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# Conservation Area Character Survey

## HAMBLEDEN

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### WHAT IS A CONSERVATION AREA?

Conservation areas are areas of special architectural or historic interest, which are considered worthy of preservation or enhancement. They are designated under the provisions of Section 69 of the Planning (Listed Buildings and Conservation Areas) Act 1990.

Within conservation areas there are special controls on some alterations to buildings and their demolition or partial demolition and on works to trees. The Council's Heritage Guidance Note on conservation areas gives further details of the specific controls that apply, while an information sheet sets out common questions and answers about conservation areas.

Designation of a conservation area does not preclude the possibility of new development, but such development must be designed positively to enhance the appearance and special character of the area.

### THE PURPOSE OF THIS SURVEY

The designation of a conservation area imposes specific duties on local authorities to formulate and publish proposals to ensure that the special characteristics of the area are preserved and enhanced. This conservation area character survey describes

the main features of special architectural and historic interest which justify the designation of Hambleden as a conservation area.

This survey is in accordance with Section 71 of the Planning (Listed Buildings and Conservation Areas) Act 1990 and PPG15 (Planning and the Historic Environment), complies with the requirements of PPG12 (Development Plans), and contributes to the Council's Strategic Aim 4 The Environment. As Supplementary Planning Guidance it is intended to complement the approved policies for conservation areas in the Council's Wycombe District Local Plan and is consistent with paragraphs 11.36-11.39 of the Emerging Wycombe District Local Plan, and is a material consideration in deciding planning, listed building and conservation area applications.

This survey was the subject of public consultation prior to adoption as supplementary planning guidance. The views of the consultees were taken into account and in some cases changes were made. A copy of all representations made to the Council during public consultation and the Council's response to those representations is available from the District Council Offices.

**Planning and Major Projects - 2003**



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## CONTEXT

**H**ambleden Village nestles at the foot of the Hambleden Valley, about a mile north of the Thames, midway between Marlow and Henley. The main road up the valley passes to the west of the village; another, up to Pheasants Hill and the upland plateau areas of Rockwell End and Frieth, runs north from the churchyard. The village is a traditional valley bottom settlement, nucleated in form, and compact due to the rising slopes on either side; it sits on dryer ground than the floodplain of the brook to the north and south. The Bucks Landscape Plan identifies the village as lying within the category of landscape known as the “incised dip slope” of the Chiltern Plateau, which describes the pattern of valleys and ridges, beech hangers and valley farmland for which the Hambleden Valley is justifiably renowned. The village is framed by the distant views on all sides into the valley.

The M40 motorway runs to the northeast of the Valley, and Hambleden itself is quite close to the Oxfordshire border, the next valley to the west being the Stonor Valley.

The village, and indeed the entire Hambleden Valley, lies within the Chilterns Area of Outstanding Natural Beauty. The valley is one of a series of broad distinctive valleys which run in a north-west to south-east direction towards the London Basin. The Hamble Brook passes through the village, before joining the Thames at Mill End.



## NATIONAL TRUST COVENANT

**I**n 1944 a covenant was agreed within the 3<sup>rd</sup> Viscount Hambleden and the National Trust with the aim of protecting the rural character of the Greenland Estate which at that time covered agricultural land, woodlands, the village of Hambleden and several other buildings in the vicinity. The covenant gives the

National Trust control over new buildings and external additions and alterations. At the time the covenant was agreed it covered 3899 acres; it is now 1999 acres. The covenant as applied to Hambleden Village seeks to protect the vernacular form of the buildings, and controls issues that are outside normal planning control. This is particularly useful for unlisted buildings and has meant that replacement windows, doors and facing materials such as tile and brick all require the Trust’s consent. This two tier system of National Trust covenant, married with local authority planning and listed building control, has meant that the village has retained many of its traditional vernacular features, all of which add to its particular charm.

## HISTORY

**T**he village of Hambleden is mentioned in the Domesday Book (Hanbledene). It is thought that the name “hamel” may derive from the nature of the valley itself, as it winds towards the river, its sides indented with combes. In any case the modern form did not appear until the 19<sup>th</sup> century.

The conservation area covers most of the village, which forms only part of a much larger parish. The village is centred round the church and the Manor House.

There are a number of manors in the parish, including Yewden (alias Greenlands), Parmoor and Skirmett. In terms of the history of the conservation area it is Hambleden Manor that is of key importance.

