

# **Milton Abbas Conservation Area Appraisal**



**Milton Abbas Parish Council  
North Dorset District Council**

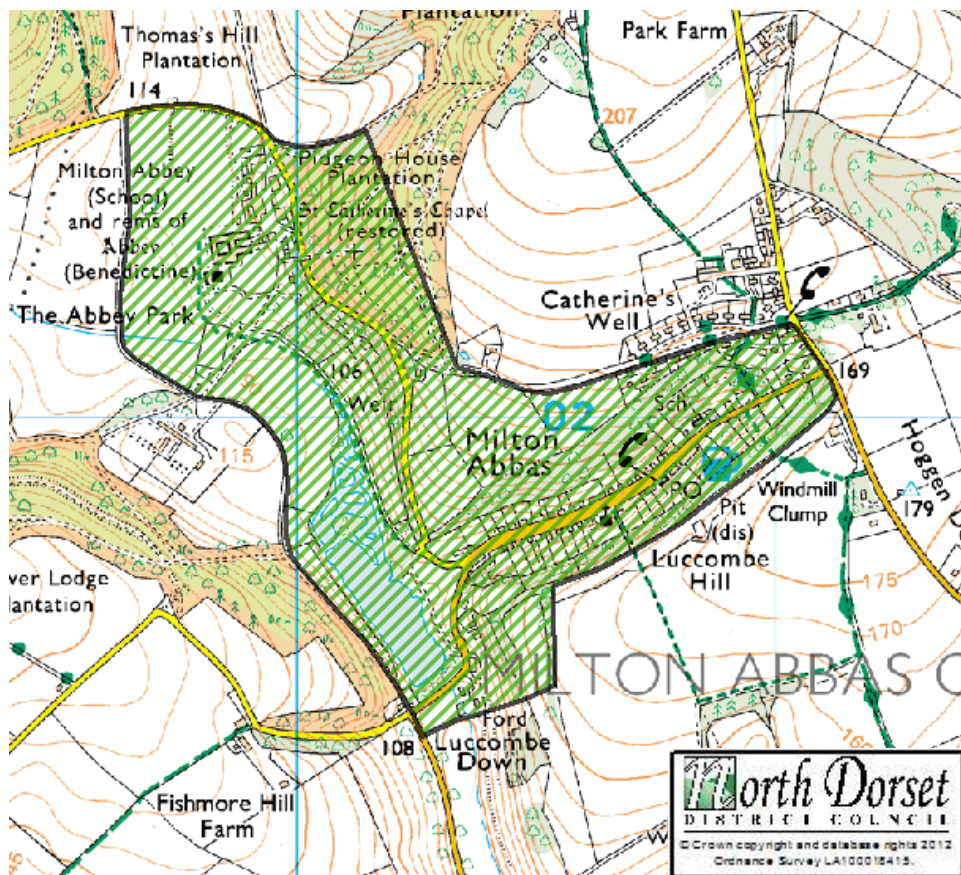
**March 2014**

## 1. Introduction

### What is special about Milton Abbas Conservation Area?

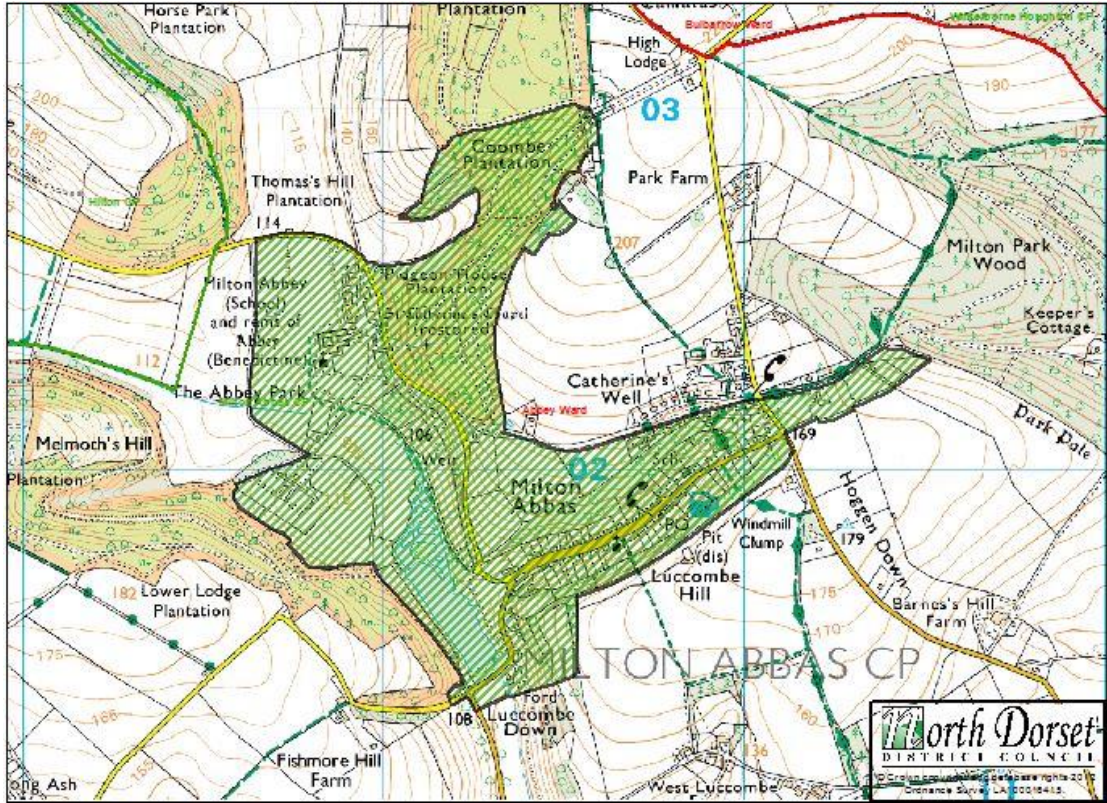
#### The Residents View

1.1 The view of residents within the Conservation Area confirms that it comprises two significant areas. The first is the school building, Abbey, Chapel and their landscaped setting the latter designed by Lancelot "Capability" Brown and is one of the finest collection of buildings and landscape in the country; the second is the Street, a unique collection of mainly 18<sup>th</sup> and 19<sup>th</sup> century houses and parish church with the uniformity and simplicity of the predominant Georgian vernacular houses, the open aspect of the greens to the front and the wooded horizons flowing into the valley. It is also felt that the sense of community is important where each resident has an important role in safeguarding the very special architectural and historic interest of the village and Conservation Area.



The original Milton Abbas Conservation Area Designated 1970

Cover Image: The former Blacksmiths



An aerial view of the village and Milton Abbey School

## **2. Purpose of the Conservation Appraisal and Management policies**

- 2.1 The Milton Abbas Conservation Area Appraisal has been prepared jointly by the Milton Abbas Parish Council and North Dorset District Council. The scope of the document covers two significant character areas: The Abbey, Mansion, Chapel and historic landscape and The Street. The Milton Abbas Conservation Area Appraisal and Management Guidance is seen as the first step in a dynamic process, the aim of which is to preserve and enhance the character or appearance of the Conservation Area and to provide a basis for making sustainable decisions about its future management.
- 2.2 The Appraisal and Management Guidance aim to:
- Identify those elements of the Milton Abbas Conservation Area that contribute to its character.
  - Identify those elements which detract from the character.
  - Propose measures to maintain or improve the positive character, local distinctiveness and sense of place of Milton Abbey, its environs and The Street.
- 2.3 The framework for the study follows the English Heritage guidance 'consultative documents'; *Guidance on Conservation Area Appraisals* and its companion *Guidance on the Management of Conservation Areas*, both published August 2005.
- 2.4 Whilst every attempt has been made to consider all aspects of the character of the Conservation Area there may be elements that have been omitted due to lack of space or inaccessibility (private land or restricted access). Planning applications which affect the Conservation Area should be considered on their own merits and in accordance with the local planning policies and the National Planning Policy Framework (NPPF) and associated guidance. This Appraisal and Management Guidance should be used to guide and inform this process.

## **3. Consultation**

- 3.1 The Milton Abbas Conservation Area Appraisal, Management Guidance and Article 4 Direction was the subject of public consultation including an open event at the Parish Reading Rooms in December 2013. The consultation was undertaken during November and December 2013 over a six week period.

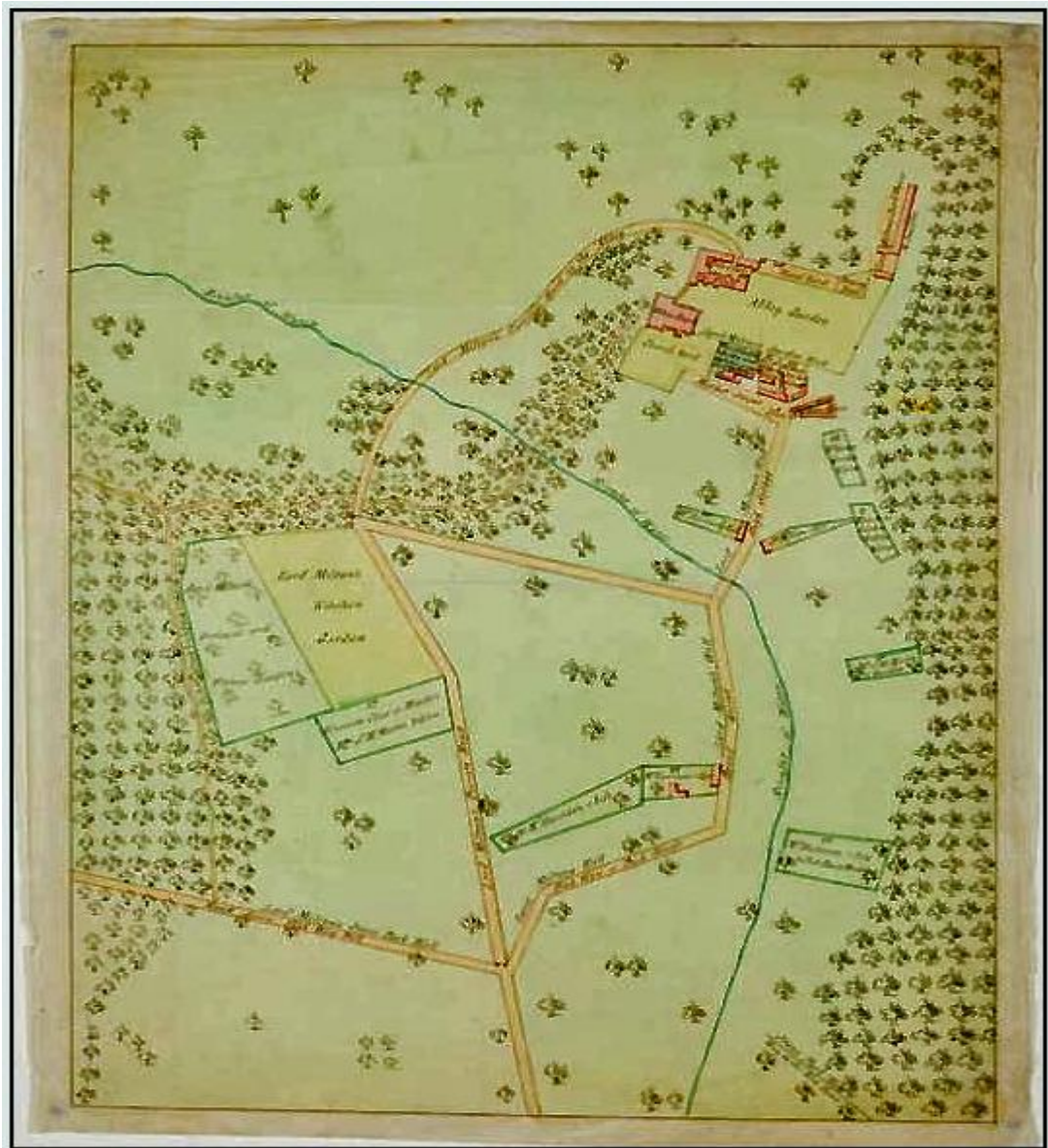
All those properties known to be affected by the proposals were written to and asked for comments and all those received were taken into consideration by both the Parish Council and District Council in formulating the final document, conservation area boundary and article 4 direction.

#### **4. History**

- 4.1 The origins of the present village stem from a collegiate church which was founded in circa 933 AD by King Athelstan of Wessex, to commemorate his brother Edwin who tragically died at sea and for which Athelstan was said to have been responsible. To provide support to the church, Athelstan granted it sixteen manors in Dorset. However, in 964, King Edgar dismissed the secular priests and replaced them with Benedictine monks from Glastonbury, who sustained their monastic life for several centuries. Over this period the Abbey developed as did the large market town outside its gates and St. Catherine's Chapel was constructed due east of the Abbey building.
- 4.2 Additions were made to the Abbey building including a timber bell tower, reliquaries, shrines and tombs. However, as a result of a lightning strike in 1309 the church caught fire which led to the loss of Abbey documents, books and relics. Following this tragic event, work shortly commenced on the construction of a new Abbey church and although never completed it reached its present size principally under the guidance of Abbot William Middleton at the turn of the 15th Century. Construction work continued until its six centuries of monasticism came to an abrupt halt with the dissolution of the monasteries in 1539. The monks were dispersed and within a year the monastery's manors and other properties had been sold off.
- 4.3 In addition to the growth of the Abbey, the adjacent market town continued to thrive and became known as *Middleton* and in 1540, Sir John Tregonwell, a lawyer who had helped arrange Henry VIII's divorce from Catherine of Aragon and at the Dissolution acted as commissioner taking the surrenders of monasteries, bought the Abbey and estate for £1,000 and converted it into a private house. He died in 1565 but the Tregonwell family continued to occupy Milton Abbey for the following century. Mary Tregonwell inherited in 1680, and in 1696 she married a naturalised Swede, Jacob Bancks, who had previously served in the Royal Navy. They had two children, one of whom, Jacob, inherited the estate in 1724. Following his death in 1737 the Milton Estate passed to John

Strachan, the son of a female cousin and after several legal wrangles, he was allowed to sell the estate in 1752 to a Joseph Damer.

