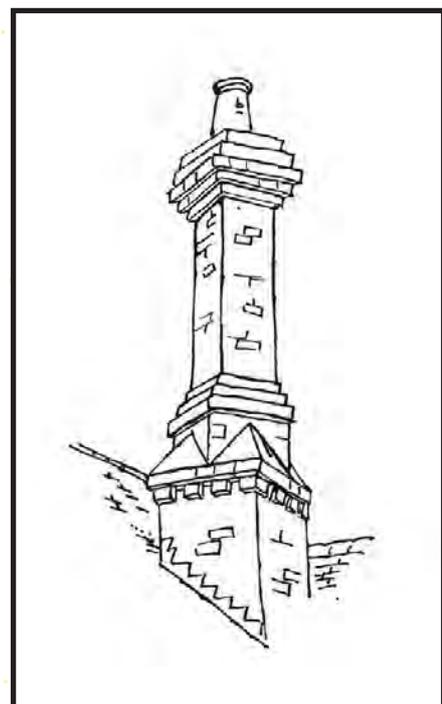


## A Short History of the Parish

2.5 Stanford Dingley is an ancient settlement, as the village is recorded in the Domesday Book and more recent archaeological finds suggest the Romans may have been here. The church, dedicated to St. Denys, is a Grade I listed building famous for its medieval wall paintings dating back to the 12th century. It is believed to be one of the oldest foundations in Berkshire, as some of the original Saxon stonework still stands. The font is Norman and additions to the building were made in the 12th, 13th and 14th centuries.

2.6 Stanford is commonly held to be a corruption of "stone ford" as, before the present bridge was built, wagons and livestock crossed the Pang by a ford, with a wooden footbridge for pedestrians. However, the 1086 survey refers to "Stanworde", which means stone enclosure. As the church dates back to Saxon times, this would seem more probable and would indicate the existence of a very ancient settlement. Dingley is believed to be a corruption of "Dyneley", a family who held considerable sway in the parish in the early 15th century, as a fine brass memorial in the church testifies. In addition to the church, other buildings of interest include a 15th century public house, 'The Bull', and an 18th century one, 'The Old Boot'. Thomas Tesdale, the founder of Pembroke College, Oxford was born in Stanford Dingley in 1547.

2.7 Adjacent to the church is a substantial farm house, which was built on the site of an old moated Manor House and small medieval village. The house is mentioned in the Domesday Book as being held by William, son of Ansluf, who was a holder of considerable land in Berkshire. Despite considerable infilling over the years, it is still possible to trace the moat, to which some of the road drainage problems in this part of the village are probably attributable.



**2.8** In the early 17th century the important families in the area were involved in the then staple trade of the county, that of cloth manufacture, and the description "weaver" occurs frequently appended to names in the Registers. In the 18th and 19th centuries an important tannery existed in the centre of the village, where the mill was built to straddle the Pang - vital to the working of this industry. The Census of 1851 showed that five Journeymen Tanners and five Tanner Labourers lived in the parish. It was certainly a thriving community in those days as the Census also lists carters, a miller, a hurdle maker, two dress makers, two butchers, two shepherds, a blacksmith, a baker, a shoe maker and apprentice, a hoop shaver, a Rector, a school mistress, nine house servants, 27 house wives, 40 children - and six farmers and 24 farm labourers. This last statistic shows, fairly decisively, that, apart from the tannery, the main industry was agriculture and, to this day, the whole area is still predominantly agricultural. There are three working farms within the parish - and one in neighbouring Bradfield - utilising all the surrounding land, which is the main factor that makes this parish so idyllic and peaceful, despite its proximity to urban developments.

**2.9** The surrounding fields also have historical associations, including several areas of old Glebe Land of St. Denys Church. A number of ancient hedgerows and "green roads" remain despite their erosion by modern farming methods.



## The Parish Today

**2.10** There have been traditional activities, which have provided employment and livelihood for the occupants of the village.

There are several remaining active farms in the locality and their management has a significant impact on the character of the village. The mill is now a private house and Manor Farm is occupied as a leading carpenter's workshop working exclusively on large oak framed structures and is one of the principal sources of activity within the village. Other sources of regular activity are the two public houses. During the summer months the village attracts many walkers who take advantage of the numerous footpaths in the Pang Valley and circular walks around the village.



**2.11** The parish is an 'attractive' place in which to live. The qualities that make it attractive are:

- The river valley, farmland and deciduous woodland
- Views of the open countryside and access to it
- An attractive built environment with many interesting and historic buildings
- An abundance of flora and fauna
- Tranquillity brought about by low noise and light pollution.

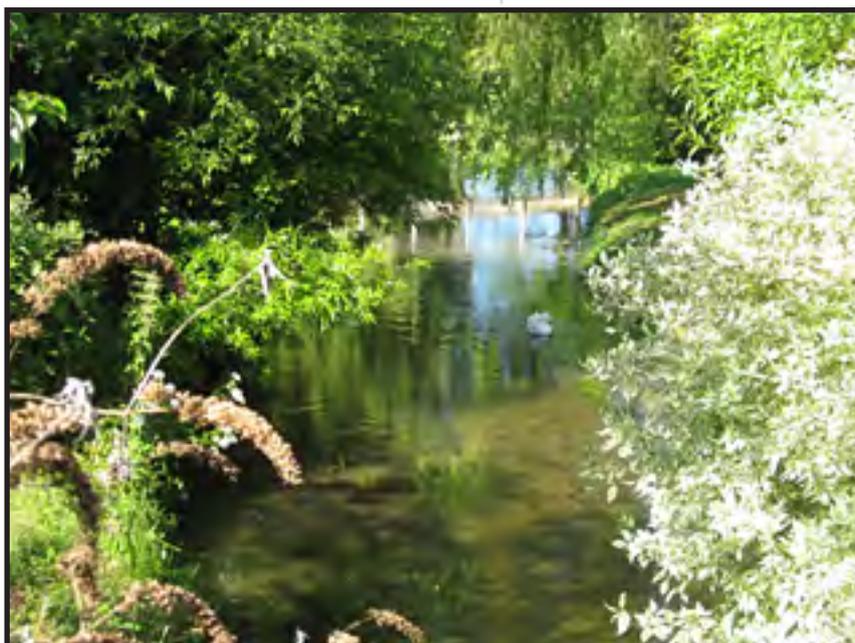
### **3. The Landscape Setting**

#### **Landscape Character**

**3.1** The landscape within which the parish of Stanford Dingley sits has been subject to a number of landscape character assessments. The most significant of these are the Newbury District Wide Landscape Assessment (1993), the North Wessex Downs Area of Outstanding Natural Beauty Integrated Landscape Character Assessment (2002), the Berkshire Landscape Character Assessment (2003) and West Berkshire Historic Environment Character Zoning (2008). These studies provide a detailed assessment of the components of the landscape that define the parish and also discuss some of the issues that might influence the conservation of the landscape. Whilst there are some subtle differences in terms of boundaries of landscape areas between these studies there is general agreement on a number of key issues for the parish.



**3.2** Its defining landscape features are the broad shallow valley of the River Pang flanked on either side by areas of mixed woodland, heathland and mixed farming. Whilst the core settlement is the village located on the crossing point of the river there are a number of small dispersed farmsteads in the parish. These reports also highlight red brick as the dominant building material and a network of narrow winding lanes within the landscape.



**3.3** The parish is bisected by the middle reaches of the River Pang, a chalk river which forms a very distinct linear landscape characterized by a rich mix of grazed pastures, water meadows, wetland and woodland, all of which are seen within the parish. The village nestles in the valley formed by the Pang with the escarpments rising to the north and south of the parish and perpendicular to the course of the river.