Before the Conquest, Hambleden manor was held by Earl Algar. In 1086 it was included in the lands of Queen Maud (wife of William the Conqueror), who passed these to her son William II and thence to the Earls of Gloucester. Hambleden was the birthplace of St Thomas de Cantalupe, whose mother Millicent held the manor from 1217. Thomas was baptised in the church font, and in adulthood became the Chancellor of Oxford, Chancellor of England and Bishop of Hereford. He was canonised in 1320. The Clares, Earls of Gloucester, held the manor throughout the 13<sup>th</sup> century and from them it passed, down the female line, to the families of Badlesmere, Tiptoft, and Scrope. For four years it was held on attainder by Hugh De Spenser (from 1323), but returned to the Badlesmere family in 1327. Around this time the weekly market was granted a charter (on Mondays) and also a fair to be held on St Bartholemew’s Day.

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The Scrope family held the manor for 250 years and eleven generations. The original manor house stood on the Kenricks site from the 11<sup>th</sup> century onwards. In 1603 the new Elizabethan Manor House was built for Emmanuel Scrope, Baron Scrope of Bolton Castle and later 1<sup>st</sup> Earl of Sunderland. (It is thought that the original manor house became the dower house until 1627 and on the death of Emmanuel's mother it became the Rectory). Local legend has it that Charles I stayed in the new Manor House on route to Oxford. On the death of the Earl of Sunderland in 1630 Hambleden Manor passed to his natural children (he had no legitimate heirs with his wife Lady Elisabeth Manners) who sold it to the Clayton family. Robert Clayton was Lord Mayor of London in 1680 and one of the Directors of the Bank of England, and the manor remained in the family until 1802. The manor was then owned by the Scotts of Danesfield, who later sold it Viscount Hambleden.

The Church of St Mary the Virgin dates from the 12<sup>th</sup> century, and stands at the heart of the village,



north of the village square. Much extended and altered over the years it retains much of historical and architectural interest. Originally it had a central tower; this collapsed in 1703, and a western tower constructed in 1721 (later rebuilt during the extensive Victorian "improvements"). The tower holds 6 bells,

the oldest of which is pre-Reformation. The inside of the Church is extremely interesting architecturally, and there is a handbook available for more detailed information. Key items of interest include the 1618 monument of Sir Cope D'Oyley, his wife Martha and their 10 children, all depicted in alabaster; those children who died before their parents are holding skulls. Some are in Puritan dress, others dressed as Cavaliers: the Civil War split the family. The D'Oyleys held the neighbouring manor of Yewden from 1365 until 1651, when it was sold to the Whitelockes – the family having become impoverished by the damage done to their estate Greenlands during the civil war. In the South transept a 16<sup>th</sup> century carved wooden panel, said to be the remnants of Cardinal Wolsey's bedstead, is now incorporated into the Wolsey Altar; it includes his Arms and those of Bishop Fox. (1448 – 1528). Also within the Church is the munitions chest belonging to Lord Cardigan, infamous for the Charge of the Light Brigade. He was born James Thomas Brudenell in the Manor House in 1797.

The churchyard has a couple of interesting monuments, including the Kenrick Mausoleum, sketched by Horace Walpole in 1764.

The other major building in the village is Kenricks, formerly the Rectory. When Lord Sunderland built the 'new' Manor House in the 17<sup>th</sup> century the former house and the land it stood upon passed to the churchmen of the parish: the Rector and his successors. The house was altered by Rev'd Kenrick in 1724. The advowson of St Mary the Virgin was held by the Lords of the Manor until the Manor was sold to the Scotts of Danesfield, (who being Catholic, could not have appointed Anglican churchmen). Thus from 1790 Kenricks was passed with the advowson though various branches of the Ridley family, including one of the village's best known inhabitants, Canon WH Ridley. The advowson passed to Viscount Hambleden in 1899, although it appears from records that the Rectory was not sold back to the Lord of the Manor until 1938. A new Rectory had been built by this time, and a new name for the house had to be found – so from 1938 it was known as Kenricks .

#### ARCHEOLOGICAL INTEREST

**R**oman remains have been found nearby at Yewden. The remains of two villas have been found, one of which was excavated in 1911 by AH Cocks F.S.A., and is remarkable for the variety of agricultural

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drying ovens found, and for its infant cemetery. Lord Hambleton built a museum for them adjacent to the School; the finds are now in the County Museum. Further Roman remains have been found up the valley at Poynatts in Skirmett.

There are no scheduled ancient monuments or any sites of archaeological interest identified within the conservation area. However the village is clearly of an historic nature and in the event of archaeological deposits being found the Council may require archaeological conditions attaching to planning permissions where appropriate, including watching briefs, excavation or similar recording procedures.