- 4.4 Damer was a wealthy and ambitious man whose fortune had descended from a great-uncle. In 1742, he married Caroline Sackville, daughter of the first Duke of Dorset and following her death in 1755 Damer commissioned the Italian sculptor Carlini to make a monument to mourn her. The monument currently stands in the north transept of the Abbey.



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The original layout and early development of the town.

- 4.5 Damer's influence on Milton Abbey and the adjacent town was significant. Following acquisition he set about a grand scheme to reshape the valley in which it lay. He planned the removal

of Middleton and to replace the decaying Abbey buildings with a great house suited (as was a common view in the 18<sup>th</sup> Century) to its surroundings and his position. The map over, dating from the 1760s, reveals the position of the village and house, plus the layout of the estate, shortly before Damer's (Lord Milton's) re-planning. As is evident, the majority of the village was sited south of the old Abbey church, a fragment of which remained. The map demonstrates a linear arrangement of buildings along principle and secondary roads. At this time Middleton was a town of some size, recorded in the 18<sup>th</sup> century as having over a hundred dwellings, a grammar school, a church, four inns, a brewery and several shops.

- 4.6 Initially Lord Milton hired John Vardy (1718-1765), who had constructed the Horse Guards in London and who worked intermittently on the Dorset project and a house for Damer in Park Lane. After Damer was created Baron Milton in 1764, he enlisted the great landscaper Lancelot 'Capability' Brown to design the grounds, and, following the death of Vardy in 1765, the famed architect Sir William Chambers (1723-1796) to create an appropriate house in the Gothic style, much against Chambers' tastes. Following frequent quarrels with his client Chambers resigned, leaving the completion of the interior to James Wyatt, who also 'restored' the Abbey Church. The result is the impressive Gothic mansion in its valley setting, which in time attracted three royal visits.
- 4.7 Even as Lord Milton, Damer found that his removal of the town, house by house as the leases expired or the occupants moved, did not go unopposed; one tenant, a lawyer, stubbornly remained but was flooded out when the sluice gates of the old Abbey pond above the town were opened. An artist's impression painted in the 1950's by Commander Hodgekinson, Headmaster of Milton Abbey School is displayed in the Abbey but it is not clear whether this is based on any historical fact. Whatever Lord Milton's intentions in the case, the tenant took him to court and won. But by 1779 Damer had rased the entire town of Middleton and created a new model village on a site half a mile to the southeast. This was a huge project over many years and attracted labour from surrounding villages to landscape the estate, build new roads and move the village. Labourers were only paid a daily rate however and much of the landscaping and other work was carried out during the summer.

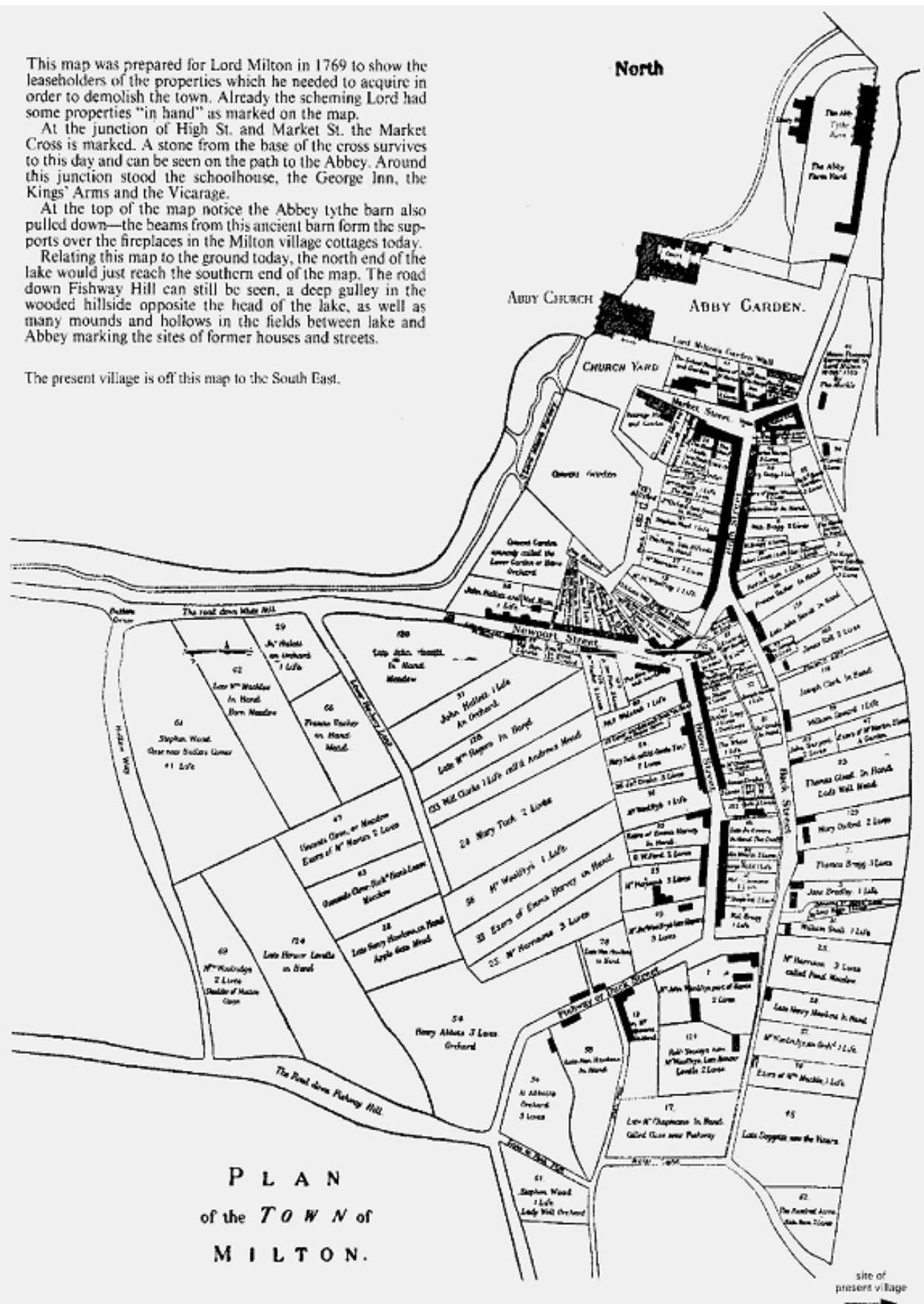
This map was prepared for Lord Milton in 1769 to show the leaseholders of the properties which he needed to acquire in order to demolish the town. Already the scheming Lord had some properties "in hand" as marked on the map.

At the junction of High St. and Market St. the Market Cross is marked. A stone from the base of the cross survives to this day and can be seen on the path to the Abbey. Around this junction stood the schoolhouse, the George Inn, the Kings' Arms and the Vicarage.

At the top of the map notice the Abbey tythe barn also pulled down—the beams from this ancient barn form the supports over the fireplaces in the Milton village cottages today.

Relating this map to the ground today, the north end of the lake would just reach the southern end of the map. The road down Fishway Hill can still be seen, a deep gully in the wooded hillside opposite the head of the lake, as well as many mounds and hollows in the fields between lake and Abbey marking the sites of former houses and streets.

The present village is off this map to the South East.







Milton Abbey and School



Milton Abbey within the "Capability" Brown Landscape

- 4.8 After Damer's death in 1798 at the age of 80, the estate passed to his son, George, and then to Damer's daughter Caroline. When she died in 1828 it passed to Henry Dawson Damer RN whose sole heir sold the estate in 1852 to Charles Joachim, Baron Hambro, a merchant banker from Denmark who made Milton Abbey his seat. Hambro commissioned Sir George Gilbert Scott to restore the Abbey Church in 1865, saving the Church from potential ruin. Through their eighty years at Milton Abbey the Hambros saw the trees and shrubs planted by Capability Brown grow to their full maturity, especially under the loving care of Sir Everard Hambro. In 1932 the estate was sold and divided up. The Ecclesiastical Commissioners bought the Abbey and for some time the house was a healing centre. In 1953 the grounds were bought by a trust to establish a school, Milton Abbey which still exists today.
- 4.9 St. Catherine's Chapel, stands on the lowest of a series of artificial terraces inside a rectangular enclosure overlooking the valley to its west and dates from the late 12<sup>th</sup> Century with subsequent alterations during the late 15<sup>th</sup> or early 16<sup>th</sup> century, 18<sup>th</sup> and 19<sup>th</sup> centuries.



St. Catherine's Chapel



Lake Lodge, a 19<sup>th</sup> century cottage designed to complement Brown's landscape

- 4.10 As stated, the inhabitants from Middleton town were transferred to a new model village approximately half a mile away, out of the view of the remodelled Milton Abbey House. It is possible that the construction of The Street started at the lower end (west) progressing up and returning down the southern side as clearance and site preparation took place in a methodical sequential way.
- 4.11 Despite the population of the former town with over 100 dwellings only 40 cottages were constructed although as is evident today the cottages were subdivided often housing four families. The replacement village was built to accommodate those who remained and worked on Lord Milton's estate and a limited number of small industries that were established in the former town continued in the replacement village. Examples included a brewery, which continued to thrive well into the twentieth century supplying many inns including The Hambro Arms in Milton Abbas, The Crown at Winterborne Stickland, The Royal Oak at Milborne St Andrew, and The Drax Arms at Bere Regis. A number of home industries such as the Bakery, the Tailors and Blacksmiths also continued and the locations are still evident.



The former Post Office around the turn of the last century situated on the northern side of The Street



The present Post Office



The Old Bakery with the domestic building at the front and large former bakery building to the rear



Taylor's House

4.12 The Street is thought to be one of the first examples in the UK of a planned village and its construction during the latter part of the 18<sup>th</sup> century provides evidence of the vision of the rural idyll at that time, often depicted by artists at the beginning of the 18th century, and latterly by architects and landscape designers. The layout of The Street follows a simple linear pattern along a gentle curving road, consisting of a wide street with near identical cottages fronted by broad verges. Milton Abbas has a typically "English" character, its uniformity combining with the texture and limited pallet of local vernacular materials creates an extremely attractive village that is both cohesive and ordered. The form of the valley and the abundance of trees that cover its slopes provide The Street with a strong sense of enclosure and security. However, it is far from overpowering due to the relative width of the street. Each cottage is placed in a comfortably sized plot with equal spaces either side between neighbours. These spaces and views through to the gardens beyond contribute greatly to the street scene, providing uniform breaks between the facades of the cottages and a landscaped naturalistic setting; they are an important part of the original design and contributor the both the character and appearance of the area.



The Street around the middle of the 20<sup>th</sup> century

4.13 The plots extend to the rear of the cottages up the valley sides where the slope begins to ascend to the rear of the properties providing an intimate setting. Located in a valley oriented East to West, the sunlight has a significant effect on the appearance of the village, for whilst one side of the street is enriched with sunshine, the other is in shadow. This adds to the quality of the cottages as the white lime render either glows in the sun with some brilliance or appears a shade of blue in areas where the sun is unable to reach. The contrast of light has particular effect, at the eaves, on the distorted panes of glass in the leaded light windows and between the different elevations. Chestnut trees were planted between each cottage, reinforcing the Arcadian layout, but were removed in the 1950s.

4.14 The a major focal point of the village is the relationship between the Church on the southern side of The Street and the Almshouses to the north, both occupying strategic positions in The Street. The Church of St James built in 1786 and designed by James Wyatt (famous architect of Radcliff Observatory, Oxford) is prominently positioned at a higher level reflecting its status within the settlement.



St James Parish Church 1786

4.15 The Almshouses are single storey with walls of banded flint and brick with stone dressings and tiled roofs with stone slate verges. The Almshouses are not only a special architectural feature of the village but also have important connections with the earlier town. Originally built in Middleton c1674 they were moved to the present site in 1779 and theory suggests that this move may be a consequence of the Romantic

Movement, another simply that to construct from new may have been more expensive.



Almshouses: relocated from Old Town in 1779

4.16 The former Vicarage (below) was constructed around 1780 to service the new parish church and demonstrates a more polite form of architecture in contrast the vernacular cottages, reflecting the role and status of the clergy and church at that time. Recent work to the property has suggested it may have been designed by William Chambers although there is no documentary evidence of this.



The Former Vicarage (now the Manor house) and Vicarage Cottage to the right



- 4.17 A small number of the original cottages have been lost. Two near the church were burned down c1830 and were replaced by brick cottages with contrasting colour brick dressings. The Brewery House was also destroyed by fire in 1887 and another building, now replaced by the Wesleyan Chapel, once stood between the Hambro Arms and the village shop. An illustration dated 1820 shows this building which was constructed of similar materials and reflects the style of the cottages. It is believed to have been either the village workhouse or billet.
- 4.18 There are groups of replacement cottages within The Street including those standing directly adjacent to the church. Due to the form and scale, neither adversely interrupt the continuous stretch of the original cottages. The Wesleyan Chapel also stands at a position where a change between the uniform cottages was originally instigated with the more elongated form of the Hambro Arms. Each of the replacements follows the format of the original cottages in that they are all positioned in the centre of the individual plots, with the facades aligned and the spaces between neighbours retained. Although of different designs, each replacement respects the concept of the planned village in as much as they all express their own symmetry. The mid-C19th cottages go one step further and have windows in similar proportions and design to the 1780s cottages.



The 19<sup>th</sup> Century replacement Cottages



The former Wesleyan Chapel and Coach house/Fire Station with 19<sup>th</sup> century infill dwellings beyond

4.19 At the eastern end of The Street, on the North side are the Village School and School House. Baron Hambro built both circa 1860. The School buildings are situated where the village road narrows to exit The Street, after the Doctor's House and the Hambro Arms. This, along with the careful positioning of the school buildings (central within their plot and in line with the frontages of the C18th cottages), provides a subtle change, distinguishing the original perimeter of the model village layout, whilst clearly incorporating the buildings successfully into the street scene.