**3.4** Geologically the village and surrounding countryside lies on the northern limb of the Berkshire Downs syncline with Tertiary Beds overlying Upper Chalk dipping gently to the south. Over thousands of years the River Pang has eroded through the clays, silts and sands of the Tertiary strata to expose in places the underlying Chalk but also depositing gravels, and more recently, peaty silts. This has resulted in a diverse subsoil which in combination with the high water table caused by the river and an undulating topography, provides the right conditions for a rich flora and fauna which is enjoyed today.

**3.5** Dense hedgerows coupled with mixed woodland form an almost continuous screen around the village. The screen is principally deciduous and affords limited glimpses of tiled roofs during the winter months but provides a soft variegated green edge throughout the remainder of the year. The southern scarp slope is densely wooded with mixed woodland. There are fine trees throughout the parish, many of great antiquity. For instance, chestnuts in the churchyard are estimated to be in excess of 500 years old. The natural arboreal landscape comprises examples of alder, ash, beech, common whitebeam, oak, poplar, rowan, silver birch, cherry, willow and yew. There are also many attractive ornamental trees within village gardens.

**3.6** There are numerous open spaces within the Conservation Area, small open paddocks and water meadows behind domestic curtilages which enable views through from one part of the village to the backs of properties beyond. Opposite The Bull Public House is the village green, identifiable by its mown grass and seats under the shade of a large ash tree whose canopy merges with those of a protected tree on the opposite side of the road.



## Flora and Fauna

**3.7** The river Pang together with Ingle and the many streams and ponds are the key to the environment for wildlife in the parish. These water features provide a haven for wildlife, both flora and fauna. For example over 35 species of birds have been recorded in the Parish, including Barn and Tawny owls and the endangered Yellow Hammer. Kingfishers and swans are regular visitors in the centre of the village. The water vole was seen on The Ingle until recently.

**3.8** In recent years there has been considerable activity for conservation of the natural environment under the auspices of the Pang Valley Project to re-generate the natural habitats of the River Pang and its immediate environs. The work ensures a sympathetic management of the riverside resulting in renewed economic activities, such as the traditional coppicing of willows, hedge laying and successive planting of native tree and plant species.

**3.9** An important part of the landscape are the three Wildlife Heritage Sites:

- The 6.5 ha field opposite Manor Farm which is a semi-improved lowland wet meadow with elements of unimproved grassland.
- Pangfield Farm 4.4 ha with riparian habitat with rich grassy marsh, two wildlife Heritage sites lie adjacent to this site.
- Jewells Farm has Jewells Hayfield which consists of semi-improved neutral grassland and lies within the River Pang flood plain.



## Approaches to the Village

3.10 Stanford Dingley is not generally used as a "through route". There are four vehicular approaches - Yattendon Road (for anyone approaching from the north), Back Lane (from both the Bradfield - east - and Bucklebury - west - directions), Bushnells Green Road (or Bucklebury Road) which leads down from Chapel Row, and Jennets Hill, which will bring the traveller down from Bradfield Southend via either Cock Lane or Hungerford Lane. The parish is devoid of much traffic signage and other street furniture such as street lighting. This helps to retain the rural character.

3.11 Bushnells Green is excessively narrow, with high banks and few passing places - it is designated as "unsuitable for large vehicles".

3.12 Pedestrian access is much more plentiful, with a multitude of footpaths and byways. In fact, one of the joys of Stanford Dingley, and a reason that it is so popular with ramblers, is the numerous "circular" footpaths which radiate out from the village providing beautiful country walks of varying lengths. Hence, one can park one's car in Stanford Dingley and take a delightful walk, possibly calling in at The Pot Kiln in Frilsham for lunch, before returning by a different route to collect one's transport. To the north, south, east or west, the walker can choose a variety of routes, all of them providing interesting flora and fauna and a complete sense of being "far from the madding crowd".



3.13 These circular routes are much appreciated by residents, particularly those with dogs to walk every day, as none of them stay on tarmac for long. Some follow the Pang, some climb out of the valley, affording glorious views, and others wander through the woods - it is entirely down to the time and energy levels available as to whether one actually stays within the parish boundary or wanders further to Bucklebury, Bradfield, Chapel Row or Yattendon, with never any need to retrace one's steps.

## 4. Settlement Pattern

4.1 Stanford Dingley and the surrounding countryside is unique in the Pang Valley in that the built environment has been relatively untouched by modern development and still retains its sense of the past through its historic buildings which recall the previous life of the community.

4.2 The present day pattern of settlement is predominantly linear with buildings either abutting the highway, sitting towards the front of their surrounding plots or set back with gardens stretching back to hedgerow, stream, meadow, farmland or woodland behind.

4.3 The distinctive rural character and open structure of the village is dependent on the views of the surrounding countryside which are obtained through gaps in the development. These open spaces give views to paddocks, watermeadow and woodland beyond. These gaps in the development are a distinctive feature of the parish and help define its rural character and appearance.



## Built Form

**4.4** The density of buildings increases at the centre of the village around the river crossing and the mill. Here there are few spaces between buildings. The views are short and are of "layers" of building juxtaposed on one another. The majority of the buildings in the village are residential dwellings and are therefore of a comparable scale. There is variety in built form from the small vernacular cottages to the large architecturally "polite" houses, for example Brook House and the Garden House. There are very few small cottages, the majority of buildings sitting detached within their own plots. The predominant character of dwellings is of steeply pitched tiled roofs with straight gables and open eaves, sometimes sprocketed. Continuous traditionally unbroken dormers are very much a later feature probably indicating the addition of bathrooms in the upper storeys during the last century. The older properties are generally of timber frame construction, many having been altered with brick additions during the 18th Century.



**4.5** No single type dominates and with this diverse mix of building forms and materials, variety is an important part of the character and appearance of the village. This variety also applies to the siting and the density of buildings, where some groups of houses are in close proximity i.e. at the centre of the village, and other houses are set in more spacious plots. This has the effect of producing constantly changing focal points and vistas which lend variety and interest to the eye and allow distant views across the fields to higher ground beyond.

## Building Materials

**4.6** The predominant building material is brick, which is usual in an area where clay caps are found. Typically the local orange/red bricks are laid in Flemish bond with salt-glazed greys used as headers and for detail brickwork. Brickwork detailing is most commonly seen as eaves and gable dentils, projecting string courses or plat bands of projecting bricks defining the building storeys. Roofs are generally tiled using handmade clay tiles of local origin. Later roofs and those of some of the more architectural buildings are covered in natural slate. There are a number of barns and more industrial types of building within the village and these tend to have timber boarded external walls, boards being traditionally wide planks of elm or oak, allowed to weather naturally to a silver-grey finish.

**4.7** Vernacular buildings in the village are mainly built from locally available materials and reflect local custom and tradition more than architectural fashions. They are a conspicuous and historically important component of the landscape of the Parish. They are essential ingredients of local distinctiveness and irreplaceable documents of the past lives of people, providing evidence of long-lost craft traditions.



## **Enclosures/boundaries**

**4.8** Throughout the parish, roads and fields are generally bounded by mixed native hedgerow. This hedgerow extends to many domestic boundaries, but in some places more formal plantings such as yew, privet and holly are used. Generally, green borders dominate and boundary walls and fencing do not usually exceed 1.5 metres in height.

**4.9** There are many other long and short distance views from within and outside the Conversation Area, particularly from local footpaths and roadways. The most significant visible features of the Conservation Area are the hedges, banks and walls which create a sense of enclosure to the individual properties from the main thoroughfares but which allow framed views over and between the open spaces to other parts of the Conservation Area beyond.



**4.10** Shelterbelts, hedgerows and other green borders feature throughout the Parish, some of them pre-date the Enclosure Acts, passed mainly between 1720 and 1840. Although these ancient hedgerows support the broadest range of flora and fauna, new plantings have much to contribute. Listed below are common hedging plants which blend well into the existing landscape:

Ash, Beech, Blackthorn, Bramble, Cherry, Dog Rose, Dogwood, Elder, Elm, Field Maple, Hawthorn, Hazel, Poplar, Holly, Honey Suckle, Lime, Oak, Pear, Plum, Spindle, Willow and Yew.