### ESSENTIAL CHARACTERISTICS

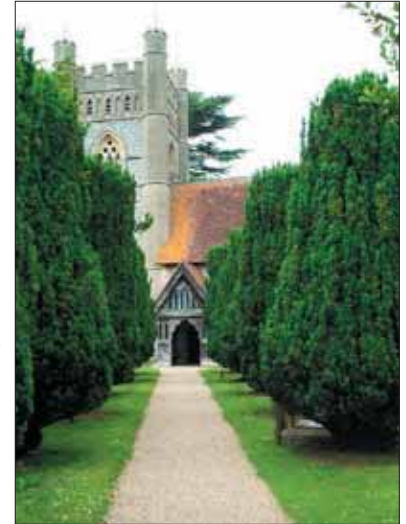
**H**ambleton is one of the most attractive villages in the district, its character almost unchanged since the early 20<sup>th</sup> century (except perhaps for the cars that now line its streets). By virtue of restrictive covenants applied by the National Trust, and the fact that many buildings are listed, building materials remain traditional, and the modern curse of uPVC has not invaded the village as it has elsewhere. As a result of its attractiveness, the village has become popular with walkers and visitors, especially at weekends.

At other times however the village retains its quiet charm, the village square bounded by churchyard and gardens providing an attractive nucleus.



The village sits in the Hambleton valley, at a point where the previously narrow valley sides open out into the wider floodplain of the Thames. It is enclosed on either side by steep wooded hills, yet to the south the land is more gently undulating and open. The small Hamble Brook runs through the village, to the west of the medieval core, and then meanders across meadowland towards Mill End. Attractive bridges

over the brook form entrances to the village from the west of the valley side. The village is framed by the wider landscape and views from both up and down valley across open meadows are particularly important.



The heart of the village is the Church of St Mary, its tower a visual focus from both up and down the valley. To the north lie open grazing lands, but on all other sides the churchyard is bounded by lanes, and buildings. The core of the village is focussed on a central Square, around which are clustered medieval cottages sitting tightly within small plots. At one stage there were cottages forming a north side of this Square, although these have long disappeared. Further loosely defined squares can be seen behind the stores, The Yard and the garage. The cottages in the centre of the village are predominantly one and a half to two storeys, with a proliferation of brick chimneys adding interest to the varied roofscape. A profusion of dormers and gables and the randomness of the building plans creates a diversity of facades, with glimpses of buildings behind seen through gaps. Most of the buildings face onto the Square or the roads leading up to it, some however, particularly to the south, are orientated to take advantage of views down the valley.

Away from the Square the dwellings become more ordered, particularly in the outlying reaches of the conservation area; the Victorian and Edwardian estate buildings of the Old School complex to the south, and the estate cottages along Pheasants Hill. These are more spread out creating two “limbs” of development. The outer limits of the village contain larger houses, in more polite architectural styles, and of course the two major buildings of the Manor House and Kenricks.

Of particular interest in Hambleton is the proximity of grand houses with more vernacular cottages. Nearly every style of architecture from Medieval to Edwardian can be seen within the village boundaries. The vernacular cottages in the tight-knit historic core

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show the development of traditional style from the medieval period and architectural styles apparent on some of the cottages. Embellishments and decorative effects have been added to gables and eaves and much of the village's architectural character has been formed through the use of local Chiltern materials. At the other end of the scale is the regulated classicity of Kenricks, the front range an exercise in pure Renaissance architecture, a world away from the more organic building forms of the Manor House. The north and south limbs of the village, comprising Victorian/Edwardian development are more uniform, being mostly semi-detached cottages in pairs along the road to Pheasants Hill, while to the south the former estate buildings sit on larger plots and exhibit all the exuberance of high Edwardian style.

The village retains some of its non-residential uses. There is a pub, The Stag and Huntsman, a village shop and post office, a car repair garage, and the Village Institute. The Butcher's and the Baker's shops have retained their business signs despite being converted to residential uses. Various barns, workshops and outbuildings remain, particularly along the western road into the village.

Another key feature of the village is its verdant feel – the churchyard is well treed, the fields come up to the churchyard wall, many of the houses in the core have cottage gardens to the front, and on a grander scale the Manor House has large formal gardens enclosed by walling. The cricket pitch provides a manicured open area of green known as The Dene in front of Kenricks – this was once glebe land belonging to the church and was sold back to the Lord of the Manor in 1938.

## ARCHITECTURAL CHARACTER AND QUALITY OF BUILDINGS

### Ecclesiastical

The Grade II\* **Church of St Mary** is the central focus of the village, it's pleasant churchyard creating an area of open space adjacent to the village square. A flint building with stone dressings, it has a tiled roof; the tower is of stone dressed brick.

The church dates from the 12<sup>th</sup> century. The original Norman church appears to have been cruciform, with

a central tower, and consisted of a chancel, nave and north and south transepts. In approximately 1230 the north transept was enlarged, and an aisle added to it on the eastern side. The nave was rebuilt in the 14<sup>th</sup> century and various remodelling followed – the 14<sup>th</sup> century tracery in the windows and on the moulded south door was largely renewed and restored in the 19<sup>th</sup> century. In 1703 the central tower collapsed and was rebuilt at the west end in 1720-1.