The former Village School and School House

4.20 The Village School and School House are of Gothic Revival Style. The School House is constructed of flint with some brick banding and dressings. The roof is a tiled mansard with a half hip to one side and an ornamental ridge. The front of the building has a small projecting tower with a mansard roof and a small square window to each floor. The windows are of two casements under segmental brick arches to the ground floor and a half dormer with casements under pointed segmental brick arches to the first floor. The lower walls of the School are constructed of brick with burnt headers, whilst the upper walls are of flint and brick banding. The building is single storey with a gabled roof and an ornamental ridge. The windows are set within pointed arches and have timber tracery.



Wyvern House (now Deer Park House)

4.21 Wyvern House (now renamed Deer Park House) was built in 1872 as the village hospital and endowed by the Hambro family. A village committee ran it and patients came from the surrounding villages on the estate. It is constructed of flint

with red brick banding, and has the initials E.F.H to one gable, which refer to Sir Everard Hambro. Again this building is separated from the 18th century model village but its use of local vernacular materials and positioning complement the village school and successfully continue the historic development of The Street. Deer Park House is positioned on higher ground compared to the remainder of the village, due to the incline of the road out of the village and appears fairly dominant standing to one side surrounded by trees. However, the visual focus when entering the village is the school buildings. Their situation at the bottom of the hill on a slight bend and their orientation to the road enable clear views of their facades as the road is descended from the east. The school buildings are also positioned at the point where the road widens providing clear views of the 18th century planned village.



The Street within its landscape setting above and showing the wide verges below





The Street 2013

## **5. Defining the special architectural and historic interest and significance**

- 5.1 The following buildings and structures all contribute positively to the special architectural and historic interest of the Conservation Area. The majority are statutory listed buildings (SLB) but there are others which though not listed (NLB) in their own right are considered as heritage assets, contributing to the special interest of the area and the presumption should be in favour of their retention. Furthermore, others may come to light as development proposals which affect them identify their local value.

Note: The descriptions of the statutory listed buildings are taken from the statutory list and are aimed at enabling identification and understanding of the buildings but it should be noted that the descriptions do not identify all aspects of the buildings considered to be important.

### **5.2 Milton Abbey (SLB)**

The Abbey Church of St. Mary, St. Samson and St. Branwalader which is Grade 1 listed, rises among the former lawns of Lord Milton's 18<sup>th</sup> century landscape. The monastic buildings have almost entirely gone with the only remaining building being the late 15<sup>th</sup> century great hall of Abbot William

Middleton now incorporated into the school. The Abbey is the largest mediaeval building in Central Dorset. The eastern chapels no longer remain and the nave constitutes an important example of 14<sup>th</sup> and 15 century architecture. The statutory list description is as follows although a more detailed description is contained within the Royal Commission on Historical Monument Dorset Volume III, Central part 2:

Abbey Church of Saint 14-7-55 Mary, Saint Samsom and Saint Branwalader GV I Consecrated ecclesiastical building - formerly church of a Benedictine Abbey. Mainly C14, upper part of tower and north transept C15. Restored c1790. J Wyatt, and 1865, Sir Gilbert Scott. Walls of stone and flint, ashlar dressings. Lead roofs with parapets. Choir with north and south aisles, north and south transepts, crossing tower, west porch. Nave and aisles not rebuilt after fire in C14. East wall has a 7-light window with cusped lights. Below this, remains of arches and vault of former ambulatory. In north wall, remains of arches of former sacristy. This wall of 7 bays, buttressed, buttresses carried up as pinnacles. Flying buttresses to clerestory. Aisle has 3-light windows with geometrical tracery. Pierced parapet with quatrefoils. Clerestory windows alternately of 2 and 3 lights, with similar tracery. Similar parapet. In north transept, remains of arches and vault to former cloister. North window of 8 lights, mullioned and transomed, with perpendicular tracery. Pierced parapet with quatrefoils and pinnacles. West wall has built-up moulded arches (to projected nave and aisles) with attached shafts and moulded caps. Similar shafts and start of arches and walls to projected nave and aisles. Crossing tower has flat buttresses carried up above parapet as pinnacles. Pierced parapet as before. In belfry, each face has two 2-light windows with Perpendicular tracery. Porch, C19, has flat roof with pierced parapet and gargoyles. Angle buttresses with gabled tops. Pointed arched doorway. West wall of north transept has two 3-light windows with Perpendicular tracery, one extending to floor level. West wall of south transept has 3 windows at upper and 2 at lower level, all with geometrical tracery. South elevation of choir similar to north. South transept window of 7 lights with geometrical tracery. Interior: choir of 7 bays, has 1st, 3rd and 5th bays from east filled in solid. Columns with attached shafts and moulded arches. Quadripartite vaults to choir and aisles. No triforium in choir, but gallery under south transept windows. Lierne vaults in transepts; fan vault to crossing. C14 pulpitum under east tower arch. C15 reredos with canopied niches. C14 sedilia south of choir. C15 pyx shrine on north choir wall. C18 marble alter in

south choir aisle. C18 monument by A Carlini, to Lady Milton, in north transept. Monuments to Tregonwell and Bankes families in north choir aisle. A church of major importance. RCHM. Monument 1 (Dorset. Vol.III)

### 5.3 Milton Abbey House (Milton Abbey School), stone urns and entrance gates (SLB)

Abbey School 26-6-53 GV I Country house, used as public school. Built 1771-76 for Joseph Damer, architects Sir W Chambers and J Wyatt. Replacing domestic buildings of abbey except for Hall (item 137). Mainly ashlar stone walls, slate and lead roofs, with parapets. Ashlar stacks, some designed as pinnacles. Quadrangular plan. The Hall (q.v.) forming south range. Part 2-storeyed, part 3-storeyed. In early Gothic Revival style. Entrance (north) front has projecting towers each end and central porch tower. Porch has 4-centred arch leading to courtyard, in square frame, with shields in spandrels, flanked by pilasters. Each side of this a 3-sided canted bay, the whole rising to 3 storeys. Pierced parapet with quatrefoils and moulded cornice. Moulded string courses at each floor level. On second floor, in centre, a sash with Gothic glazing. In each bay, 3 oval openings - those in centre with windows - others blank. On first floor, a 4-centred arched sash with glazing bars in centre. In each bay a 4-centred arched opening, those in centre with sashes with glazing bars - others blank. On ground floor, a 4-centred arched sash with glazing bars in centre of each bay. Between the porch and end towers, 2-storeyed ranges, with battlemented parapets. On each side, each floor has three 4-centred arched sashes with glazing bars. End towers, of 3 storeys have octagonal corner buttresses carried up as pinnacles. Pierced parapets with quatrefoils on second floor each tower has a square window flanked by a circular window each side - all with glazing bars. On ground and first floors each tower has three 4-centred arched sashes with glazing bars - the centre window larger. Label moulds to outer windows. All windows have moulded surrounds. Archway to courtyard has heavy timber doors. Gothic style plaster vault. East wall of flint and stone banding. C19 service wing at south-east corner, of flint and stone banding with slate roof. C20 wing at north-east - of no particular interest. Internally, main rooms in west range have fine original joinery and plasterwork, in classical style. Similar, simpler detail in rooms of north range. Stone cantilever stair with ornamental iron balusters - East range damaged by fire 1956 - has no original interior features.

Interesting early Gothic Revival design. RCHM. Monument 4. (Dorset. Vol.III)

#### 5.4 Entrance gates and gate piers to Milton Abbey (SLB)

Entrance gates and gatepiers to Milton Abbey 240m north of Milton Abbey School II Entrance gates and gatepiers. Probably late C18. Pair of ashlar stone piers with moulded plinths, moulded caps surmounted by blocking courses. On inner and outer faces, carved swags, with flowers. Fairly plain iron gates, with fleurs de lys finials to uprights. The stone urn, 9m north-west of the north-west corner of Milton Abbey School reads: Garden ornament. Probably C18. Stone urn surmounted by a lion mask, with upswept scrolls each side, supported by 2 putti, with draped wreaths of flowers. This set on a stone pedestal, its cap projecting at each end, carried on carved consoles.

#### 5.5 The Abbot's Hall and Kitchen (SLB)

Hall and Dining Room of Milton Abbey - now dining hall and kitchen of Milton Abbey School (q.v.). Hall c1498, Dining Room C17, incorporated in new house by Sir W Chambers c 1771, restored in mid-C19 by Sir Gilbert Scott. North wall, facing courtyard, of ashlar stone, south wall of stone and flint banding, slate roof with parapets, ashlar stacks spaced irregularly. North wall has central 2-storeyed porch with diagonal buttresses. Reticulated traceried parapet with shields at each end. Below this a 3-light straight-sided arched traceried window. On ground floor a pointed moulded arched door in square frame with shields in spandrels. Band of shields and traceried panels above door. Moulded plinth. East side of porch, at high level, three 3-light mullioned and transomed windows with arched lights. C19 single storey corridor extension each side of porch, with square-headed mullioned windows with arched lights, south front has projecting flat-roofed blocks at each end, each with a 6-light mullioned and transomed window with reticulated tracery - the left block being the Hall oriel, the right block a C18 copy. Central 4-centred arched door (into screens passage). Above this a 2-light mullioned and transomed window with arched lights. Left of the door - in Hall - 2 similar 3-light windows, separated by buttresses. Right of the door, in kitchen, one similar window and one extended down to plinth level. Plain parapet with moulded coping. Internally, Hall of 6 bays, has ornate hammer-beam roof, with 4 ties of cusped wind-bracing. Trusses carried on stone corbels and shafts, with carved angels at cill level. 4-centred arch to oriel, with panelled soffite. Oriel has flat coffered ceiling with



pendants in panels. Fireplace, C18 with broken curved pediment, acanthus carving on frieze and console brackets. C15 oak screen in 3 sections with ogee arched and C17 heraldic glass. Kitchen,(former dining room) gutted by fire 1956, no internal features survive. RCHM. Monument 4 (Dorset. Vol.III)

#### 5.6 Green Walk (SLB)

Detached house. C18. Appears of 2 builds and may have been 2 cottages. Plastered cob walls, thatched roof, one plastered stack at left end, one brick stack near right end. One storey and attic. Main building of L-shaped plan. Rear wing at right end linked to a former outbuilding, of cob and slate - parallel to main range. The space between these filled with a C20 flat-roofed block. In the main range, 2 part-glazed panelled doors - that near right end with Gothic style glazing. Ground floor has 2 casements with Gothic style glazing and lead lights. Attic has 3 dormers with casements with lead lights. Left gable wall buttressed. Roof here extended in centre to form canopy. Internally, main ground floor room has large open fireplace with timber lintol and bread oven. The only surviving house of the former town of Milton Abbas. RCHM. Monument 12. (Dorset. Vol.III)

#### 5.7 St. Catherine's Chapel (SLB)

Consecrated ecclesiastical building. Originally a chapel of Milton Abbey. Late C12 - west wall of nave rebuilt and chancel walls raised in C18. Restored 1901 after a period of secular use. Flint and rubble stone walls with ashlar dressings. Stone slate roofs with coped gables - north slopes renewed with artificial stone slates, c1980. Nave and chancel. South wall of nave has a C12 doorway with segmental inner arch and round-headed outer arch with roll moulding; shafts with foliated caps. Remains of inscription on door jamb granting 120 days' indulgence. West of this a small C12 round-arched window. East of the door a C15 2-light square-headed window with ogee lights. 3 buttresses to this wall. East window, C18, in C15 style, of 3 lights. North wall of nave has C12 segmental-arched doorway. 2 windows matching those in south wall, 3 buttresses. West wall, C18, of ashlar stone and knapped flint, has a C19 lancet window. Interior. Walls plastered. Roofs, c1901, of tie-beam form. Chancel paved with old tiles, including some medieval decorative tiles - from the Abbey. Chancel arch, pointed, of 2 orders with roll moulding. Triple shaftes with scalloped caps.

Nave paved with old tiles, including some decorative medieval tiles at west end. C15 carved bracket in east wall of chancel. Small niche by north door. Altar table appears C17. Good example of a largely unaltered small Norman church. RCHM. Monument 3. (Dorset. Vol.III)

#### 5.8 Footbridge to St. Catherine's Chapel (SLB)

Footbridge leading from grounds of Milton Abbey School to Saint Catherine's Chapel, 100m west of the Chapel II  
Footbridge over road. Probably c1780. Brick structure, with single segmental pointed arch with stone "long and short" voussoirs. Abutments to road faced with flint and brick panels. Solid brick parapet to bridge, with rounded brick coping.

#### 5.9 Cross Base (SLB)

Crossbase (base of a former cross) approx 90m 14-7-55  
South-east of the Abbey Church. II Remains of former town market cross. Probably medieval. Octagonal stone base with socket for shaft. RCHM. Monument 20. (Dorset. Vol.III)

#### 5.10 Parish Church Gate Piers and Railings (SLB)

Anglican Parish Church. c1786, probably by James Wyatt. South aisle and vestry added, and chancel enlarged c1886, by W J Fletcher. Ashlar stone walls with simple linth. Aisle and vestry of stone and flint banding. Nave and aisle roofs slated, chancel roof tiled, with crested ridge - all with coped gables. Nave, chancel, south vestry, south aisle of 3 bays, west tower. Tower of 3 stages, with battlemented parapet and corner pinnacles. Moulded string courses at each stage. Belfry has 2-light windows with Y-tracery - lower sections louvred. Centre stage has clock in north face and quatrefoil panel in west face. In lowest stage, north face has a 2-light window with Y-tracery. Pointed-arched west door in square frame, with Coats of Arms in spandrils. North wall of nave has three 3-light windows with inter secting tracery. North wall of chancel has one 2-light window with Y-tracery and one trefoiled lancet. East window of chancel 3-light, with geometrical tracery. South wall of chancel has one trefoiled lancet. South aisle has three 3-light square-headed windows with trefoiled lights. 4-centred arched doorway to vestry. Interior - walls plastered. Chancel has a C19 arch-braced collar beam roof. Nave has a C19 hammer-beam roof. Simple lean-to roof to aisle. South arcade has moulded arches, and circular columns with capitals left rough for carving. Chancel arch has continuous mouldings - no

capitals or imposts. South Isle contains early 21<sup>st</sup> Century additions with arcade infilled. New glazing and tracery between the nave and tower. Font, probably C13, octagonal, on pier with detached shafts. Pulpit late C18. Marble charity tablet, 1844, on west wall of nave. East window by Laurence Lee 1969-70. RCHM, Monument 2. (Dorset. Vol.III)

Boundary wall, gatepiers and gates to north boundary of churchyard of Parish Church of Saint James GV II Churchyard boundary wall. c1786. Flint wall, with brick buttresses and stone capping, surmounted by simple iron railings. Brick gatepiers in centre. Ornamental wrought iron gates with overthrow and lantern bracket. At east end, similar but simpler gates, without overthrow. RCHM. Monument 2. (Dorset. Vol.III)

Note: A new Boundary wall adjacent to the original boundary wall and railings has been constructed to provide support to it, constructed using red bricks with flint blocks and reconstituted stone capping.