**4.11 High panel fencing and gates have generally not been erected within the village, and many gardens are bounded by hedgerows and open fencing providing glimpses in to gardens and to the landscape beyond. Likewise, gateways and driveways within the village are generally open and provide views beyond.**

**4.12 Although the parish is devoid of pavements, grass verges are found alongside many of the narrow roads within the parish. These verges originate from providing grazing to livestock en route to market, and are an important element to maintaining the rural character of the parish.**



## 5. Areas of the Parish

### Area from the Bridge to The Boot

5.1 This area contains a variety of styles of architecture. The scale of building, the use of brick and hanging tiles and the presence of trees and shrubs integrates these very different buildings in a pleasing way. Although having substantial gardens these buildings form a distinct group.

5.2 Of great importance is the Garden House, which is mentioned in N. Pevsner's *Berkshire*. This is a listed building dating from 1717 with an elegant symmetrical and classical façade, which echoes some of the features of the Old Rectory; a later servant's wing added to the house by the Ranfurly family in the early part of the last century in a sensitive 'mock Tudor' style is now a separate dwelling. To the east and downstream of the bridge is Saffron House, a small dwelling built in a modified vernacular style. As one approaches the village on foot from the east this house stands out charmingly against the river-side willows, and there are adjacent weather-boarded barns and other buildings belonged to the original smallholding on this site. The original elm cladding still remains on one of the barns.

5.3 To the south of this and abutting the road is Bradfield Farm, a substantial 19th century house built in an atypical classical style with adjacent farm buildings, these now converted to several dwellings. West of The Garden House are two 20th century houses, owing some of their features to the local vernacular style. Further west is the The Boot public house, a simple 17th century house, which is listed. These last three buildings are faced with painted rendering which further links them visually. To the west of the Boot is The Spring, a timber framed building. Originally two 17th century cottages, it was converted into a single dwelling in the 1920's (by Dr Hasson, who also converted Roman Way and Jewells Farm). The house retains many of the features of Berkshire vernacular architecture found also in some of the houses to the north of the Pang.



## The Area West of The Boot

5.4 To the west of The Boot the character of the village changes. Housing is less dense, and gardens are larger. There are one or two smallholdings. There are hedgerows, both thorn and formal, some fencing and as one proceeds westwards there are many distant views towards the escarpment to the south, and northwards into the valley and the Frilsham woods. The road winds and gradually rises as it reaches open country. The Old Rectory with its surrounding buildings is the dominant structure in this part of the village; N. Pevsner in *Berkshire* describes this building as a five-bayed early 18th century house in 'Chequer' brick and further describes the doorway in some detail (Ionic pillars, broken pediments etc).



5.5 The house stands within a formal garden to the north of the road, and there is a small area of parkland in the field opposite. This symmetrical building, clearly inspired by the English tradition of Palladian architecture, contrasts with the other houses in the area which are in a more vernacular style; some of these latter houses are indeed of 17th century origin (Roman Way and Ducarts for example - both listed) but others are more recent and to a greater or lesser extent informed by this earlier style of architecture, both in scale and detail. The result is a varied and harmonious panorama of buildings, vegetation and natural spaces, and this part of the village offers a good model for the successful integration of different types of building.

## The Central Area Immediately North of the River Pang

5.6 This area in the centre of the village is dominated by a group of five or six small 17th century houses. The mix of roofs and chimney stacks creates a series of interesting shapes, enhanced by a repetition of detail, materials and roof pitch. Architectural details and materials are mostly traditional. One of these buildings, The Mill is weather-boarded and incorporates the mill race and a set of working floodgates. These houses contribute greatly to the character of the village and to a sense of history, and it is easy to imagine the very different lives of those living in the original small dwellings centuries ago. The central position occupied by these houses enhances their role as a witness of village life in the past. The river broadens both above and below the race and curls round some of the houses, and in the upper reach it is shrouded in tree cover. This area is particularly rich in wildlife, for example kingfishers are regularly seen here, an unusual feature in the very centre of a village.



## Area Around The Bull Public House

5.7 Further north is an enclosed butterfly garden, the village green, and an area of rough land known as Butchers' Piece. Beyond this, The appearance of The Bull public house reflects many of the features of the cottages already discussed. The building dates from the 15th century and sports an interesting Berkshire feature also found elsewhere in the village, a 'catslide' roof. The Bull has recently been extended to provide bed and breakfast accommodation. To the north of this is a group of buildings which originally formed a farm. The farmhouse, an attractive 18th century building, now Brook House, retains two barns. The rest of the farmyard, to the south of the house, is flanked by an open sided barn and 'Diamond Cottage', said to be the old cowshed. This complex of buildings gives a picture of the former farmstead and it is interesting to note that the buildings stand on the same 'footprint' as the original structures. Opposite this are three buildings, one with many of the features already discussed with respect to the cottages further south. These buildings abut the Pang. Further up the river is a Mill House built in 1870 and typical of the 'villa' style of this period. Within the large wooded garden is a memorial to Kyrle Leng and Robert Gathorne-Hardy, two previous owners, by the great neo-romantic artist, John Piper.



## Area Around the Church

5.8 Further north and standing on raised ground, St Denys church is a small flint structure with a weather-boarded bell turret dating from Saxon times; this is one of the oldest foundations in Berkshire. Within the building are the remains of 12th century wall paintings. The churchyard is noted for its magnificent and ancient sweet chestnut trees and its fine monuments. Looking west from the high ground around the church there is a good view of the Pang valley and over a large water meadow with surrounding woodland and a very busy rookery. In the other direction is Manor Farm House, a Grade II listed building built on the site of an old moated Manor House which in the 14th and 15th centuries was owned by the de la Beche family (there are famous monuments to members of this family in nearby Aldworth). The original moat is still visible. Adjacent barns are currently occupied by Peter McCurdy and in these he created the wooden structures which were assembled on the South Bank in London to form the Globe Theatre.



## Area North of the Church

5.9 This part of the parish has a wide variety of building styles dating from the 17th century to the present day and includes terraced, semi-detached, detached and bungalow styles. There are views of woodland and mixed farmland. There are three working farms (Mazelands, Severals and Pangfield) which utilise this land and together contribute significantly to the character of the Parish. This ensures that the countryside and the built environment form an inseparable and integrated whole.

5.10 The pattern of settlement is predominantly linear with the positioning of houses being relatively close around the cross roads of Back Lane and Burnt Hill Road while to the north and west of this junction the siting of properties is much more dispersed. The effect is to produce constantly changing focal points and vistas, allowing distant views across fields to higher ground beyond, and up and down the Pang Valley.

5.11 The field immediately north of the Church was purchased by the Parish Council, with the aid of a grant, thus preserving the land for the local community. This land was originally part of Berkshire County Council's smallholdings, amounting to about 79 hectares, comprising Manor Farm (previously Stanford Dingley Farm), Stanford Farm, Manor House, Chalkpit Cottage and cottages now known as Briar Bank, Wisteria Cottage and 2 Stanford Farm Cottage. The latter three cottages were built to accommodate the smallholders but by 1995 the County Council had disposed of all its holdings in the Parish as they were surplus to requirements. Meadowlands, a terrace of five properties (replacing the Old Buildings which were four cottages demolished in 1967/68) and the adjacent Coppers, a chalet bungalow, were built in the 1960s. Turning east in to Back Lane there is Chalkpit Cottage originating from the 17th century, sympathetically extended in the 1970s and currently subject to further improvements. Opposite Chalkpit Cottage there is a new house currently being constructed using a substantial green oak frame (replacing Cedarwood, a wooden clad bungalow). Mere View House is a substantial house designed by a local architect and built in 2001 in replacement of a bungalow originally on that site.