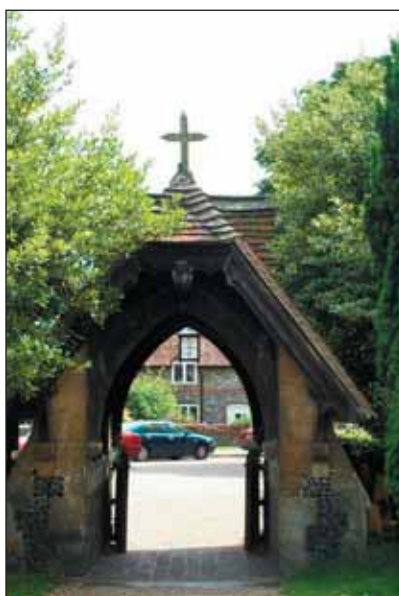
The church underwent major restoration and rebuilding in 1858-9, carried out by Henry Woodyer, at a cost of £2981. He added the chancel aisles, the south porch, which reuses wood from the old west gallery in the nave, and the lych-gate. The tower was heightened by Woodyer in 1883, who added the stone-dressed buttresses and the battlements. Many fine examples of 13<sup>th</sup>, 14<sup>th</sup> and 15<sup>th</sup> century tracery remain in the church but they have all been heavily restored by the Victorians.



The churchyard contains some fine tombs, including two listed structures. The **Kenrick Mausoleum**, erected by Clayton Kenrick in memory of his father John and sister Elisabeth, dates from the c 1750, and is a classical structure comprising a dome on a square sub-structure with blind arches framed by Tuscan pillars. The smaller **Lane Mausoleum** dates from about 1739, and is square with recessed corners, with a pyramidal stone cap.

The **lych-gate** is also by Woodyer, from the 1858 works. Of knapped flint with ashlar dressings, it too incorporates reused timber from the gallery. It is listed Grade II. From

the lychgate to the south porch the path is lined with 12 yew trees which represent the Apostles – Judas has been left out. The churchyard is completely enclosed by a low brick and flint wall, with brick copings. The wall gives a degree of separation from the verges, Square and meadows to the north.





## Grand Houses

**Hambleton Manor House:** Close to the heart of the village, the gables of the Manor House can be seen rising above the roofs of the cottages that line the Square.

The house dates from 1603 and was built for Emanuel Scrope, Earl of Sunderland. The original building was a U-plan, although it has been altered and extended in the 1830s and 20<sup>th</sup> century. The old part is of flint with narrow brick dressings. Of three storeys, there are three attic gables facing west, and four facing south. In the centre of the west elevation is a 2 – storey gabled porch of coursed and squared flint, with continuous moulded brick string-courses, which links the porch to the rest of the façade at each storey. The south side is similar, but has French doors. Little of the original fenestration remains, those that do have brick mullions and /or transoms. To the left of



the west elevation is an 1800 2 storey wing, further extensions and infilling at the rear occurred during the 19<sup>th</sup> century. The tiled roof has brick chimneys to the left and rear, with groups of chamfered shafts set diagonally.

**Kenricks** lies to the south east of the village. Originally the site of the Manor House it was substantially remodelled by the Rev. Scawen Kenrick, with P Norton of Marlow as the Bricklayer, and Samuel Wyal as contractor. The splendid west front was added onto the medieval structure, which remains at the rear. The house is set on an elevated position on the valley side, and is immediately visible on the road from Mill End. The west front is Baroque in style, it is of red and vitreous brick, seven bays, with the central three projecting slightly. The roofline parapet is gently ramped up to the central bays. Behind the main range are the remains of an older building, said to be the original manor house, and to the left a late 18<sup>th</sup> century bowed extension. The building is Grade II\*. The house has various outbuildings, a **dovecote** and adjacent **stables** dating from 1680, stabling and a **coach house**, of about 1825. These buildings are Grade II listed in their own right.

## Villas

This refers to non-vernacular buildings that are larger than the average cottage and often set within generous grounds. The main such building of this type is the listed **Hambleton Cottage**. This is an 18<sup>th</sup> century building that was refronted circa 1820, and has a classical Regency feel about it, heightened by the semi-circular aspens at each end.

**Varnells** to the immediate north is a mid-18<sup>th</sup> century house, altered in the 19<sup>th</sup>, with brick fronts to the main elevations, and fine narrow paned sashes to the north front, later 19<sup>th</sup> century sashes elsewhere.