#### 5.11 The Almshouses and Reading Rooms (SLB)

Nos. 1, 2, 3, and 4 Almshouses and the 14-7-55 Reading Room GV II\* Almshouses block. First built in the former town in 1674, re-erected on present site in 1779. Walls of brick and flint banding, with stone dressings; tiled roof with moulded coped gables and stone eaves courses. 4 brick stacks along ridge, each with 2 square shafts set diagonally. Single-storey. Reading Room (now used as Village Hall), in centre, has gable end to road. In this, ground floor has 3 moulded stone arches with ornamented projecting keystones, on Tuscan columns - ledged door in centre arch - 2-light windows with lead lights in outer arches. This feature framed by 2 composite columns supporting entablature and moulded cornice. Above this, in gable, 3 circular windows with moulded stone surrounds. Coat of Arms in centre with date stone - 1779 - below on each side of the Reading Room the Almshouse wings, each with 2 ledged doors in 4-centred arched stone surrounds, and 4 stone mullioned windows with lead lights. Exposed ceiling beams in Reading Room. RCHM Monument 8. (Dorset. Vol.III)

#### 5.12 The Maltings (SLB)

No. 1 The Maltings and attached outbuilding (in 14-7-55 separate ownership) (Formerly listed under Milton Brewery) GV II Part of former brewery. c1780, part converted to house c1980. Plastered cob walls, hipped thatched roof. One storey

and attic. Left section - still an outbuilding, has 2 casements with glazing bars. Right section, No.1 has 2 C20 doors under thatched canopy. Ground floor has 2 C20 casements with lead lights. Attic has one dormer with similar casements. C20 glazed entrance door in return wall. Included for group value.

No. 2 The Maltings 14-7-55 (Formerly listed under Milton Brewery) Part of former brewery. c1780, converted to house c1980. Lower walls plastered, upper walls weatherboarded; hipped tiled roof. 2 storeys. C20 casements with lead lights on each floor. C20 glazed door in lean-to tiled porch in return wall. Included for group value.

Nos. 3, 4, 5, 6 and 7 14-7-55 The Maltings. (Formerly listed under Milton Brewery) GV II Former brewery. c1780, converted to houses c1980. Plastered cob walls, thatched roof hipped at right end. 2 storeys and attics. Projecting wing at rear of No. 5, with hipped roof. Nos 3 to 6 have C20 glazed doors in thatched lean-to porches. Entrance to No.7 in right end wall. Ground and first floors have C20 casements with lead lights - most in original openings. Attics have dormers with similar casements. Included for group value.



### 5.13 The Hambro Arms (SLB)

Public House. c1780, enlarged to rear in C19. Plastered cob walls, hipped thatched roof, one brick stack near right end. 2 storeys. Main inn section has a panelled door, slightly recessed, with pilasters and flat moulded hood. On each side of this a canted bay with sashes with glazing bars, moulded frames, and flat lead roofs. Right of the right-hand bay a 2-light sash with

vertical glazing bars and a casement with lead lights. First floor has 6 casements with lead lights. At left end, former stable range, has a part-glazed ledged door with fanlight, 2 pairs of ledged doors and a wide single ledged door. Loft door over. RCHM Monument 10. (Dorset. Vol.III)



The Hambro Arms around the turn of the last century



The Hambro Arms 2013

#### 5.14 Vicarage Cottage (SLB)

Vicarage Cottage including its boundary wall. Detached cottage - former staff cottage to vicarage, c1780, with C20 extension at right end. Flint walls with brick dressings, colourwashed, hipped thatched roof, one brick stack near left end. Irregular plan - central range with projecting wings each

end, and small projection at left end. Single- storey. Central Section has a glazed door, flanked by 2-light casements with timber Gothic tracery and lead lights. Ledged door and C20 metal casements in left wing. Right wing, c1970, of brick with thatched roof. Boundary wall to road, of flint, with some brick banding.

#### 5.15 The Gate Piers (SLB)

Gate piers and gates immediately east of Lower Lodge II Gate piers and gates at entrance to Park. Probably late C18. Pair of ashlar stave piers with vermiculated quoins. The caps to these have a band course with Greek Key ornament and above this a frieze with carved swags, with a flat moulded capping. Ornamental wrought iron gates.



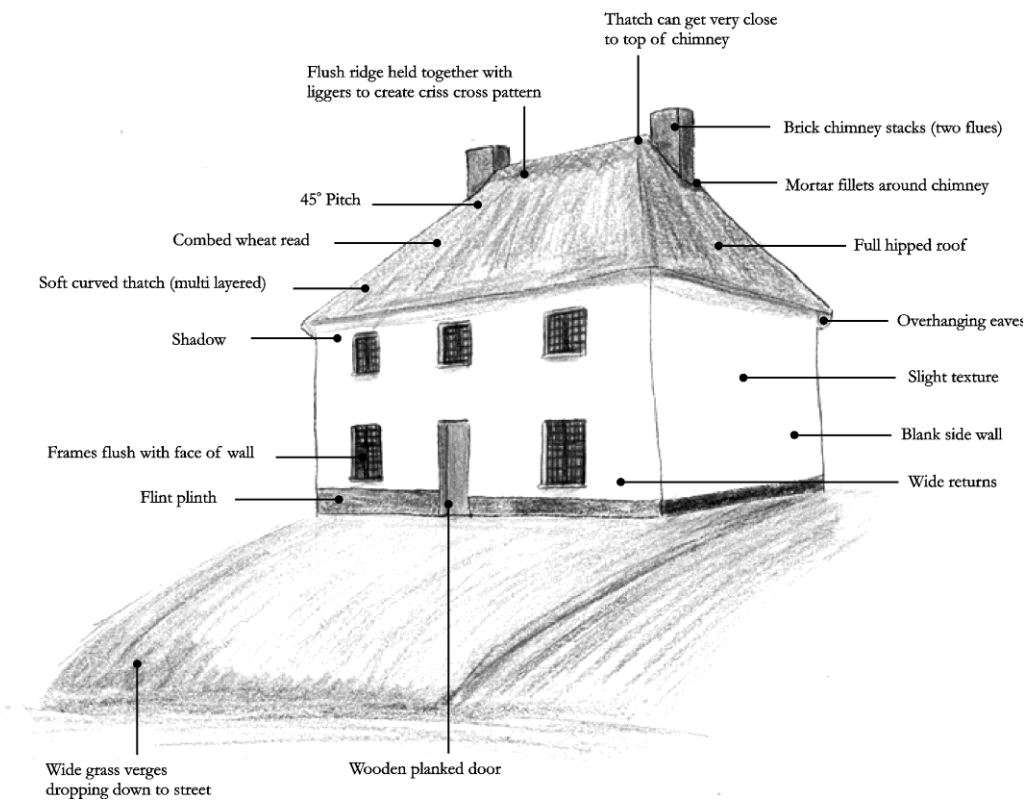
#### 5.16 Dale Cottage (SLB)

Detached house. Late C18. Plastered cob walls on flint base, colourwashed, hipped thatched roof, one brick stack at left end, one rear right end. 2 storeys and attics. 2 glazed doors. Ground floor has 2 casements with glazing bars and one with lead lights. First floor has 4 casements with lead lights. Attic has one dormer with casements. At left end, a late-C19 extension of flint, with slate roof, has ledged door. Rear wing entered at first floor level, due to rise in ground, of plastered cob with thatched roof. Internally, main ground floor room has large open fireplace with timber lintel. Some exposed ceiling beams. RCHM Monument 13. (Dorset. Vol.III)

#### 5.17 The Cottages (SLB)

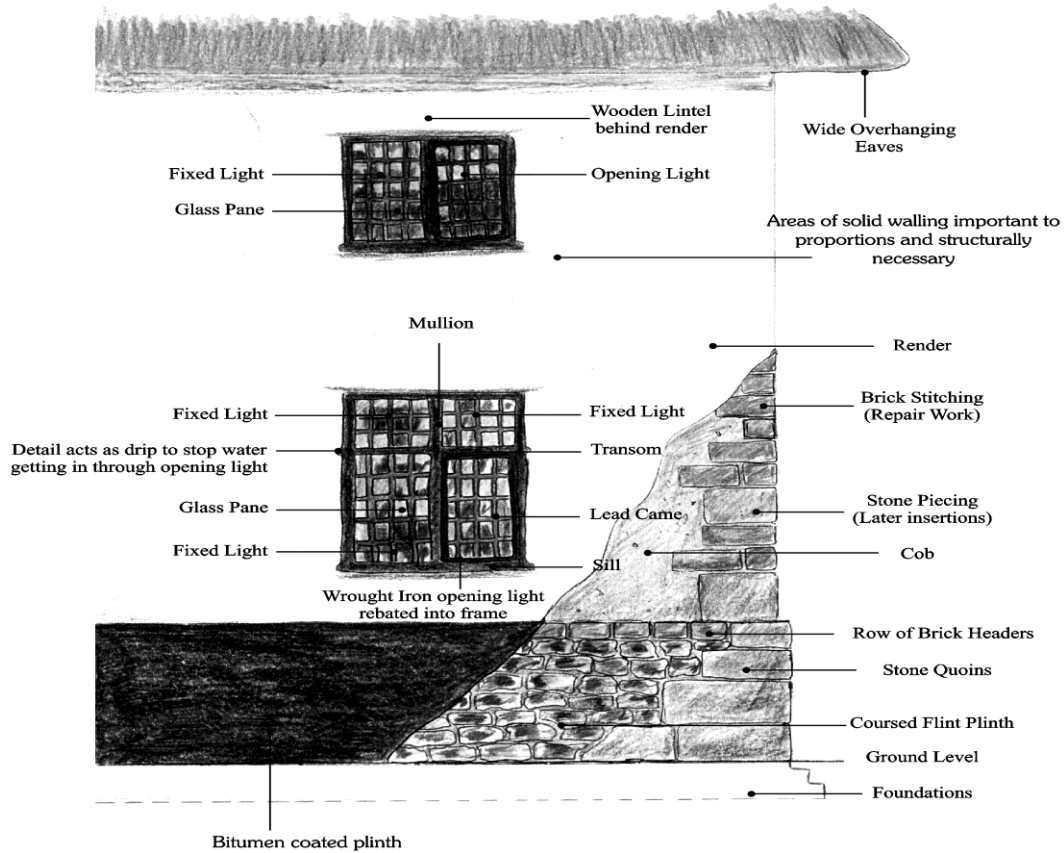
The cottages, of national importance and statutory listed Grade II, are in terms of their form, materials, plan and appearance evident of the idyllic style and romantic visions imposed on the lower classes by Lord Milton.

TYPICAL COTTAGE DESIGN

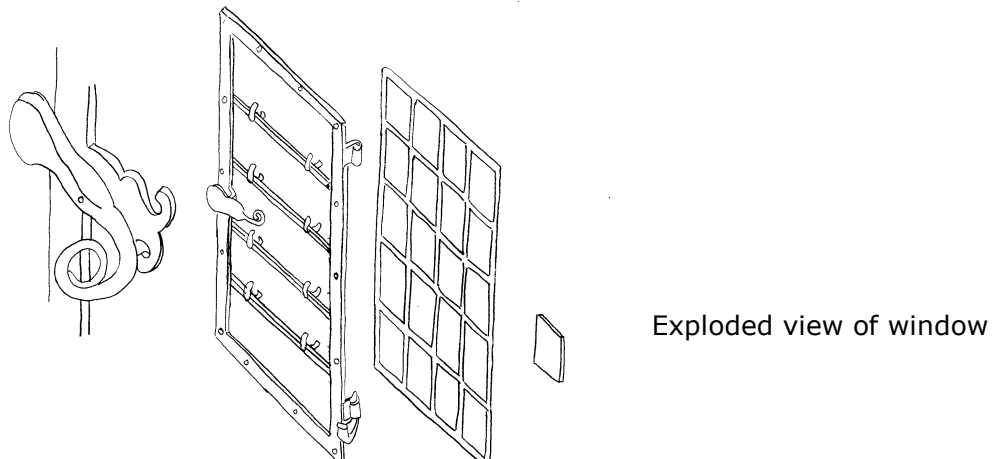


The cottages were designed to be of two storeys based on a simple floor plan, creating external and internal symmetry. The front elevations are in balance with a central doorway and two-light casement windows on both sides and three on the first floor. The positioning of the door and windows conforms in some respect to the architectural proportions of the Palladian style. The windows are reported by Pevsner in the Dorset edition of his "Buildings of England" series to "make one and a half storeys in a Palladian way" and are confined to the front and rear elevations; the side elevations in the main have no windows although there is evidence of their creation within the flank elevation of some. The gable walls are clearly visible from all viewpoints up and down The Street providing depth to the cottages and reinforcing their simple form. The rectangular design of the floor plan gives rise to hipped roofs that are of balance proportions and complete the compact forms of the cottages, balanced again by the brick chimney sat either end of the ridge. Vertical features balance the

horizontal proportions of the cottages i.e. windows, doors and chimneys. This produces a very distinctive element to the perspective of The Street.