## The Principal Farms in the Parish

5.12 Continuing north on Burnt Hill Road the route opens up to give wide panoramic views of the surrounding farmland with the wooded higher ground beyond before reaching Mazelands Farm. This farmstead, as mentioned before, is one of only three remaining working farms in the Parish. Mazelands, which farms mainly sheep and beef cattle but also rare and different breeds, was formerly part of the Iliffe Estate before being purchased by Trinity College, Cambridge and then sold in the late 1980's to the present owners. The M4 Motorway forms the northern boundary of the Parish.



5.13 Severals Farm with its timber and corrugated iron barns and sheds is sited in a very prominent elevated position overlooking the Pang Valley and the village. With approximately 80 acres it is the only dairy farm now operating in the valley. The farmhouse is of white painted rendered walls on an exposed brick plinth with a hipped pitched roof of plain clay tiles and prominent stacks. From Severals Farm the road opens up to give wide unbroken views of the surrounding farmland and the picturesque valley landscape which supports an extremely diverse range of plants and animal communities.

**5.14 Pangfield Farm is set well back from the road and is approached by a long drive. Originally known as Hawkridge Farm, the old farmhouse stood to the east of the position of the present house where the main farm buildings stand today. The continued existence of these farm buildings, barns and sheds is important to the preservation of the richness of our surroundings and the conservation of the character of the built environment and the countryside. Several buildings at Pangfield Farm have been recently converted for use as an equestrian business.**



**5.15 Farms are working places that have had to adapt over time to remain viable. The future of agriculture is of particular importance to the Parish, as a landscape supported by viable agriculture will be of positive benefit to the natural beauty and sustainability of this Area of Outstanding Natural Beauty.**

## Area South of Bradfield Farm

**5.16** Travelling south from Bradfield Farm, the route gradually rises through the Parish but starts as a sunken lane, with embankments lined with hedges and trees, giving restricted visibility, before opening out at Jenetts Hill House. Originally the site of a row of thatched cottages, destroyed by a roof fire in the early 1970's, the present building was built a few years later. It is of neo-georgian style characterized by its harmonious proportions and symmetrical façade with 12 paned white sash windows and a projecting string course at first floor level.

**5.17** Adjacent to this property is Dumbledore reputedly the oldest house and arguably one of the most important buildings in the village. Dating from the late 15th century, it is Grade II listed and originally a medieval 'open hall' house formed by a very complete two bay cruck frame. Formerly two farm labourers' cottages with two large gables, the first floor was probably installed in the 17th century before the building was converted into one house in 1958.



**5.18** Opposite these properties is Casey Court, a formal layout of buildings with a garage block at the rear, and served by a short cul de sac. This road differs from the simple one building deep characteristic of the older parts of the village. The present buildings were built on the site of a row of farm labourers cottages, circa 1820 with their water supply being the old existing well across the road. In the early 1960s they were demolished by the then Bradfield Rural District Council to make way for the existing properties (originally all Council owned).



**5.19** The present development was built to a standard design, layout and budget and introduced regularity which was not previously present in the older buildings of the village. The houses consist of chalet and traditional bungalows, which feature variations on the basic style by adding, for example, flat roofed dormer windows and part timber cladding at ends of gables.

**5.20** The road twists up Clay Hill at the southernmost border of the parish to offer spectacular views of the parish and of the Pang Valley to the East and West. Although the properties at Clay Hill form a less visually cohesive group, there is the common thread of using traditional materials indigenous to West Berkshire thus maintaining a fundamental essence of vernacular architecture.

## **6. Description of building designs within Parish**

**6.1** An analysis of the style and design of existing buildings and the materials used was carried out to describe the unique character of the village. The objective results obtained from this analysis helped to produce the detailed Building Guidelines which will assist in the preservation and enhancement of the architectural character of the Parish. (See Section 7: Design Guidelines)

### **Roofs**

#### **Roof Form**

**6.2** The majority of the buildings in the village are residential buildings and are therefore of a comparable scale. They are predominantly of two storeys, some having dormers on the first floor, while approximately 19% are bungalows. Consequently the ridge and eaves heights are comparatively low and as a result do not have a detrimental effect on the visual appearance of the Parish.

**6.3** There is a consistency of comfortable and well accepted clear roof forms without severe changes in roof geometry. The domestic vernacular is of steeply pitched roofs with gable ends although approx: 30% of buildings have either half hip or full hipped roofs. There are a few examples of catslide roofs, another feature of Berkshire vernacular architecture, where one side is longer than the other and continues at the same pitch, sometimes over an extension. There is also one instance of a Mansard roof which has a double differing roof pitch. The juxtaposition of roofs where buildings are in close proximity, especially in the centre of the village creates a series of interesting shapes, enhanced by a repetition of detail, materials and roof pitch.

## Roof Coverings

6.4 The prevalent roofing material is plain clay tiles, handmade, of local origin, mainly on the older properties and machined on the later buildings. The traditional design of the plain clay tile has a timeless quality and versatility which can be adapted to any new building, extension or improvement. Approximately 20% of buildings have concrete or clay interlocking tiles, some of pantile design and 10% of buildings have natural slate roofs with the appropriate lower roof pitch. There are two examples of diamond asbestos slate roofs and one 16th century house that is partly thatched.

6.5 There are a number of barns and more industrial types of building within the village and these tend to have a roof covering of corrugated iron sheets, some of which are supported by a double purlin roof with queen post trusses.

## Chimneys

6.6 Chimney stacks are a prominent feature in the Parish, with a variety of pot designs, on the majority of buildings, which add interest to the roofscape. Chimneys are located in various positions on the roof i.e. through the ridge, at a gable, at the eaves, on side or end of a hipped roof or through some point along the slope. The relationship between chimney and roof is a major determinant in the external appearance of a building. Brick, with its fire-resistant quality, is the most common and satisfactory material used for chimney stacks and can give the opportunity for displays of craftsmanship with many existing examples of distinctive and decorative brick detailing including the use of oversailing brick courses.

## Dormer Windows

6.7 Approximately 20% of buildings have dormer windows which are generally small in scale and designed with regard to their proportions and positioning on the roof slope. The majority are positioned with the cill at approximately eaves height, but there are examples of dormers centered at the eaves, coincident with the ridge of the main roof or located midway on the roof slope. The main style is gabled, some tile hung, although there are instances of flat roofed dormers and a few with a catslide profile.

## Eaves and Gable Detail

6.8 The domestic vernacular is open eaves, sometimes sprocketed and brickwork detailing seen as eaves and gable dentils. Some of the larger 18th century houses have a moulded and dentil brick or wooden eaves cornice. Later properties have the conventional soffit and fascia detail at the eaves and gable ends.

## Walls

6.9 More than any other single component, the choice of wall material establishes the character of the vernacular architecture in the Parish. With a variety of wall materials there are, broadly speaking, two structural systems prominent in the Parish: "mass" construction of brick and timber frame construction. In the former the loads of roofs and floors are carried to foundations by means of walls which also provide the weather protection envelope. In the timber frame construction the loads of roofs and floors are carried by a frame which concentrates these loads until they are redistributed by the foundations; the weather protective envelope is sometimes independent of the frame although often spaces between the members of the frame are filled.

## Timber Framed Buildings

6.10 There are several listed 16th and 17th century and earlier buildings surviving in the Parish which are originally timber framed but with later additions. These houses amount to approximately 15% of the buildings in the Parish and contribute greatly to the character of the Village. The frame construction of these properties often have exposed structural and non-structural timbers with infill panels of brick or, on the earlier buildings,



wattle and daub as surviving in The Bull Inn. In addition, for reasons of weather protection and fashion, various cladding materials such as tile, brick, weatherboard or lath and plaster have been used to conceal and encase the timber frame. Oak is the timber predominantly used for structural purposes in timber framed buildings in the village.