**The Rectory** is not listed, being a 1938 Neo-Georgian replacement for Kenricks. It stands elevated above the drive to Kenricks and was built on a former farm buildings plot.

## Vernacular Cottages.

The majority of the buildings in Hambleton are what could be described as vernacular cottages, attractive dwellings of various sizes, of one and a half or two storeys, which employ traditional materials, techniques and architectural forms to create individual



house types which nonetheless have added charm when seen as a group. An exception to this is the estate built cottages at Pheasants Hill, which have a definitive style, and other estate sponsored buildings such as the **Old School** and the former village **Museum**, now converted into dwellings.

The development of the village form can be traced through the materials and style of the buildings, which range from the medieval through to Victorian and Edwardian. The oldest parts of the village lie close to the church, as architectural fashions developed, building land towards the outskirts of the village was utilised, and further away from the core, the more progressive the architecture, up to the estate cottages of the turn of the 19<sup>th</sup> century.

The vernacular cottages exhibit particular physical forms which sets them apart from the later buildings in the village. In the core the houses are built on small plots, which are tightly defined, and aligned around the main square. Various subsquares can be seen on the plan, again buildings are aligned to these. The streets leading from the Square are narrow, particularly those that run east west from the bakery and up towards **The Stag and Huntsman**. Buildings here are aligned to the road, with the ridges of the roofs parallel to them – gables are evident only where the road changes direction or opens out, and are important in views within the village. They echo the gables of the manor house which can be seen rising above the roofline of the village cottages. The earliest buildings are around the Square; these have been altered over time. They are mostly two storey, and have small front gardens. On the road up to the Stag and Huntsman the cottages are later rebuilds. One

and a half storeys, they have a repeating pattern of dormers, which breaks up the line of the roofs. This creates a undulating pattern of roofslopes reflecting the rising topography.

Two and a half storey dwellings line the road towards the old bakery, creating a tighter urban form.

The roofscape of the village is enhanced by the steep pitches of the cottage roofs and the dormers thereon. Dormers are generally at eaves level which keeps the level of the roofs quite low, although there are exceptions. Overall windows on buildings are small, 2 or 3 light in keeping with the vernacular tradition. They are given vertical emphasis by use of mullions. Solid wall dominates over the openings, again a vernacular form, except on buildings that were previously in other uses – shops etc.

There remains little evidence of timberframing, the main medieval building form, except on the side wing of No **61-63**. This dates from the 16<sup>th</sup> century, but in line with architectural fashion the street side was refronted and three more bays added in the 18<sup>th</sup> century, when the house was upgraded in line with architectural fashion. It remains a good example of the evolution



of vernacular building styles. Other timber framing is preserved behind the facades of the

buildings – the **Bakery** for example has a crosswing of the late 16<sup>th</sup> century, but the majority of the older



buildings have either been cased in brick or rebuilt completely. There is of course some “modern” timber framing in some of the detailing on the Victorian and Edwardian buildings – the Stag and Huntsman provides an example, as does the gabled carriageway to **The Yard**. The cottages around the village Square are particularly attractive. Of these 10 or so are listed, a number of which have group value.

No's **76 and 77** on the east of the Square have prominent chimneys, and a gabled central bay with an external chimney. The cottages are of flint with brick dressings and a narrow band course, with tiled roofs. They date in part from the 17<sup>th</sup> century, although rebuilt in the 18<sup>th</sup>. The Yard and **Yard Cottage** form the southern part of the Square and lie on the site of older buildings. The Yard was rebuilt in 1710 and has steeply pitched half timbered gables. Yard Cottage is brick dated 1799, which could indicate the date of a rebuild. Both were originally single storey with attic bedrooms prior to the insertion of dormers, probably in the 19<sup>th</sup> century. Associated outbuildings are late 19<sup>th</sup> century. Behind The Yard lies the **Village Rooms**, the low tiled catslide roof and gabled cart porch making an interesting and pleasing eyecatcher. This building was once the school, set up by Canon Ridley, and before that a barn.

To the south, creating a visual link into the centre, is a row of three houses, no's **143, 144 and 145**. 143 is 19<sup>th</sup> century, of chequer brick with a slate roof. 144 and 145 date from 1800 and are of red brick, with incised line pointing and dentil eaves. A pleasing combination of the mellow brick, tiled roof and white-painted casement, they are rendered more attractive with the cottage garden to the front. Behind these, aligned to make the most of views down the valley, lies a terrace of unlisted houses no's **72, 73, 74, and 75**, which are set within large allotment gardens. These were formerly the workhouse and known as workhouse yard.

Cross the bridge, and facing down the valley is the

unlisted **56/57** which neatly fills the corner plot where the road forks into the village. Flint with a slate roof and brick dressings, this building is prominent on the road side.