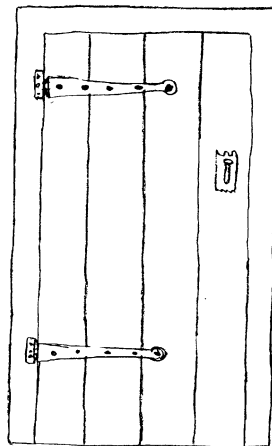
Many of the cottages retain their original wooden casements, wrought iron opening lights with leaded windows, which have great historical value and form an extremely important part of the overall design concept of the village. The upper floor windows have a single central mullion; whilst a single mullion and transom form a cruciform pattern on the ground floor windows. The panes are all fixed, except one lower opening light on each of the ground floor windows, and one on the top floor. The distortions of the original glass and the undulations of the lead comes, also provide the windows with a special aesthetic value. In the opening light individual panes of glass are held together with lead strips and enclosed in a wrought iron frame.





In most cases the cottages are entered through the central doorway into a single lobby and comprised two rooms up and two down. Generally individual staircases rise from the rear rooms at a central position in the cottage and back to back open fireplaces divide and heat the two rooms of each tenement both up and down, from which doorways open off each side into the separate tenements and thus creating tenements that are a mirror image of each other. Many of the cottages still contain the original planked doors with spearhead strap hinges and latch door furniture

Some of the cottages now contain fireplaces of a late nineteenth century date. At the beginning of the twentieth century the cottages were refurbished internally; any remaining open fireplaces were bricked up or remodelled and modern cooking ranges were inserted. Many of the bread ovens were made into cupboards, and at this time many of the cottages were decorated with wallpaper that became known as "Milton Livery" which came in four different patterns.



18th century planked door

Some of the cottages, although appearing identical externally, are only one unit whilst others housed various home industries and were adapted accordingly. Many distinguishing features still remain in evidence of these past uses. The semi-detached cottages numbers 2 & 3 were used as a tailors shop and have large bay windows to the ground floor. The former village bakery, although from The Street identical to the other cottages, is a single dwelling and has a thatched bake house to the rear that contained a large open fireplace and baking ovens. Although similar in design and materials to the other cottages, the Doctor's House is larger in floor plan

and has features inside and out that suggest it is a remodelling of an earlier building, perhaps of 17th century origin. In the 19th century a shed was constructed outside cottage number 21 to house a fire engine, which carried a hand pump to fight against the terrible thatch fires. Later, the double doors were replaced by a window and a cobbler used the building. Today the Hambro Arms is the only commercial building to remain in its original use; no home industries survive and all the cottages, except the village shop and the former tea rooms are now in domestic use. The surviving features that reflect these past uses form part of the visible history of the village and it is important that they are retained.

### **Materials**

The cottages were constructed of local materials and were therefore relatively inexpensive to build. The ground floors were made up of packed flint and the walls like many cottages in North Dorset were constructed of a local cob, consisting of chalk, mud and straw. Dorset cob is relatively durable compared to other unbaked earths due to the high percentage of chalk to clay in the mix. The walls are mounted on a plinth of flints, which protects the cob walls from moisture from the ground and rain splash back. The cottages had cobbled gullies to drain the water away. Cob walls need a relatively light roofing material and are therefore complemented very well by thatch; full gables are difficult to construct in cob and roofs usually take the hipped or half-hipped form. In Milton Abbas the roofs are fully hipped and like all other thatched roofs have generous over hang to throw the rain water clear. Wheat was very plentiful in the rural landscape and was used to thatch the roofs of the Milton Abbas cottages. It was laid in a longstraw technique in which the stems of wheat face both up and down the roof. Longstraw is probably the least durable type of thatching, and the position of the village in a valley probably reduced the life expectancy of the thatch. Combed wheat reed is also a traditional form of thatching used in North Dorset; this, like long straw, also uses wheat but it is laid at an angle so that only the ends of the stems are seen. The form of combed wheat reed renders it more durable than longstraw and it has therefore been accepted as a suitable alternative. In most cases the roofs of the cottages have been re-thatched without removing previous layers, thus producing a multi-layer roof and providing the soft curved thatch distinctive of North Dorset. The cottages were

thatched with a flush ridge following local traditions and block ridges will be resisted at all times.

Cob walls need considerable mass to support roof and floor loads; therefore openings for doors and windows are always relatively few in number and of small size. Wide returns at the corners and generous distances between openings are also required. The positioning of the windows on the cottages, although clearly proportional, have respected these principles on the front and rear elevations and no windows are found on the side walls. The door and window openings in Milton Abbas are supported underneath the lime render by thick wooden lintels.

### 5.18 19<sup>th</sup> Century development

#### Nos. 42 and 43 The Street (SLB)

These are a pair of cottages. Mid-C19. Brick walls, with contrasting colour brick dressings. Tiled roofs with ornamental bargeboards. Brick end stacks with oversailing caps. One storey and attics. Projecting gabled wings at each end, and gable rising in centre of recessed section. In centre section, a tiled pentice roof on timber bracketed posts, forming a double porch. Each cottage has a ledged door with cover fillets and, on ground floor of wing, a cross-pattern window with glazing bars. In attic each cottage has a cross-pattern window with glazing bars in the wing. Shared casement in centre gable. All windows under gauged brick arches. Picturesque.

#### Nos. 44 and 45 The Street (SLB)

Pair of cottages. Mid-C19. Brick walls, with band of contrasting brick at first floor level. Tiled roofs with moulded bargeboards. Central brick stack. Projecting double-gabled block in centre. One storey and attics. Each cottage has, a ledged door with cover fillets in the end section. In the projecting block each cottage has, on each floor, a casement with lead lights under gauged brick arch. No.45 has a small weather boarded shop extension at right end. Included for group value.

#### Lake Lodge (SLB)

Detached cottage, former lodge to park. Probably mid-C19. Brick walls, hipped thatched roof, central brick stack with

moulded capping, set diagonally. In cottage orné style. Single-storey. Projecting porch with cropped gabled thatched roof and half-timbering to gable, carried on oak posts. Part-glazed door. Left of this one casement with glazing bars. Right of the porch a rectangular oriel window with casements with glazing bars and hipped thatched roof. At left end, main roof extended to form verandah with rustic pole supports. In this a semi-octagonal bay window with casements with glazing bars. Lean-to extension at right end. Picturesque.

### Hill Lodge (SLB)

Detached cottage - former lodge to Park. Mid C19. Walls of flint and brick banding, with ornamental tile-hanging in gables. Tiled roof, with bands of fish-scale tiling, ornamental bargeboards and gable finials. One brick stack on ridge and one at rear, with oversailing caps with dentil ornament. L-shaped plan. In cottage ornee style. Single-storey. On front elevation, a tiled verandah on timber posts. Part-glazed door under this, and one casement with diamond lead lights. Projecting gabled wing at right end, has a slightly projecting bay window with casements with lead lights. On left end wall, a brick canted bay window with dentil cornice and hipped roof, and casements with lead lights. C20 rear extension in matching construction. Picturesque.



Hill Lodge

### Deer Park House (NLB)

Formerly Wyvern House built in 1872 as the village hospital and endowed by the Hambro family. Knapped Flint with red brick banding. Dentilled eaves and central gable with Gothic commemorative stone. Twelve light casement windows, plain tiled roof with stack. Decorative tiled string courses.



### The old Fire Station (NLB)

Simple brick construction with plain clay tiled roof. Front elevation contains timber gated opening to store with single entrance door and window to ground floor with taking in door to hay loft above.

### Wesleyan Chapel (NLB)

Rectangular building, red and blue brick elevations with ornamental tiling in gothic arched gable to front elevation.



The former Wesleyan Chapel and Fire Station

Stone and brick flat roofed porch to front with double painted timber doors. Simple gothic metal/timber windows to front, flank and rear elevations. Slate roof and single chimney to eastern roof slope.

#### 5.19 Other Features

Other features exist which also add to the character and appearance of the conservation area. The statutory listed K6 telephone box and a pump adjacent to the former school are two examples of street furniture which add interest and provide important evidence of the village's social history.



K6 Telephone box adjacent to the Post Office

### K6 Telephone kiosk (SLB)

Type K6. Designed 1935 by Sir Giles Gilbert Scott. Made by various contractors. Cast iron painted grey. Square kiosk with domed roof. Unperforated George VI crowns to top panels and margin glazing to windows and door.

### Water Pump (NLB)

Cast metal fluted pump with decorative head to spout.



Pump adjacent to the Old School

## 6. MANAGEMENT STRATEGY

### Planning Policy Context:

- 6.1 Section 69 1(a) and 2 of the Planning (Listed Buildings and Conservation Areas) Act 1990 ('the Act') defines Conservation Areas as:

*'Areas of special architectural and historic interest, the character or appearance of which it is desirable to preserve or enhance'*

- 6.2 In addition, the Act puts particular emphasis on specific duties:

*'It shall be the duty of the local authority from time to time to review the past exercise of functions under this section and to determine whether any parts or any further parts of their area should be designated as conservation areas...'*

- 6.3 Further, the NPPF states at paragraph 126:

*Local planning authorities should set out in their Local Plan a positive strategy for the conservation and enjoyment of the historic environment, including heritage assets most at risk through neglect, decay or other threats. In doing so, they should recognise that heritage assets are an irreplaceable resource and conserve them in a manner appropriate to their significance. In developing this strategy, local planning authorities should take into account:*

- *the desirability of sustaining and enhancing the significance of heritage assets and putting them to viable uses consistent with their conservation;*
- *the wider social, cultural, economic and environmental benefits that conservation of the historic environment can bring;*
- *the desirability of new development making a positive contribution to local character and distinctiveness; and*
- *opportunities to draw on the contribution made by the historic environment to the character of a place.*



6.4 At paragraph 127 it states:

*When considering the designation of conservation areas, local planning authorities should ensure that an area justifies such status because of its special architectural or historic interest, and that the concept of conservation is not devalued through the designation of areas that lack special interest*

6.5 Of particular relevance is paragraph 137 and 138 of the NPPF which state:

*137. Local planning authorities should look for opportunities for new development within Conservation Areas and World Heritage Sites and within the setting of heritage assets to enhance or better reveal their significance. Proposals that preserve those elements of the setting that make a positive contribution to or better reveal the significance of the asset should be treated favourably.*

*138. Not all elements of a World Heritage Site or Conservation Area will necessarily contribute to its significance. Loss of a building (or other element) which makes a positive contribution to the significance of the Conservation Area or World Heritage Site should be treated either as substantial harm under paragraph 133 or less than substantial harm under paragraph 134, as appropriate, taking into account the relative significance of the element affected and its contribution to the significance of the Conservation Area or World Heritage Site as a whole.*

6.6 In order to undertake works of enhancement, the character of a conservation area needs to be clearly defined and understood (i.e. the Character Appraisal). This is in line with government guidance on the management of the historic environment through *Informed Conservation* (English Heritage 2001). It also seeks to utilise some of the principles used in characterisation techniques promoted by English Heritage.

6.7 North Dorset District Council has encapsulated the broad principles of this Government Guidance in its local planning policies in both the retained and emerging policies as part of its Core Strategy.

6.8 Much of North Dorset's unique character is derived from the interaction between people and places over time, giving us the historic environment we have today. This character is

rich and varied, for example, with different and distinctive architectural and vernacular styles in towns and villages reflecting the age and function of settlements and locally available building materials. As a result, the District's rich historic environment is one of its key strengths, which needs to be conserved and enhanced for future generations. National policy indicates that local councils should set out in their Local Plan a positive strategy for the conservation and enjoyment of the historic environment. Central to any strategy is the conservation of 'heritage assets'.

- 6.9 It is adopted District Council Policy to pay special regard to the desirability of preserving or enhancing the character or appearance of Conservation Areas. Proposals for any new development, alterations and changes of use of existing buildings and land which have an adverse effect on the character or appearance of the Conservation Area will not generally be permitted (North Dorset District-wide Local plan, Policy,1.24 TO BE REVISED).
- 6.10 Living in or owning a property in a Conservation Area clearly whether listed or not places certain responsibilities on both residents and the Local Planning Authority. The following policies will assist the consideration of any application required for planning permission or consent which may impact on the Milton Abbas Conservation Area. They also provide guidance to property owners and residents in encouraging attitudes and methods which will assist the conservation and enhancement of the character and appearance of the Conservation Area, whether or not statutory permission is required. The policies are specific to the Milton Abbas Conservation Area, although reflect the common conservation and listed building policies detailed in the North Dorset Local Plan.