## Brick Construction

6.11 The predominant building material in the Parish, which is usual in an area where clay caps are found, is brick, which came into use for vernacular buildings during the 16th and 17th centuries. Brick walling provided the weather protective envelope and became fashionable in Georgian times (1714 - 1837) when farm houses and medium sized houses of 'polite' architecture were built e.g. the Old Rectory (circa 1720), the Manor Farm House (1821) and Brook House (18th century). Bricks became the universal building walling material by the second half of the 19th century and "mass" brick construction accounts for 85% of the houses in the Parish.

The use of the traditional local red/orange brick is prevalent throughout the village, with handmade bricks found on the older buildings and machine made ones on later properties.

## Bonding

6.12 Early brickwork on the 15th - 18th century buildings, before the advent of cavity walls, is laid in either English Bond, alternate courses of headers and stretchers or later Flemish Bond, alternating headers and stretchers along each course. The cavity wall gained widespread use from the 1920s and buildings later than this date are mainly built in stretcher bond composed entirely of courses of stretcher bricks. Lime mortar and plaster is mainly used on properties built earlier than 1900, before patent cements, such as Portland cement, were introduced.

## Brick Patterning and Detailing

6.13 Another feature of using brick in the Parish is the use of the traditional burnt blue headers to form decorative masonry geometrical patterns including diamonds and chevrons as constructed on Privett House and Kingsmead (built 1870s). Some of the earlier brick houses have projecting string courses or plat bands of projecting brickwork to define storeys. Other decorative effects are found on the eaves of the older brick buildings in the use of dentilation and dog-tooth projecting brickwork, for example on Brook House and Manor Farm House.

## Wall Cladding

### Vertical Tile Cladding

6.14 There are many examples of vertically hung clay roofing tiles used as a wall cladding material in the Parish. On timber framed walls they have been used for weather protection over thin infill panels or poor quality masonry. Approximately 13% of buildings in the parish have external walls partly clad with vertically hung clay tiles and mostly located on the more exposed area at the top of a gable end wall but also on gabled dormers, for example Bridge Cottage. As well as the plain roofing tile, other shaped tiles are used to give decorative effects and patterns, for example as seen on The Garden House.

## Weatherboard and Shiplap Cladding

**6.15** Weatherboard is found on many timber-framed agricultural buildings throughout the Parish, most with brick plinths, such as barns and workshops. These make a major contribution to the richly varied character of the countryside and the built environment. Fine examples can be found at Manor Farm with its courtyard plan layout of 17th and 18th century listed barns, which remain in use as workshops. Original weatherboards were made of oak or elm and sealed with pitch, although some weatherboarding is treated with stain or replaced with more modern shiplap.

**6.16** Weatherboarding as a cladding material in domestic architecture only became popular for the lightweight timber-framed buildings towards the end of the 18th century.

As well as The Mill, The Look Out, Church View Barn, 82-83 Meadowlands and some domestic outbuildings, e.g. garages, which are totally encased with timber cladding, there are many examples of walls partly clad with shiplap or weatherboard. Again this is mostly located at the top of a gable end, often for reasons of architectural fashion. Approximately 23% of domestic buildings have either timber total encasement or part shiplap or part weatherboard used for wall cladding.



## Rendered and Painted Walls

6.17 There is a significant number of buildings with walls painted white or cream, either directly onto brickwork or on smooth rendering or pebbledash, which has been used to cover poor masonry or blockwork. There are examples where this style is mixed with others such as a painted and rendered upper storey with a lower storey of facing brickwork. In addition some walls have rendered and painted panels between members of structural and non-structural timber framing, which in some instances creates a mock Tudor effect. Approximately 15% of buildings have either whole walls rendered or partly rendered, while 14% have whole walls of painted brickwork, mostly in white or cream.

## Windows

6.18 Of all the architectural detailing to new and existing buildings windows are one of the most prominent and in the case of replacements, most abused features. They are an integral part of a buildings character and require very careful consideration. The fenestration (arrangement of windows), window style, including lintel and cill detailing, materials, colour and means of opening all contribute to the character. Original windows provide wonderful dating clues for houses.

6.19 Although most windows are sash and casement there is a wide variation included at times on the same building where extensions and additions have been added over time. Opening types are commonly either vertical sliding double hung sashes or side hung casements. Traditional window patterns comprise designs which are symmetrically balanced about the horizontal and vertical axes.

6.20 With such a wide variety of styles there are also examples of distinctive feature windows in the Parish, such as the canted diamond leaded oriel windows on Roman Way and there are a few large picture windows which can be found on the newer properties.

## Sash Windows

**6.21** Approximately 11% of houses in the village have vertical sliding double hung sash windows. The period characterized by the vertical rectangle shape began towards the end of the 17th century and included the Georgian style of architecture 1720 - 1840 with its main features associated with this era of harmonious proportions and symmetrical façade. The Old Rectory, The Garden House and later White Cottage are excellent examples of these characteristics with their classic sash windows of three panes across and two panes down amounting to the traditional 12 equal panes on a pair of sashes. These windows are set below structural arches, to support the brickwork, such as the flat gauged brick arch as seen on the properties above. These traditional characteristics are maintained with the neo-Georgian style of Jennetts Hill House built in the 1970's.

**6.22** The Victorians reduced the number to two panes over two or one over one, examples of which are on Kingsmead and Bugeildy. Removing so many glazing bars made the windows weaker and to strengthen them small protrusions called horns were added below the centre bar on either side.

**6.23** The placing of windows within the wall thickness has a considerable effect on the character of the building. The older properties such as The Old Rectory and The Garden House have the exposed wooden box frames of their sash windows almost flush with outside face of the brickwork, while the later buildings have window frames set back within the wall thickness.

## Casement Windows and Fixed Light Windows

**6.24** The vast majority of this style of window are rectangular and of portrait configuration and tend to be of 1 - 3 lights often including a fixed window with a top hung fanlight and an opening side hung casement. Older properties generally have smaller windows split into a number of equal size panes and approximately 58% of the windows in the Parish have a distinctive arrangement of one or more horizontal glazing bars.

**6.25** Many newer properties including some with replacement windows have the more modern side hung casement window, with the larger single pane (without glazing bars) but still of portrait configuration. This style of window can be found on 42% of buildings and often includes a fixed single pane window with a small top hung fanlight. As with sash windows, the position of casements and fixed lights within the opening has an important effect on the character of the property. The older properties, especially the listed timber framed buildings, have their windows flush with the outside face of their particular cladding material as can be seen with the leaded casements on Roman Way and The Spring. In rendered buildings and where the wall is timber boarded the reveal depth is less critical.

**6.26** However with newer brick buildings the frames are often set back slightly from the front wall exposing brick reveals which add a sense of depth to the façade and create strong shadow lines. Generally in brickwork window frames are set back so as to show a minimum reveal depth of 100mm.

**6.27** Another style that can be found in the Parish is the leaded casement, either divided into smaller rectangular or diamond shaped equal lights. These exist on approx: 10% of the buildings, in particular the older properties, for example on the listed timber framed houses such as The Spring and Roman Way. The latter property also contains some 17th century Flemish glass.

## **Dormer Windows**

See paragraph 6.7



## Window Arches and Lintels

6.28 At window openings the vertical loads are carried either by structural arches or non-structural arches and/or lintels of timber, concrete or steel. These various methods of support are an important visual feature of the façade of a building. Older brick properties tend to have windows set beneath structural arches, for example the flat gauged arch, as seen with sash windows or segmental arches both of which do not rely on secondary support.

6.29 More modern brick buildings tend to have non-structural arches where facing brickwork is used in conjunction with and supported by a secondary steel or concrete lintel such as the soldier arch which visually portrays the supporting action of the brick arch. Some properties such as Kingsmead have exposed concrete lintels without a brick veneer.