Back into the village, the **Village Institute** is a red brick Victorian edifice, behind which lies a converted barn. The **Village Post Office (No 58)** is listed, as are its conjoined neighbours, no's **59 and 60**. The village shop was originally in no 59, and was moved during the early 20<sup>th</sup> century.

The shop dates from the 16<sup>th</sup> century in parts, although it was rebuilt in the early 18<sup>th</sup> century – there remains some timberframing in the interior. Of flint with narrow brick dressings, it has a particularly fine gable end to the road which incorporates the stringcourse that runs at first floor level. To the front are three eaves line dormers, at the rear another wing with attached lean-to. The listed No's 59 and 60 are now a single dwelling, a 19<sup>th</sup> century remodelling of older buildings. A projecting gable bay to the left is of flint, the remaining two bays are older and of brick, with a central doorway reinstated. At the rear, and visible from the adjacent street are four brick gables, which provide interest to the roofscape.

A lane leads alongside no 60. Across the street is the aforementioned row **61-66** which creates a frontage along the street. 65 and 66 are not listed, but are late 19<sup>th</sup> century, with rendered groundfloor and decorative tile-hanging on the upper storey and end gable. This part of the building has a catslide roof to the back. The conjunction of different materials and building types along this small terrace provides great visual interest.

The road turns north, up past the churchyard and into the open countryside. To the east of the river lies another group of small cottages – **67, 68 and 69**, which include the **Old Bakery** to the right. This is the oldest part of the row, having a substantial remnant of timberframing within – 16<sup>th</sup> to 17<sup>th</sup> century,





but remodelled like so much else in the village in the early 19<sup>th</sup> century. The Bakery is of flint, the remainder flint ground floor with render on the upper storey, and typical Victorian features such as the half dormers and deep bargeboards to the gables.

From the other side of the Square the road runs up to the Stag and Huntsman, and Kenricks, forking left to run past the Manor House. The little lane on which the Stag and Huntsman stands also has a number of listed buildings on it. On the right hand side there is a row of three houses (one the former **Butchers** – its sign has been retained) and part of the public house. These date from the late 18<sup>th</sup> century, the shop frontage has been retained and adds interest to the row. Front roof slopes are broken up by tiled pitched dormers with casement windows, the ridge broken up by chimney stacks of varying heights. The main brick block of the Stag and Huntsman is not listed, being circa 1900, although it is an attractive building in its own right, with a plethora of piecemeal extensions to the rear and a large and pleasant garden.

To the left of the road is a further terrace of cottages. No's **86 and 87** are set back slightly and form the corner



of the road. Of one and a half storeys, they are built of flint with brick dressings; they have attractive flint panels in the three gabled dormers, and date from the late 18<sup>th</sup> century. Set hard to the road adjacent is another row of early 19<sup>th</sup> century cottages, **82-84**, which are of a similar design. At the rear of the terrace lie a pair of estate cottages, mid 19<sup>th</sup> century, 2 storey, with impressive paired square shafted chimneys. No **88** is set in a cottage garden beyond a low brick and flint wall. It has a fine decorative porch. No **89** has a

decorative string-course at first floor level.

There are other non listed vernacular cottages within the village, a pair lie up the hillside beyond the Rectory, brick and slate, with Victorian stylistic details. At the other end of the village, adjacent to Varnells, a pretty brick and tile cottage sits by the bridge, facing across the meadow towards Pheasants Hill.

### Estate Buildings

On the outer limits of the village lie various estate buildings – mostly houses, some buildings that were intended for other uses but are now residential. To the north, on the road that runs towards Frieth, a series of early 20<sup>th</sup> century houses line the valley side, and are set on higher ground. Four pairs lie immediately north of the gardens of the Manor House, these are by the same builder, and are of flint with brick dressings, under tiled roofs with decorative chimneys. They

form a repeat pattern along the road. Beyond are more houses, again utilising brick, in some cases flint, with some slate roofing material evident. Although these are not built to the same designs as the estate cottages, they do form a continuation of the

building line along the valley side, and are stylistically quite similar. Again they tend to date from the turn of the century. To the south of the museum lies another little estate-built enclave, again on higher ground along the valley side. The buildings are aligned to make the most of the valley views and are on a far grander scale in keeping with their original non-domestic functions. They include the former school, school masters house and the estate office, formerly

the museum. This is by WA Forsythe in 1913, and was built to house finds from the Roman remains at Yewden. The Old School, the Schoolmasters Cottage and 43,44 are Ruskinian Gothic revival, with large carved stone windows, brick and render facades, Tudor detailing and timber framed gables, and tall chimneys – all very decorative and providing a visual link across the meadows south of the village. They were built in 1897 by the 2<sup>nd</sup> Viscount Hambleden in memory of his father and to commemorate Queen Victoria's Diamond Jubilee.