### **Heritage Assets**

- 6.11 The historic environment includes many individual 'heritage assets', which contribute to local identity and distinctiveness. A heritage asset is: a building, monument, site, place, area or landscape identified as having a degree of significance meriting consideration in planning decisions, because of its heritage interest. Heritage assets include designated heritage

assets and assets identified by the local planning authority (including local listings).<sup>1</sup>

6.12 Heritage assets in Milton Abbas include:

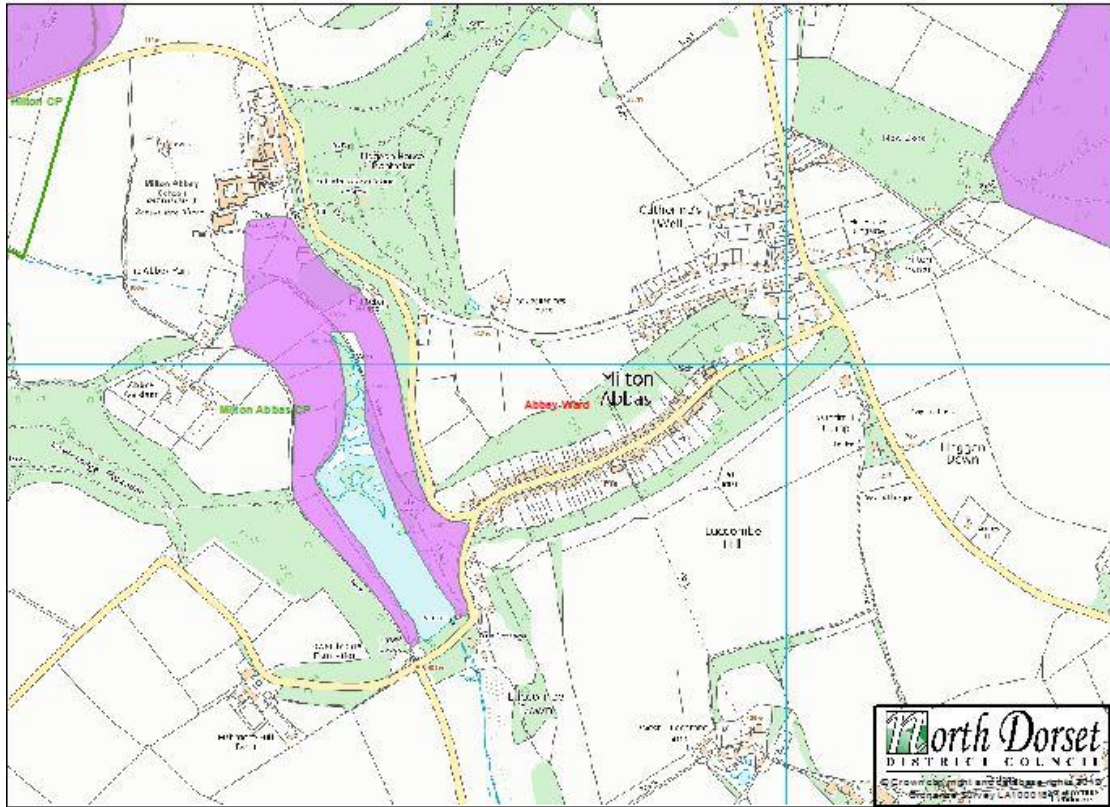
- archaeological remains and scheduled monuments (e.g. the deserted town of Milton Abbas );
- buildings of architectural or historic interest including Milton Abbey School, Chapel, Abbey and domestic secular buildings;
- The Conservation Area itself; and
- The historic parks and gardens.
- Buildings or areas whilst not listed are of local heritage interest (non-designated assets) e.g. Deer Park House



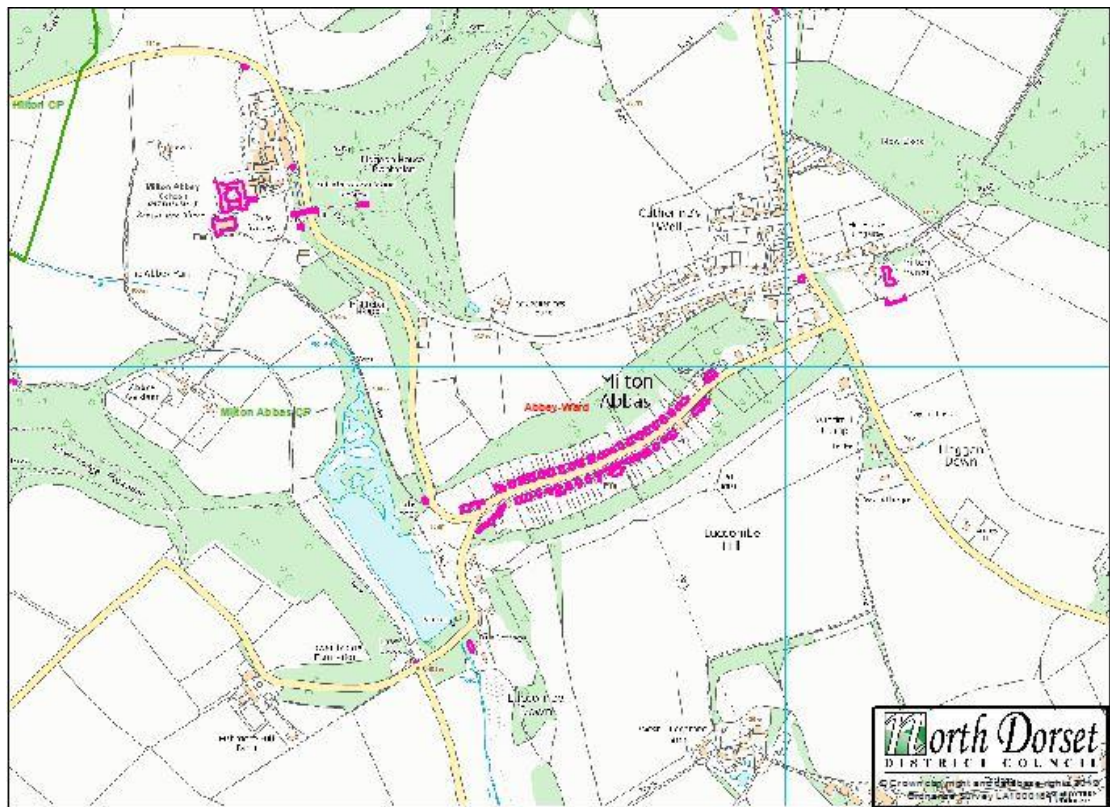
A statutory listed building in The Street

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<sup>1</sup> Annex 2 of the National Planning Policy Framework (March 2012)



The site of the Deserted Town of Milton Abbas Scheduled Monument above and the statutory listed buildings below.



6.13 The Council's approach to the conservation of heritage assets is the cornerstone of its positive strategy for the conservation and enjoyment of the historic environment. The Council's policy is as follows:

#### **POLICY 5: THE HISTORIC ENVIRONMENT**

##### **Assessing Proposals That Would Harm a Heritage Asset**

Any development proposal affecting a heritage asset (including its setting) will be assessed having regard to the desirability of sustaining and enhancing the significance of that asset and securing a viable use for it that is most consistent with its conservation.

For any designated heritage asset, great weight will be given to its conservation when considering any development proposal that would have an impact on its significance. Clear and convincing justification for any development that would cause harm to the significance of a designated heritage asset will be required however slight and whether through direct physical impact or by change to its setting.

##### **Justifying Substantial Harm to or the Loss of a Designated Heritage Asset**

Development that results in substantial harm to or the loss of a designated heritage asset will be refused unless it can clearly be justified that there is substantial public benefit resulting from the development, outweighing the harm or loss, or all of the following apply:

- a the nature of the heritage asset prevents all reasonable uses of the site; and
- b no viable use of the heritage asset itself can be found in the medium term through appropriate marketing that will enable its conservation; and
- c conservation by grant-funding or some form of charitable or public ownership is not possible; and
- d the harm or loss is outweighed by the benefit of bringing the site back into use.

In all cases substantial harm (whether through direct physical impact or by change to its setting) to, or the total loss of, a Grade II listed building or a registered park or garden should be exceptional. Substantial harm (whether through direct physical impact or by change to its setting) to, or total loss of, Grade I or II\* listed buildings and registered parks and gardens, scheduled monuments and undesignated archaeological sites of equivalent importance to scheduled monuments should be wholly exceptional.

##### **Justifying Less Than Substantial Harm to a Designated Heritage Asset**

Where a development proposal will lead to less than substantial harm to the significance of a designated heritage asset, this harm should be weighed against the public benefits of the proposal, including securing its optimum viable use.

## **POLICY 5 (CONT'D): THE HISTORIC ENVIRONMENT**

### **Justifying Harm to a Non-designated Heritage Asset**

Where a development proposal will lead to harm to the significance of a non-designated heritage asset, regard will be had to:

- e the desirability of sustaining and enhancing the significance of the asset;
- f the scale of any harm or loss; and
- g the significance of the heritage asset.

### **Hidden and Unidentified Heritage Assets**

Remains or hidden features or fabric, which contribute to the significance of a designated heritage asset (or which suggest that a non-designated heritage asset is of demonstrably equivalent significance), should be recorded and preserved in situ. The recording and excavation of remains or hidden features or fabric of less heritage value may be permitted, if recording and preservation in-situ is not a reasonable or feasible option.

### **Enabling Development**

In exceptional circumstances, a proposal for enabling development that would not otherwise be permitted may be supported where it can be demonstrated that this will secure the long term preservation and enhancement of a designated heritage asset considered to be at risk, or other heritage asset on a local risk register maintained by the Council. Such development will only be permitted if:

- h it has been demonstrated that reasonable consideration has been given to other options for securing the long term preservation and enhancement that are more consistent with the policies of the Local Plan and these are not available;
- i it has been demonstrated that the enabling development is the minimum necessary to secure such long term preservation and enhancement; and
- j the benefits of the enabling development outweigh the dis-benefits of departing from other relevant policies in the Local Plan.

Enabling development will not be permitted where the Council considers the current condition of the heritage asset is the result of deliberate or reckless neglect or actions designed to secure a benefit from this exception to policy.

## **Demolition**

- 6.14 In addition to the general presumption against the demolition of statutory listed buildings, there will also be a general presumption in favour of retaining buildings (both principal and service buildings e.g. outbuildings) which make a positive contribution to the character or appearance of the Conservation Area. Thus it is expected that proposals to demolish such buildings will be considered against the same criteria as proposals to demolish statutory listed buildings. For cases where a building makes little or no such contribution the District Council will require a heritage statement outlining the value of the building to be demolished in architectural or historic terms together with clear information about what is proposed for the site after demolition. In such instances and for new development sites consent will not be given unless acceptable and detailed plans are submitted.

## **New Development**

### **Siting and layout**

- 6.15 Whilst opportunities for new development will be extremely limited, proposals for new development should respect the character and appearance of the Conservation Area and the setting of listed buildings. The siting and layout of new buildings will need careful consideration and will need to reflect the scale, form, common roof heights and the detailing and materials of the contributory buildings. Spaces around and between buildings allow views into and from the open countryside and are important to the character and appearance of the area and the setting of buildings. Where it is evident areas or buildings are characterised by open settings, regular spacing (such as in The Street) or large gardens, the introduction of additional substantial buildings are likely to be inappropriate particularly where it is evident that the spatial characteristics of the locality will be reduced, diminished or harmed.
- 6.16 To be able to assess the impact of a development on the character and appearance of a Conservation Area the District Council will need to be provided with detail of the proposal. It is expected that planning applications will be submitted with sufficient detail on the siting, layout, design, use of materials, landscaping and any other details necessary to allow a full

understanding of the proposals and the likely effect on the area.

### **New building Design**

- 6.17 The District Council expects all new development within the Conservation Area, both free standing buildings and extensions to existing buildings to be of the highest architecture quality. Assertive, uncompromising or insensitive contemporary design or poorly informed, inappropriate references to more traditional and vernacular forms can soon dilute the special characteristics and local distinctiveness of the conservation area and will be resisted. The adaptation of local vernacular styles and use of local materials will normally be expected within The Street to reinforce the unique character and appearance of the area. The main elevation of new buildings and general orientation will be expected to reflect those of the immediate area to help integrate new development into existing patterns of development.

### **Alterations and Extensions**

- 6.18 The Conservation Area is not a museum, but a living historic landscape. Changing lifestyles and expectations will result in pressure for changes to existing buildings and spaces; this is perhaps most evident within The Street. Requirements can sometimes be met without diminishing the character and appearance of the area, but care is required to ensure that new developments preserve or enhance the character or appearance of the Conservation Area. Even changes such as the installation of external plumbing fixtures or ventilation stacks and chimney flues can have a detrimental impact on the external character of a building and therefore the area.



The Council has produced guidance on alterations to historic buildings which can be found under the North Dorset Pages on Dorset for You. This provides guidance on the principles to be adopted when considering changes to historic buildings and they can also be applied to any building within an historic



area. Reference should also be made to the Dorset Thatching model to inform works to thatched roofs within the area.

### **Locations and form of extension**

- 6.19 Any extension or addition should reflect the design, form, materials, textures and finishes of the existing building. These constraints will vary between individual buildings in the Conservation Area, and any proposals will need to respond to the specific building and local environment. In general, extensions should be subservient to the original building and not dominate or compete in visual terms with that building. Within the Street the primacy of the original building will be required to be maintained and the special characteristics of The Street including the separation between buildings and the views between them to the landscape beyond will need to be protected.

### **Materials and methods**

- 6.20 Given the range of buildings within the conservation area, the palette of materials is quite wide ranging from stone, brick and flint to cob. Roofing is clay tile, natural slate or thatch. However, reference for the construction of any new works should be informed by the host or principal building. This is particularly important to safeguard vernacular buildings or those which have used cob or local stone in their construction. The use of natural stone and cob and thatch in particular provides the opportunity to reinforce local distinctiveness and character. The use of other complementary materials such as painted weatherboarding will be considered but only where it can be demonstrated that their use preserves or enhances the character or appearance of the Conservation Area. Care should be taken to take note of local details such as string courses, eaves projections, lintels etc. and incorporate them in local development where appropriate. The matching of bonds and styles of walling, render, mortar material and pointing style will be encouraged. Windows and doors should also aim to reflect local character and appearance and the use of sustainable materials will be sought.

### **Exterior Details**

- 6.21 Many historic buildings in the Conservation Area are vernacular in nature. Other buildings reflect a particular age or style of construction (e.g. 19<sup>th</sup> Century polite architecture).

Typical details, which are characteristic of these buildings should be retained wherever possible. Alterations to the exterior form and detailing should respond sensitively to the significant elements of the building. In particular attention should be paid to protecting and reflecting elements of the original design and detailing, such as chimney stacks, ridge tiles, lintels and string courses

- 6.22 The personalising or improving of houses through replacement windows and doors, rendering and timber cladding and the creation of hard surfaces or placing of garden buildings and equipment can have a dramatic and adverse effect on the character and appearance of the Conservation Area. This is particularly apparent within The Street which is reliant upon the limited form of materials, appearance and space for their special interest. Although many such alterations may not require planning permission or listed building consent, if it is demonstrated that the character and appearance of the conservation is being harmed by cumulative change then the Council will consider issuing an Article 4 Direction under the relevant planning legislation in order to prevent the loss of special interest of the Conservation Area.

### **Windows**

- 6.23 Metal and timber casements with leaded lights, and vertical sliding sash windows are most common type within the Conservation Area. Where repair or replacement is necessary any new work should match the existing material and character of historic windows. Insensitive replacement of windows can seriously detract from the character of the building and, the Conservation Area. Mass produced windows including those made from PVCu, can alter and involve the loss of historic proportions and detailing of originals windows and will not be allowed within listed buildings.