## Materials and Colour

6.30 The predominant window frame colour is white and this amounts to approximately 83% of the houses in the Parish. The remainder have frames of black, brown or cream. The majority of external timber joinery is painted which is usually the correct finish, although some timber windows are stained.

6.31 Windows in timber framed buildings particularly leaded casements tend to be black to match the surface treatment applied to the exposed timber structure , for example Roman Way and The Spring.

6.32 Window frames of timber is the preferred material and accounts for approximately 54% of properties. As alternatives became available a few properties have been fitted with metal frames but a large proportion of householders, approximately 42%, have replaced existing with uPVC windows.

**6.33** Although some uPVC frames are difficult to differentiate from a distance, their widespread use has arguably been an unwelcome visual intrusion to the appearance of buildings, particularly within the Conservation Area. It is often forgotten that time and the elements are important effects. The weathering of natural materials results in an appearance that improves with age, an effect not found with uPVC structures. In addition, uPVC conservatories use thicker beams and more cross-members in order to match the rigidity of wooden equivalents.

## **Doors**

**6.34** There is an extensive variety of external door styles and door finishes throughout the Parish as characterised by the diverse mix of building designs. No single style dominates and doors vary from the traditional simple construction of vertical boards to complicated joinery of panels, frames, glazing and fanlights. Generally external doors in the Parish are in character with the building and work in harmony with the architecture of the property. There are many fine examples of door styles reflecting the period of the building such as the 18th century listed Georgian houses, the Garden House and the Old Rectory. These buildings have a central hardwood door divided into six raised and fielded panels with a radial fanlight, to provide natural light for the hallway, and a triangular pediment above. The typical six and the later four panelled Georgian style door, some with panels replaced with glazed lights, account for approximately 20% of the door types in the Parish. Many of the 17th century vernacular cottages have the traditional simple framed and ledged hardwood plank door, some of which are reeded on the front with studs and with a small fanlight such as Ducarts. This style of door totals approximately 20% of the door styles within the Parish. A variation of this type of door is the stable door which can be found in about 10% of buildings in the Parish and mostly in the vernacular cottages.

**6.35** On the more modern buildings and with mass production of doors there is a greater diversity of styles. The more common style is the upper half of the door being glazed and divided into a number of equal size panes (2, 4, 6 or 9) by glazing bars and the lower half split into one or two panels or alternatively boarded. Approximately 23% are of this style, some of which have side lights of toughened glass. Other than the elaborate entrances of the 18th century Georgian houses, porches and canopies are generally of small and simple design or recessed into the house. External doors are further enhanced with good quality door furniture and ironmongery.

### **Door Materials and Finishes**

**6.36** The predominant material in the older style doors is hardwood with many of the plank or boarded doors made of oak. Some of the mass produced more modern doors are constructed of pine. As with windows, replacement doors are increasingly made of uPVC and account for 8% of doors in the Parish. The predominant colour of external doors is white and this amounts to approximately 37% of buildings. Many of the oak doors have a light pigmented wood stain and preservative to minimize any change of colour in the timber and enhance the grain. Other hardwood doors have a light to dark brown wood stain with approximately 33% having a stain finish. A few doors have adopted recent trends for soft and muted shades of green, although there are examples of gloss navy blue, black and pillar-box red. In general the colours of doors in the Parish complement the buildings and act as a strong focal point for the house.

## 7. Design Guidelines

7.1 These guidelines represent the key points that any proposal for development should take into account, at an early stage, when planning or implementing development or change. The guidelines have been split into two sections: General Guidelines and Detailed Design Guidelines.

7.2 When considering any new development it is also advisable to consult with neighbours, the Parish Council, and West Berkshire Council Planning and Trading Standards Department. In many cases a design and access statement should be produced in support of an application. The Parish Council recommends that the services of an RIBA qualified architect are sought to assist with both this and the overall design of a proposal.

### General Guidelines

7.3 The overall aim of these guidelines is to maintain the beauty and character of the parish and to conserve it as an area of architectural and historic interest. At the same time, they provide guidance on future changes to ensure that development is in harmony with the parish. There are parts of Stanford Dingley, notably in the Conservation Area, that could be particularly sensitive to change.



- i. New development should conserve and enhance the character of the village. It should reflect the linear pattern of the existing settlement. Where practicable plots should extend back to a natural boundary such as a hedge or a streamline and should not penetrate the protective natural vegetative screen.

- ii. **The distinctive rural character and open structure of the village is dependent on the views of the surrounding countryside which are obtained through gaps between buildings. This relationship should be respected and retained with any new development.**



- iii. **The wildlife of the Parish, both plants and animals, is extensive, rich and diverse. It is important to be aware of the potential loss of habitats or habitat change resulting from inappropriate management or development of land within the parish. Wherever possible, the biodiversity of the parish should be preserved.**

- iv. **Tranquility, remoteness from the urban environment and dark night skies are important attributes of Stanford Dingley. Development which would detract from these attributes should be avoided.**

- v. **Materials that match or are sympathetic to the existing building should normally be used for extensions and repair and alteration work.**

- vi. **The conservation of the quality of the traditional vernacular architecture within the parish in particular of the several fine period houses within the Conservation Area is encouraged. Any changes should be in keeping with the character of the building concerned.**



vii. The principle of 'subservience' should generally be applied to new extensions. That is to set down a new roof from the original building, and to set back the new build from the frontal elevation. Dominant or bulky additions and annexes should be avoided.



viii. Barn conversions should preserve the character of the original structure with few openings on walls and roofs.

ix. Hedgerows and trees should be preserved throughout the parish, and enhanced where possible through new planting. Parishioners are encouraged to seek local arboricultural advice before replacing or adding trees and hedges that have a visual impact on their neighbours. Other than yew, conifer trees and hedges are seldom appropriate because they are unlikely to be a native species and therefore would detract from the character of the parish landscape.

x. The use of native hedging plants, shrubs and trees should feature as boundaries to houses and other buildings within the village (see 4.9 and 4.10). Where fencing is proposed, post and rail is preferred. High panel fences and gates should be avoided as these are urbanising features, out of character with the parish.



- xii. The wetlands of the parish should be preserved and enhanced to preserve habitat for a wide range of plants and animals. They absorb water and reduce the risks of flooding residential property, and offset climate change by acting as carbon sinks. Generally, trees should not be planted in these areas.



- xiii. Street furniture and signage should be kept to a minimum throughout the village, and no street lighting and pavements introduced.
- xiiii. The visual impact of power transmission and telecommunication wires in the village should be kept to a minimum. In particular, poles carrying transformers and switchgear should be positioned to reduce their visual impact. Any replacement poles should be of timber to match existing.
- xv. Grass verges provide a sanctuary for wildflowers and should not be planted with trees, but rather preserved as open grassland.

### **Designing Out Crime**

- The Police Crime Prevention Design Advisor can advise on crime prevention measures, including in rural areas with sensitive design guidelines such as Stanford Dingley. Contact: TVP Crime Prevention Design Team, Thatcham Police Station, 20 Chapel Street, Thatcham, Berkshire, RG18 4QL or call 01635 295156.

## Detailed Design Guidelines

### Walls

- In any new development the wall material type and colour should be sympathetic and match commonly used existing materials that harmonise with existing buildings and the surroundings, such as the traditional local red/orange brick.
- Brickwork of new extensions and alterations to existing buildings should match the type, colour and size of brick used on the original.
- Decorative brick features such as the use of traditional burnt blue headers for banding and patterning and the use of bricks of another colour for dressings around openings and as eaves and gable dentils/corbels are encouraged.
- Brick bonding of new extensions and alterations e.g. Flemish or Stretcher bond should match the original development.
- Large expanses of stretcher bond should be avoided.
- Brick pointing of new extensions and additions should be of the same style (e.g. concave/hollow or flush) as the existing building. Similarly any re-pointing to brickwork should match the original.
- The same mortar, whether cement or lime on the original building, should be used on new extensions and when re-pointing existing brickwork. The colour of the mortar should be carefully chosen to blend well with the brickwork.
- Rendered walls should be painted either white or in pale pastel shades and should be sympathetic and complement those already used in the village.