### Non domestic buildings

Within the village some non domestic buildings are retained. Adjacent to the Square the village garage is housed in a collection of vernacular buildings, flint faced under old tile roofs. The petrol pump is located in a gabled range which faces the road, creating added interest to the roofscape pattern along the Stag and Huntsman Lane. Elsewhere in the centre, tucked to the rear of plots are weatherboarded barns and outbuildings used for a variety of purposes – some have been converted into dwellings such as that behind the village institute. The fact that the village retains some of these alternative building uses and has not been completely gentrified adds to its character. Some of the old signage has been retained which adds a sense of history to the village.

The village water pump sits in the Square and is Grade II listed.

### NEGATIVE FACTORS

Hambleden has been well protected over the years and there are few negative or neutral areas that impinge upon the character or charm of the conservation area. The key negative impact is that of



car parking, particularly around the Square, and this issue should be carefully considered when appraising development



which may exacerbate this. Loss of front gardens to car parking should be resisted. The village has a public carpark adjacent to the Stag and Huntsman, which caters for a large volume of vehicles.

Road surfacing in the village comprises bonded pea shingle, rather than black bitumen; this practice should be continued.

### MATERIALS

Materials have been described in some detail in the preceding section with reference to specific properties. Generally the materials utilised are traditional Chilterns Vernacular – brick, brick and flint, some render. The Church is of flint and chalk with stone dressings, elsewhere flint and brick are utilised on most buildings and walls. The Manor House also uses flint, with brick dressings and detailing. Kenricks, its fine classical elevation visible



across the valley floor, is of brick, both red and vitreous brick – the brighter clay being used for dressings and window surrounds. Timber framing is visible in places, with rendered panels between. The Victorian phase of building tends towards brick as a material, and terracotta for decorative purposes. Hambleden Cottage is white painted render, a classical Georgian finish. Also in evidence is tilehanging, used to great effect on the corner house opposite the bakery, alternating bands of fish-scale and plain tiles creating a patterned upper storey. Black-stained weatherboarding and old tile roofing is used for the variety of barns located at the rear of central plots. Generally the overwhelming



roofing materials is tile, although in some cases slate has been used.

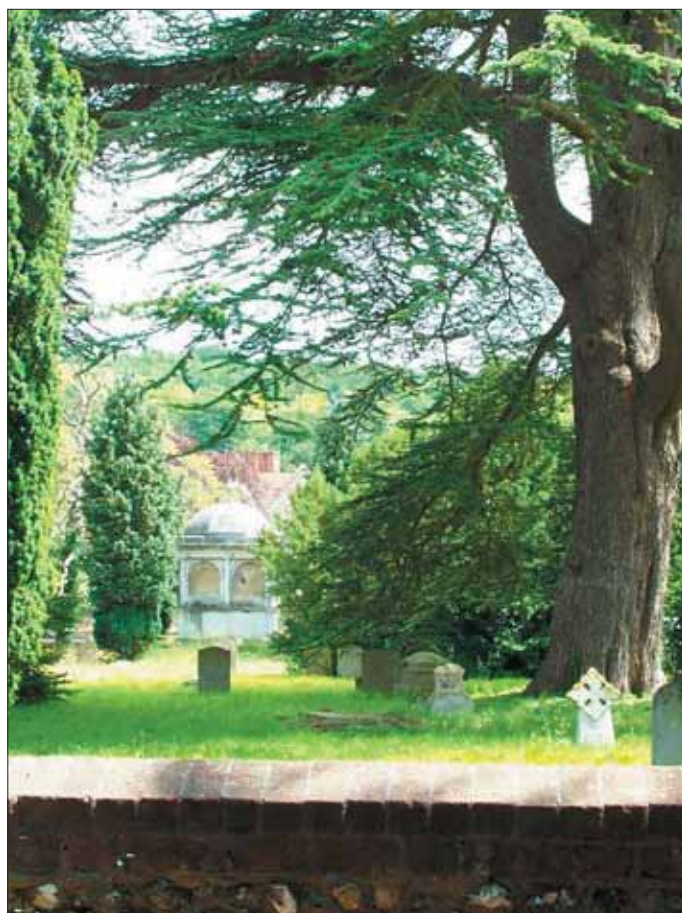
Windows tend to be white-painted casements on the vernacular cottages, sashes on the more architectural buildings. Detailing of gables and dormers is a particular feature of many of the houses within the conservation area.

The Chilterns Building Design guide sets out the traditional materials found in the Chiltern region, and a supplement on Flint has recently been published by the Chilterns Conservation Board.