### **Doors**

- 6.24 Historic front doors, door cases, garage doors and porches are important feature of the Conservation Area, adding character to the street scene, reflecting the age of construction and should be retained wherever possible. Mass produced doors including those made from PVCu, can lead to changes to the design, involve the loss of historic detailing and fabric as well as harming the appearance of the building. The removal of original doors and their replacement with inappropriate doors

in timber, PVCu or other material will not be allowed within listed buildings and where controls exist will be resisted on other non-designated heritage assets (non-listed buildings).

### **Cladding and Rendering**

- 6.25 The cladding of walls with stone, timber or plastic does require planning permission and where relevant, listed building consent. Given the limited pallet of materials within the Conservation Area it can have a diverse effect on the character of the building and the Conservation Area and therefore any applications for changes to remove historic fabric and replace with more modern materials will not be supported.
- 6.26 There is also a danger of using inappropriate materials on historic buildings or structures. For example significant damage to the cob walls of the cottages within The Street can be caused through the replacement of the existing lime based render and replacement with a cement based product which can lead to increased moisture levels, damp problems and structural failure.

### **Dormers and roof lights**

- 6.27 Dormer windows are not a common feature within the Conservation Area, however where they exist they are an important component of the architectural style of the buildings. In some case the introduction of dormers and roof lights will be inappropriate, e.g. in the cob cottages within The Street. In other cases, sometimes dormer windows can be a more suitable insertion into a roof although they should always be of a size, scale and design appropriate for the appearance and age of the building and the character of the area. Only conservation type roof lights are considered appropriate in buildings pre-dating the mid-twentieth century.

### **Ancillary Works**

- 6.28 Alterations to, or the introduction of, outbuildings, walls, paved areas, particularly to the front or side of properties can all impact on the character and appearance of the Conservation Area, especially within The Street. In isolated situations where hard standings are considered acceptable, minimisation of the width of the opening in a front wall and/or hedging, while retaining some screening of the front garden by shrubs or mature trees may reduce the impact upon the

streetscape. Paving may be addressed as a component part of a comprehensive design treatment, so visually remains part of the garden, rather than appearing as a separate area. Within The Street, historically provision for vehicles has been through the provision of simple strips of a hard material to prevent rutting. This approach maintains the rural nature of The Street. Recent increases of hard surface and the joining of the parallel tracks has started to undermine the rural nature of the conservation area and suburbanise the appearance of The Street and where controlled will be resisted. Any works of making good damaged surfaces should reflect the historic pattern and material thereby safeguarding both the character and appearance of the Conservation Area.



## **Garages**

- 6.29 Any new garages should be constructed in materials and adopting details that are compatible with host and adjacent buildings whilst safeguarding existing trees and hedgerows. In general new garages will not be appropriate within The Street given the importance of the spaces between the

individual dwellings and historic plan. Where existing garages are to be modified, the opportunity should be taken to improve the sense of space between buildings in order to re-establish the historic plan of The Street.

### **Fences, Boundary Walls, Gates and Front Hedges**

- 6.30 Hedges, mature trees, railings and picket fences form important features in the Conservation Area and the presumption will be to resist their removal. The retention of existing boundary treatments and gates will be encouraged wherever practical.



The reinstatement of known earlier boundary treatments will be encouraged provided there is clear archival evidence of their existence. Historic materials and detailing should be accurately reinstated. The creation of new or widened openings through existing boundary structures or plantings can erode the streetscape, and should only be undertaken where alternatives or more modest arrangements are not available. Where new or replacement boundary treatments are proposed, these should reflect the height, scale, materials and detailing used historically. The planting of hedges of traditional native species will be supported. Where security is a concern, the selection of native thorny species such as hawthorn and blackthorn will be encouraged, and can be protected while establishing by temporary wire mesh fencing set discreetly within the hedge.

### **Trees and Gardens**

- 6.31 Areas of mature trees exist both within the Conservation Area and in the surrounding landscape together with mature specimen trees within gardens and the planned landscape at

Milton Abbey contribute positively to the character and appearance of the Conservation Area. The Local Planning Authority must be notified of any work to trees within conservation areas and trees and tree groups which have been identified as important to the character of the Milton Abbas Conservation Area should be retained and the presumption will be to safeguard trees which make a positive contribution to the area.

### **Satellite Antennas and Solar Panels**

6.32 The installation of satellite dishes on to the front elevations, or chimneys of buildings in the Conservation Area requires careful consideration. The Local Planning Authority will usually resist granting planning permission for dishes the on the front elevation of building or others facing roads, public spaces or above the roof line.

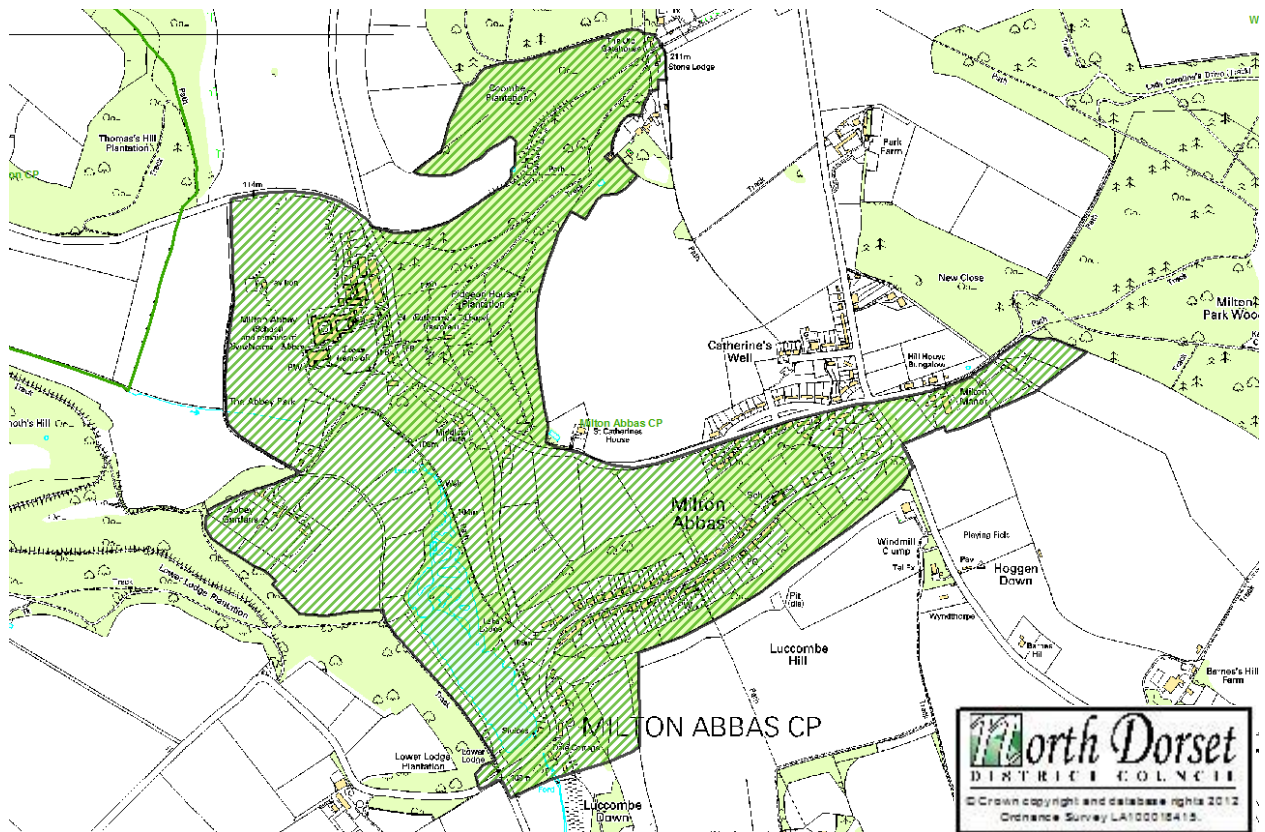
### **General**

6.33 This appraisal will be used in judging the way in which individual development proposals will affect the special character of the area. Any proposal that has an adverse effect on this character will not be permitted. Proposals that can be seen to enhance the Conservation Area, subject to other prevailing planning policies, will be supported.

## **7. Extension of the Conservation Area**

7.1 Following a review of the existing conservation area boundary including discussion between the Parish and District councils, additional areas have been included within the revised conservation area boundary. They are:

1. Inclusion of Milton Manor and its environs;
2. Inclusion of The Old Gatehouse, Stone Lodge and King Edward's Drive Leading to Milton Abbey;
3. The Abbey Park and Gardens; and
4. Lower Lodge.



Milton Abbas Conservation Area

## Milton Manor and its Environs

7.2 Milton Manor is an attractive country house and is statutory listed Grade II. The description states: Original (centre) section a mid-C19 cottage; enlarged in early C20 in Arts and Crafts style. Rear range has roughcast walls, slate roofs part hipped, part gabled, roughcast stacks. Part 2-storeys, part single storey. Front range has walls of rubble stone up to first floor level with stone slate hanging above, stone slate hipped roof, 4 rubble stone stacks along ridge, those in centre set diagonally. One storey and attic. This range of E-plan form, with projecting gabled wings each end and central gabled porch. Each side of the porch, the roof of the centre section brought down to form a verandah. Open porch on octagonal stone piers supporting a canted lintel formed of stone slates set on edge. Glazed oak doors. Above these, in gable, a twin canted oriel window with lead lights and hipped roof, on a shaped oak bracket. Each side of porch, on ground floor, a 3-light stone mullioned window with lead lights. 2 gabled dormers in attic with oak mullioned windows with lead lights. In the wings at each end, ground floors each have a 4-light stone mullioned and transomed window with lead lights. Attics each have a 4-light oak mullioned window with lead lights. In

rear wing the centre section has oak mullioned and transomed windows. Rear (service) block has plain sashes. Internally, the front range has an oak staircase in Jacobean style with heavy square turned balusters. 4-centred arched stone fireplace with Coats of Arms. Oak panelling in several rooms. Interesting example of Arts and Crafts design.



Milton Manor



Garden wall, gate piers at Milton Manor

- 7.3 In addition are the garden wall and gate piers associated with Milton Manor. Statutory listed thy date from the early 20th century and the list description states: Flint wall with stone



capping. In centre, pair of flint gatepiers with flat stone caps surmounted by stone urns. Ornamental wrought iron gates. At each end of wall, a pair of flint piers with over-sailing caps, surmounted by acorn-shaped finials in flint.

#### The Old Gatehouse, Stone Lodge and King Edward's Drive

- 7.4 This is an important group and drive with a direct relationship with the estate. The buildings are statutory listed and are described as follows:

Pair of lodges, gatepiers and gates at former entrance to Park. Probably c1775, by Sir William Chambers. The lodges have ashlar stone walls, low-pitched slate roofs, pedimented, with dentil cornices and simple moulded architraves - square in plan. 2 storeys. In each lodge, each face has a round-arched window with glazing bars, flanked by smaller fixed windows, ie a rudimentary Venetian window. Inner side wall has a casement with glazing bars on each floor. Elevation to park has, on ground floor, a panelled door with semi-circular fanlight with ornamental glazing. One casement with glazing bars on first floor. The Stone Lodge has single-storey C20 extension on left (viewed from drive). The section adjoining the original building of flint and stone bonding. Beyond this - walls are plastered, with concrete slate roof. The Gatehouse has a C19 extension on right, extended in C20, with walls of brick and flint banding, partly slate-hung, and hipped tiled roof.

Internally, original lodges had one room on each floor - access to upper floors by cast iron spiral stairs. Between the lodges, a pair of square ashlar stone gatepiers, with dentil cornices and caps with ball finials. Semi-circular niches in piers - facing drive. These piers linked to the lodges by upswept ashlar stone walls. Ornamental iron gates with U-shaped top, and arrow-head tops to uprights. RCHM Monument (Dorset. Vol.III)



Aerial view of the lodges and drive



Stone Lodge

- 7.5 The Abbey Park and Gardens comprise former service buildings and gardens for Milton Abbey House. Although not statutory listed and the majority of the structures dating more from the 19<sup>th</sup> century they are an important group when understanding the history of the estate.



Aerial view of Abbey Park and Gardens

- 7.6 Lower Lodge is an important building listed by association with the adjacent entrance piers and gates which mark one of the entrances into the estate in a similar fashion to other lodges mentioned previously.



Lower Lodge

Of single storey brick construction with a pair of chimney stacks within the slate roof the building also forms an important phase in the evolution of the estate. Recently the building has accommodated a more contemporary extension to the north, also of single story with rendered walls and slate roof.

## **Article 4 Direction**

- 7.7 The character of the Milton Abbas Conservation Area is a combination of the very high number of listed buildings and traditional buildings making a positive contribution to this traditional English village, abbey, school and the wider historic landscape. Within The Street, the historic buildings which make such an important contribution are characterised by their modest scale, use of cob for walling and thatched roofs and survival of historic fabric. In this respect, windows, doors, roofs, chimneys and boundary enclosures, hard standings and the spatial characteristics and landscaped setting form a key part of the historic and architectural importance of buildings within the Conservation Area.
- 7.8 Following a survey of the area and concerns expressed by the Parish Council over many years evidence highlighted particular concern about the loss of character of The Street as a result of inappropriate changes to hard standings within the large grassed verges, the variety of gates and fences and a proliferation of garden buildings and other ancillary structures.