- **Brickwork in the Parish should be retained in its original state where possible, characteristically unpainted. However there are also examples of lime washed and painted brickwork in white and in pale pastel shades which is encouraged where appropriate.**
- **Barns and other buildings with timber boarded external walls should be repaired with the same style of weather boarding or shiplap boarding as the original and treated accordingly to match existing.**
- **Vertical hanging clay tiles are encouraged where appropriate, such as in gable detail, the upper storey or a whole wall with pattern effects achieved with decorative shaped tiles.**
- **External pipework should be discreet, properly integrated and installed so as not to detract from the appearance of the building.**
- **The use of artificial mock effects such as non-structural timber framing or plastic reproductions should be avoided.**

## **Windows**

- **In any new development the size of windows should be in correct proportion to the façade. The style of window should be in character with the building and in harmony with the architectural character of the village. Windows on new buildings should normally be of rectangular portrait design,**
- **When replacing existing windows or installing new windows in an extension, the scale, style, appearance and materials used should match those of the windows on the original building.**
- **The depth of reveals on new extensions and additions should be appropriate to the house type and match the existing building.**
- **On listed buildings, period properties and in the Conservation Area uPVC windows should be avoided.**

## Dormer Windows

- Dormer windows should generally be small in scale, and not detract from the architectural interest of the building.
- Dormers are not normally considered appropriate for barn conversions or on new build of barn style design.

## Rooflights

- Careful consideration should be given to the position, size and design of rooflights with the number of openings kept to a minimum. They should be sited as unobtrusively as possible, preferably on the rear of buildings rather than the front.
- On listed buildings and buildings within the Conservation Area, the conservation rooflight should be used, mounted flush with the roof line.

## Roofs

### Roof design

- The roof design of extensions and alterations should relate well to the proportions, roof form and massing of the existing building and neighbouring properties, and should be subservient to the original design. Any new building should have a clear main roof form and profile without severe changes in roof geometry.
- Roofs with variable pitch slopes from ridge to eaves should be avoided.
- The inclusion of decorative fascias, barge boards or exposed rafters, rather than deep eaves boarding, is encouraged where appropriate.

- Flat roofs and low roof pitches should be avoided as steeper sloped roofs are generally more in keeping with the character of the parish.
- The inclusion of brick chimney stacks that are in scale, character and proportion to the building is encouraged.

### Roof materials

- The preservation and retention of thatched roofs is encouraged.
- Hand made clay tiles predominate in the Conservation Area and should generally be used for developments within the Conservation Area. They are encouraged generally throughout the Parish.
- The roof covering material of new extensions and alterations should match the type, colour and size of the roofing material used on the existing building e.g. hand made plain clay tiles, machine made clay tiles, pantiles or slate.
- The use of concrete tiles is not encouraged as they do not age well and do not reflect the architectural and historical character of the Parish.



## Roof additions

- The installation of micro-renewable energy systems should be discreet and sensitively incorporated with minimal disruption to the appearance or fabric of the building.
- The design of TV dishes and aerials should be sympathetic to the building on which they are to be sited. They should be of minimum size and sited unobtrusively away from public vantage points wherever possible.
- Cast Iron or cast aluminum rainwater goods are preferred to uPVC especially within the Conservation Area and on historic buildings. Rainwater goods should be of a subtle design so as to not detract from the external appearance of the building. Bright steel external flues should be avoided.

## Doors and Porches

- Doors should be appropriately designed for the age and style of building.
- Doors of timber construction are preferred while the use of uPVC is not encouraged. On listed buildings, period properties and in the Conservation Area uPVC should be avoided.
- The alteration of the size of existing door openings should be avoided if the alteration would adversely affect the architectural character of the building.
- Colours of painted doors should be in shades that are in harmony with the character of the building and the parish.
- Porches and cantilevered canopies should relate to the style of the building, and generally be kept small, simple, in proportion to the building and not overly prominent.

## Garages, Driveways, Conservatories and Ancillary Garden Buildings

- It is recommended that new build garages, conservatories and other garden buildings are sited in discreet locations such as to the side or rear of the house. They should be in keeping with the scale of the main building they are associated with.
- Garages should relate to the style of the main building and materials used should match and reflect those of the existing building. Garages should have pitched roofs, and timber framed barn type buildings are encouraged.
- Any new development should minimize the visual impact of parked cars and avoid car parking areas of hard surfacing to frontages.
- Conservatories and garden rooms should respect the design of the existing building.
- Timber conservatories are preferred to uPVC, especially with regard to listed buildings, period properties and within the Conservation Area where uPVC is discouraged in almost all cases.



- **Loose natural materials or bound gravel should be used for driveways as opposed to tarmacadam and concrete blockwork.**
- **Careful consideration should be given to the siting and colour of oil and liquid propane gas tanks so that they are not visible from the highway and blend in with the surroundings with, if necessary, appropriate planting.**
- **Garden buildings such as sheds, greenhouses, and summerhouses should be appropriate in form and scale to the size of the plot, with the visual impact kept to a minimum, and sited so as not to be an intrusion on the privacy of adjoining properties.**

## **Under-used and Vacant Farm Buildings**

- **The appropriate reuse of under-used or vacant barn buildings is encouraged by the community if their loss would be detrimental to the character and visual quality of the parish. In the case of such buildings being listed or in a key position within the village and in a state of disrepair, every effort should be made to rehabilitate them providing that their essential fabric and character are maintained.**



## Appendix 1: Bibliography

English Heritage (2005), *Guidance on the management of conservation areas*

North Wessex Downs AONB Council of Partners (2004) *Management Plan*

Pevsner, N., *Berkshire*, London, 1966.

Newbury District Council (1993), *Newbury District Wide Landscape Assessment*

North Wessex Downs AONB Council of Partners (2002) *North Wessex Downs Area of Outstanding Natural Beauty Integrated Landscape Character Assessment*

Joint Strategic Planning Unit for Berkshire (2003), *Berkshire Landscape Character Assessment*

West Berkshire Council (2008), *West Berkshire Historic Environment Character Zoning*



## Appendix 2: Further reading

Greenaway, Dick, and Dorcas Ward, (Editors), *In the Valley of the Pang*, Reading, 2002.

Platt, Mary, (Compiler), Stanford Dingley, *Stories of a village*, London, 2003

## Appendix 3: Schedule of Listed Buildings

LBS Uid	NGR	Building Name	Street Name	Grade
397627	SU5750271927	CHALK PIT COTTAGE	BACK LANE	II
397628	SU5773671446	GARDEN HOUSE	BUSHNELLS LANE	II
397629	SU5768071392	THE SPRING	BUSHNELLS LANE	II
397630	SU5748771340	THE OLD RECTORY	BUSHNELLS LANE	II*
397631	SU5736971213	DUCARTS	BUSHNELLS LANE	II
397632	SU5770671380	THE OLD BOOT INN	BUSHNELLS LANE	II
397633	SU5742271178	ROMAN WAY	BUSHNELLS LANE	II
397634	SU5702870921	SKILCROFT	BUSHNELLS LANE	II
397635	SU5787971119	DUMBLEDORE		II*
397636	SU5794671030	LITTLE ORCHARD		II
397637	SU5755471704	CHURCH OF ST DENYS		I
397825	SU5756371699	CARTER TOMB APPROX 3M TO SOUTH OF CHANCEL OF CHURCH OF ST DENYS		II
397831	SU5756371692	CARTER TOMB APPROX 12M TO SOUTH OF CHANCEL OF CHURCH OF ST DENYS		II
397837	SU5762171667	MANOR FARMHOUSE		II
397841	SU5760371676	MILKING PARLOUR APPROX 10M TO NORTH WEST OF MANOR FARMHOUSE		II
397843	SU5760371699	BARN APPROX 30M TO NORTH WEST OF MANOR FARMHOUSE		II
397845	SU5762471704	BARN APPROX 35M TO NORTH OF MANOR FARMHOUSE		II
397846	SU5764471693	BARN APPROX 30M TO NORTH EAST OF MANOR FARMHOUSE		II