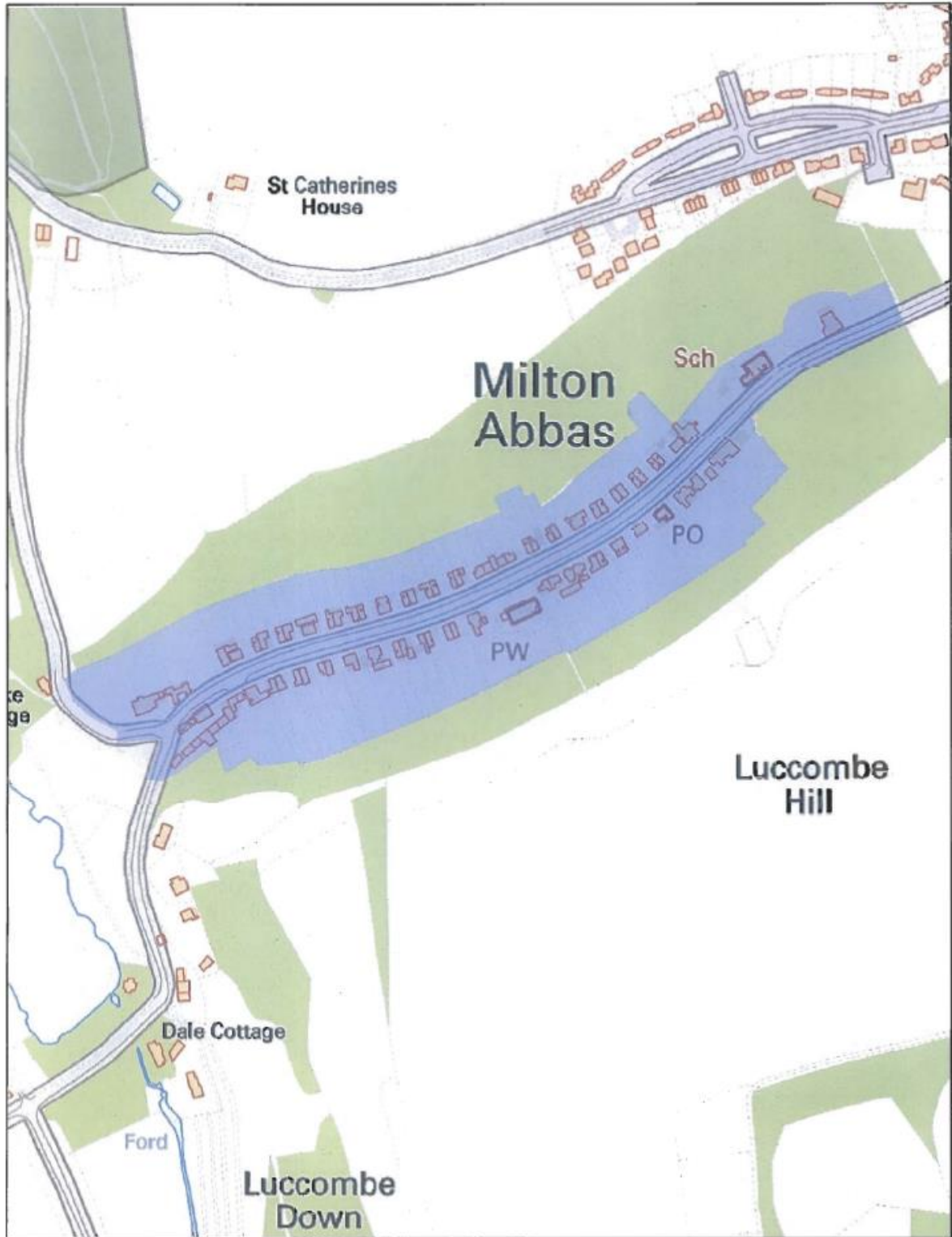
### **The Problem**

- 7.9 Within the present planning system, there is a duty placed on local authorities to preserve or enhance the character or appearance of conservation area through the implementation of the planning system. The problem as identified within the preceding paragraph was the undertaking of works which did not require listed building consent or planning permission because of their scale or location and where the building in question was a private dwelling house (in other words not a flat or commercial premises or combination of these two). In essence this meant that owners of buildings which make a positive contribution towards the character and appearance of the conservation area could construct garden buildings, alter fences or enclosures (in some instances) or create new or larger hard standings using inappropriate materials and finishes which greatly impacted upon the character and appearance of buildings and wider area, destroying the very features which give the individual buildings and The Street its historic character and heritage value.

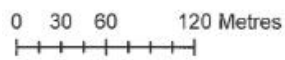
## **Solution**

- 7.10 An appropriate tool to halt the harm to heritage assets is via the introduction of an Article 4 Direction. This is made under existing legislation known as the Town and Country Planning (General Permitted Development) Order 1995 (as amended).
- 7.11 An Article 4 Direction enables a local planning authority to restrict permitted development rights covering one or more properties and can restrict one or more classes of permitted development. The result is essentially the need for planning permission for specified works which would previously have been permitted development. This does not necessarily mean that the planning authority will refuse permission, but it does enable it to retain some control over design and detailing, and possibly grant permission subject to appropriate conditions.
- 7.12 In light of the demonstrable harm being caused to the character and appearance of the Conservation Area and setting of listed buildings together with risk of harm as a result of possible future works concerns have been raised by the Parish Council the following works will require planning permission from the Council following formal implementation:
1. The enlargement, improvement or other alteration of a dwelling house, the construction of a porch, the provision within its curtilage of a building, enclosure or swimming pool and the provision of a hard surface or the installation of a satellite antenna or solar panel;
  2. The erection, construction maintenance, improvement or alteration of a gate, fence, wall or other means of enclosure within the curtilage of a dwelling house,
  3. The painting of the exterior of any part of a dwelling house;

(All the above Direction will apply to the area defined in blue on the map on the following page).



**ARTICLE 4 DIRECTION**



1:4,000

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**DISTRICT COUNCIL**  
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## Further guidance

### Maintenance

#### Cob

The principal cause of decay in earth walls is the penetration of water and it is important that they are protected at the top by overhanging eaves and at the base by a plinth to prevent excessive damp. The walls should be able to breathe and masonry should be bedded and pointed in lime putty to allow this. The surface of the cob is protected with a lime render coating finished with a lime wash. Cement renders should not be used on cob walls.

Cob must be able to breathe, to allow moisture to evaporate easily. Cement is very hard and prone to cracking and although impervious, water is still able to enter through these cracks. The water then becomes trapped behind the render unable to evaporate away externally. In many cases the water will then evaporate inside the cottages. Unable to evaporate sufficiently the water causes the cob to disintegrate, the walls therefore become structurally weak and may eventually result in the collapse of large areas or sections of the cottages.

A summary of the main points for conservation of cob:

- Cob walls must breathe and must be able to respond quickly to temperature changes.
- Cob cannot be too dry; its main enemy is damp that will weaken its structure.
- Modern cement renders are not permeable or flexible and therefore do not permit the cob to breathe, whereas lime mortars allow any moisture to dispel itself and are more flexible and less prone to crack.
- The lining of walls on the interior or application of non porous paints, plaster, vinyl wallpapers etc hinder the release of any damp in a similar manner to cement renders on the exterior.
- Damp proof membranes, concrete floors and floor sealants may push any moisture towards the walls.
- It is important that ground levels are kept low to the outside of the property and that the plinth stands clear.
- Plants and creepers can prevent evaporation and attract dampness.
- Surface water should be directed away from the base of the walls.
- Pea shingle trenches or French drains allow quick drainage and evaporation and keep water away from cob walls. They also prevent water splashing back onto walls, which can occur when

hard surfaces surround the building. Concrete gullies around the outside of a cob building should be avoided.

## **Thatch**

The traditional material for the cottages was wheat straw. Therefore combed wheat reed rather than water reed is being promoted for thatching in Dorset. Because the village is situated in a valley the thatch can remain damp for long periods. Due to the lack of available sources of wheat reed for some years and the local climatic conditions, the use of an alternative material, such as water reed applied in the same style as wheat reed may be considered. The traditional style of thatch in North Dorset is described in the above section on materials. There is an ongoing debate regarding the longevity of different thatching materials and this is discussed further under the local needs section of this booklet.

Roofs should be regularly inspected and local repairs including any necessary re-ridging carried out in combed wheat reed by an experienced thatcher and the local style maintained. Complete stripping of the previous layers of thatch is rarely necessary and these should be retained to preserve valuable historical evidence as well as the soft form of the roofs traditional to North Dorset. Felt underlay or polythene membranes under the thatch can affect the ability of the thatch to dry and hence reduce performance.

## **Chimneys**

Chimneys need to be kept in a good state of repair in order to prevent dampness and ensure structural stability. They are particularly vulnerable to frost, wind, rain and chemical attack (caused by sulphates in the flue gases) which can cause erosion to the bricks and mortar of a chimney. It is important that the pointing and bricks are sound so that water cannot freely enter the chimneystack. However it is also important that any water which does enter the chimney is able to evaporate freely. This water should be encouraged to evaporate through the mortar joint rather than the brick faces. The joints are the sacrificial part of brickwork and pointing is easier to replace than the bricks themselves. The mortar should therefore be of lime putty and sharp sand which is more porous than the brick and flexible so that it does not crack in the wind.

Cement is impermeable and hard, whilst the bricks on historic chimneys are usually relatively porous. If cement is used for the pointing on a historic brick chimney the pressure of the wind will cause the inflexible cement to form hairline cracks and this will



allow water to seep into the chimney. Once the water has entered the chimney it will evaporate, back out via the most porous material. Cement is impervious and therefore the water will evaporate through the faces of the brick. If evaporation is slow and water is trapped within the bricks, frost action may cause the bricks to crumble; this may be compounded if soluble salts (from the flue gases) are in the water.

### **The prevention of chimney fires**

The major source of fire in thatched buildings is the chimney and the key causes are faulty chimneys, heat conduction (through the flue into the adjoining thatch), chimney fires and sparks and timbers built into chimneys.

The effects of weather on the outside and acidic fumes on the inside, together with years of sweeping, can lead to deterioration in the mortar joints in chimneys. This deterioration allows soot and tars to leach through to the exterior face of the chimney, providing an easy path for fire to follow. Chimneys should be examined for signs of poor jointing and staining. When doing thatching work it may be prudent to strip out the thatch alongside the chimney, to check the condition of the chimney and signs of charring in the thatch.

Heat conduction through the chimney leading to the ignition of the thatch has been studied recently and it has been found that in certain conditions a single brick flue can reach such a high temperature during normal use that ignition of the thatch can occur. The roofs primarily at risk are those whose single brick chimneys serve a solid fuel or woodburning appliance (the flues of open fires are not as hot) and where there is in excess of a metre deep of thatch next to it.

A thatch fire from a spark is only probable in still air conditions and when the thatch is dry and neither of these occur frequently during the time of year that the majority of fires are lit. Bonfires and barbecues are a risk. Have them only if your garden is big enough to get a safe distance from the house.

Ensure that the chimney is safe enough for the purpose to which it will be put. This can vary with the type of fuel, the type of fire (open or a stove), the size of flue and condition of the chimney.

When a liner is needed steel ones are sometimes chosen as a cheaper option. If installed correctly with the appropriate insulation they can work out dearer than high alumina cement liners. The

Dorset Fire and Rescue Service recommends this system for use with an open fire or stove and it also meets the requirements of the Building Regulations.

The Dorset Fire and Rescue Service has produced comprehensive guidance on fire safety in thatched buildings (for further information see page 19)

### **Window joinery**

Many of the cottages retain their original windows or other historic windows from later periods. These not only have historical value in that they are part of the overall design and later development of the village they also provide information about traditional joinery techniques and due to their age have special aesthetic value. Therefore historic windows should be repaired, if at all possible, rather than replaced.

### **Spaces Trees and Landscape**

All trees within the Milton Abbas Conservation Area are protected by law. Some, including an area of woodland on the valley sides are also subject to tree preservation orders. Protection also extends to trees within private by virtue of the Conservation Area legislation. Traditional hedging further reinforces the character of the gardens. In simple terms, this protection recognises the importance of the trees and their contribution to the character and visual quality of the village.

Any tree less than 75 mm in diameter 1.5m above ground level or those that are dead, dying or dangerous may be removed without seeking the advice of the District Council. Consent should be sought for any other works to existing trees or woodland

Trees are protected for their amenity value and the Council aims to strike a balance between the benefits of the trees and the practical management of peoples' own land. The planting of native species is encouraged to replenish the tree population and to ensure long-term tree cover. The Council encourages active discussion directly or via the Parish Tree Warden.

## **GLOSSARY OF TERMS**

### **Arcadian**

A layout of buildings where the landscape, trees and open spaces divide up the building elements.

<b>Bay Windows</b>	Windows normally at ground level that project beyond the external wall of the house.
<b>Casement</b>	A frame enclosing part of a window, with hinges to the sides to enable it to open and close.
<b>Cob</b>	A walling material made from local clay earths, and straw.
<b>Combed Wheat Reed</b>	A type of thatch in which the stems of wheat are laid at an angle so that only the ends of the stems are seen.
<b>Conservation Area</b>	An area of architectural or historic interest which it is desirable to preserve or enhance.
<b>Emparking</b>	The removal of a settlement in order to create a stately home with associated parkland.
<b>Gothic Revival Style</b>	Refers to revivals in the eighteenth and nineteenth centuries of the gothic style. The gothic refers to an architectural style prevalent in Europe from the later part of the twelfth to the 16 <sup>th</sup> Centuries. It is characterised by pointed arches, elaborately traceried windows and an essentially vertical emphasis.
<b>Hipped Roof</b>	A roof form where all the slopes of the roof are angled to meet at the ridge.
<b>Leaded Lights</b>	Windows lights where the glass is held in the window by strips (comes) of lead either in square or diamond shapes.
<b>Longstraw</b>	A type of thatching in which the stems of wheat face both up and down the roof.
<b>Model Village</b>	A village that has been formally designed and usually constructed in one phase.
<b>Mullion</b>	A pier which forms the vertical division between the lights of a window.
<b>Palladian Style</b>	A style of classical architecture evolved from the work of a sixteenth century architect named Palladio.
<b>Strap Hinge</b>	A hinge consisting of a piece of iron which is strapped across the timbers of the door.

<b>Spearhead Strap Hinge</b>	A strap hinge where the end of the strap is shaped like a spear.
<b>Tracery</b>	Flat panels of masonry or stone carved elaborately and pierced to form lights.
<b>Transom</b>	A horizontal bar dividing a window into two or more lights.
<b>Window Light</b>	The glazed area or compartment of a window.