LBS Uid	NGR	Building Name	Street Name	Grade
397847	SU5758471594	BROOK HOUSE		II
397848	SU5765671576	THE BULL INN		II
397849	SU5772871534	BRIDGE COTTAGE		II
397850	SU5772271524	BRIDGE HOUSE		II
398861	SU5767071562	K6 TELEPHONE KIOSK OUTSIDE THE BULL INN	MAIN STREET	II

## Appendix 4: Consultation Process with Parishioners

### 1. Introduction

A consultation process was organised such that parishioners were invited to attend a display of 150 photographs relating to features of the parish in terms of its built and natural environment, and to answer a multiple choice questionnaire. The display was organised in the Club Room in Stanford Dingley on Saturday, 13 September 2008. The date was chosen to coincide with the Stanford Dingley annual fete and mini show which was held 150 metres from the Club Room at Fairholme Farm. The fete and mini show was held between 2.00pm and 5.00pm and the Parish Design Consultation between 3.00pm and 7.00pm. At all times the Club Room was manned by members of the Parish Design team.

An invitation (see Section 5 below) was circulated to each household in the parish, and notices were posted outside the Club Room. The fete and mini show is the event that draws most members of the village together and good weather meant that it was well attended on the day. It is estimated that approximately 60 people visited the Club Room, and 42 people completed questionnaires.

## 2. The Display

The display comprised 150 photographs printed on A4 sheets and posted on the walls of the Club Room. The photographs were grouped to illustrate the 13 statements to which visitors had to indicate whether they strongly agreed, agreed, disagreed, strongly disagreed or were unsure on the questionnaire. Therefore, as visitors circulated the room the photographs were grouped in order of the statements. In addition there were sheets posted on the nature of the Parish Design Statement (What is it?-What is it for?-Who is it for?-How does it work?) and a householder guidance note on how to prepare your own 'Design Statement'.

## 3. The Questionnaire

The questionnaire was carefully designed to reflect the main guidelines that the team wishes to include in their draft of the Parish Design Statement. Visitors were told at the outset that the team generally agreed with the statements, but the team wanted to seek written comments particularly where the participant disagreed with the statements, or was unsure about them. There was one direct question on the form asking 'What makes our Parish an attractive place in which to live?' to which some suggestions were made by the team:

- The river valley, farmland and deciduous woodland.
- Views of the open countryside and access to it
- A sympathetic built environment with many interesting and historic buildings
- Flora and fauna
- Tranquillity brought about by low noise and light pollution?

Participants did not have to give their names or addresses.

The results are shown below:

1. Gaps between the houses and the open views to the surrounding countryside should be preserved.

Strongly Agree	Agree	Disagree	Strongly Disagree	Unsure
36	5	0	0	1

2. Any new building should preserve and enhance the village and be appropriate and sympathetic to the special character of the village.

Strongly Agree	Agree	Disagree	Strongly Disagree	Unsure
37	5	0	0	0

3. Any future development is likely to replace an existing building usually on the same site and limited to a similar scale.

Strongly Agree	Agree	Disagree	Strongly Disagree	Unsure
22	12	4	0	4

4. Any new building work should be in harmony with the existing structure and that of neighbouring buildings.

Strongly Agree	Agree	Disagree	Strongly Disagree	Unsure
34	8	0	0	0

5. The shape, scale, nature of materials and details within structures are important factors in planning any change. Matching of roofing tiles, bricks and windows is particularly important.

Strongly Agree	Agree	Disagree	Strongly Disagree	Unsure
35	5	1	0	1

6. Roof pitch, shape of chimneys and roofing materials, window style, colour and texture of walls, are all examples of factors that link individual structures and create a sense of unity and harmony within the built environment.

Strongly Agree	Agree	Disagree	Strongly Disagree	Unsure
33	7	1	0	1

7. Of particular importance is the conservation of the quality of the traditional vernacular architecture within the village and of the several fine period houses. Any changes in these runs the risk of altering their character and may not be desirable.

Strongly Agree	Agree	Disagree	Strongly Disagree	Unsure
28	13	1	0	0

8. Dominant or bulky extensions and annexes should be avoided.

Strongly Agree	Agree	Disagree	Strongly Disagree	Unsure
22	14	4	1	1

9. The appropriate re-use of under-utilised or vacant brick or wooden barn buildings should be encouraged as their loss could be detrimental to the character and visual quality of the parish.

Strongly Agree	Agree	Disagree	Strongly Disagree	Unsure
30	12	0	0	0

10. The use of native hedging plants, shrubs and trees should feature as boundaries to houses and other buildings within the village. High panel fences and gates should be discouraged as these are more appropriate to a more urban environment and therefore are out of character in the village.

Strongly Agree	Agree	Disagree	Strongly Disagree	Unsure
28	13	1	0	0

11. Mature trees, wooded areas, hedgerows, verges and ditches are a vital habitat for wildlife. Every effort should be made to conserve them.

Strongly Agree	Agree	Disagree	Strongly Disagree	Unsure
36	6	0	0	0

12. The wetlands of the village should be preserved and enhanced to preserve habitat for a wide range of plants and animals. They absorb water and reduce the risks of flooding residential property, and offset climate change by acting as carbon sinks.

Strongly Agree	Agree	Disagree	Strongly Disagree	Unsure
38	4	0	0	0

13. Footpaths and bridleways are important amenities; they should be maintained and kept accessible. Particular attention should be given to maintenance of gates, stiles and signage, and to the removal of fallen trees and branches.

Strongly Agree	Agree	Disagree	Strongly Disagree	Unsure
30	12	0	0	0

#### 4. Comments provided by participants

'It is important to preserve the village as a historic site.'

'I would not agree that all barns should become barn conversions but I believe buildings should be used and not neglected and left to deteriorate.'

'Keep signs to a minimum'

'Lack of modern street furniture and kerbs' (an attraction of living in the Parish)

'Light traffic, and low speed.' (an attraction of living in the Parish)

'Modern panelled boundaries should be avoided.'

'Redundant barns protected.'

'Vehicles should be banned from ancient cart tracks.'

'Wooden footpath signs to replace green metal ones.'

'The development of redundant buildings should be encouraged to preserve the buildings, provide local employment and provide sympathetic housing opportunities.'

'Old world feeling that is so rare now.' (an attraction of living in the Parish)

'I think that we should be aware that cutting verges and the cutting of grass in the churchyard is not conducive to the wild life and wild flowers of the area, especially in the late spring.'

'These are such leading questions as to be practically valueless. It is impossible to generalise in the way requested.'

#### 5. Sample Invitation

##### **STANFORD DINGLEY PARISH DESIGN STATEMENT**

Please drop in to the Club Room between 3.00pm and 7.00pm on Saturday, 13 September.

Come and give your views on how we should protect and enhance the special qualities of Stanford Dingley in respect of its built environment and rural landscape.

This is your chance to consult with the team responsible for drafting the Parish Design Statement.

**Your views matter!**

Bob Chessum, Peter McCurdy, Mark Hawkesworth, Mary Platt and Peter Trentham.



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## **The Project Team**

**Bob Chessum, Mark Hawkesworth, Fergus Madden, Peter McCurdy,  
Mary Platt, Peter Trentham.**