## TREES AND VEGETATION

The village lies within a little wooded enclave at the foot of the valley slopes. Although the centre is built up the proximity of buildings clustered around the square means there are few mature trees immediately south of the area. Trees in the churchyard screen the Square from views down the valley and provide a backdrop to the church. In the centre by the water pump is a mature horse chestnut (planted to commemorate Elizabeth II's wedding it replaced two others). Beyond the boundaries of the historic core the village is more vegetated, meeting the treeline of the valley sides, particularly to the east. The churchyard has many fine specimens of trees including the aforementioned "apostles", as does the grounds of

Hambleton Cottage. Kenricks is set against the verdant greenery of Rickholls Plantation, whilst across the open valley floor the Old Museum and School complex, have a similar backdrop.



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## OPEN SPACE

The main area of open space in the conservation area is the Square, a public space mostly utilised around its outer edges for car parking, and the Churchyard – a juxtaposition of hard and soft landscaping that is softened by the verges of the Churchyard. The War Memorial lies just south of the flint wall. A more formal open space is the cricket ground and tennis courts, which lies to the South of the Stag and Huntsman car park.

Although not in the conservation area this vast expanse of manicured green, with the front elevation of Kenricks overlooking it, provides an important setting for the Grade II\* listed building.

Private open space includes the attractive cottage gardens and the large private gardens of the Manor House, which are slightly elevated from the valley floor, and visible across the valley floor.

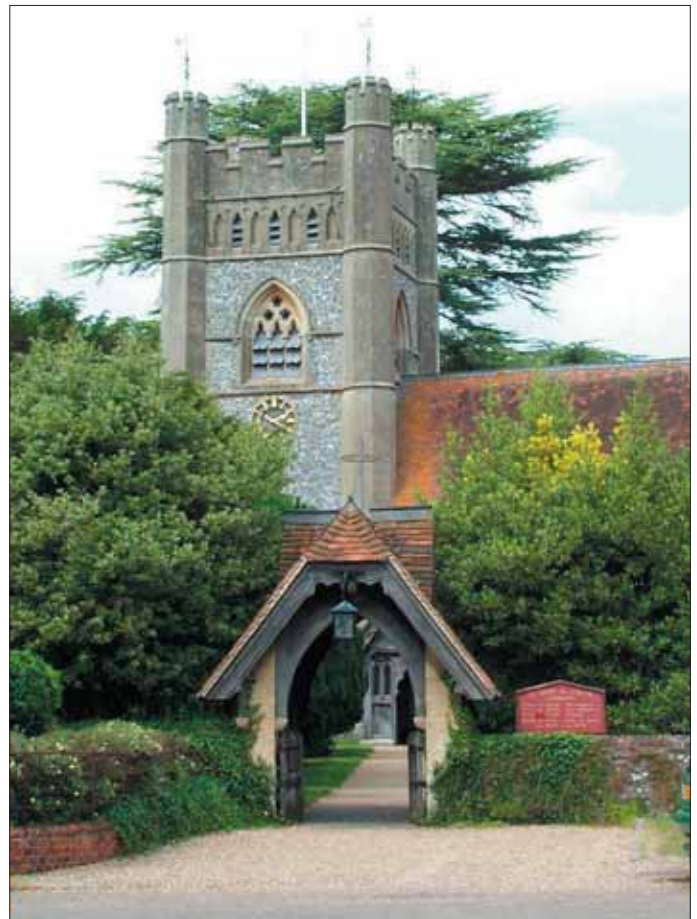
Conservation Area designation is concerned with built environment, and the wider setting of such areas is not generally included. In Hambleden, the open spaces of the surrounding landscape, particularly the fields to the north and south, play an important role in the setting and views of the village. From the north the agricultural landscape blends into the churchyard, separated only by the churchyard wall. From the south, the allotment gardens and the Dene also blur the boundary between the open countryside and the village buildings. These green spaces give a degree of permeability by allowing views into the heart of the village.

## GROUPINGS

The key grouping in the conservation area lies around the Square, and along the road to the Stag and Huntsman, where the buildings are tightly packed together, creating a wealth of architectural interest. Another looser group comprises the estate buildings around the Old School and Village museum, tied together more by architectural detail than physical proximity. Their degree of separation from the village adds to their cohesiveness as separate unit of building.

## VIEWS

There are some important views into and out of the conservation area, as marked on the survey map.



A key view as one travels up from Mill End is across the valley to Kenricks, the grand house visible above the flood plain of the Hamble Brook. Another is down the valley from the north towards the Church Tower.

Within the conservation area, views into and out of the Square, taking in the built up road frontages, are architecturally interesting. The view out of the conservation area from the lower bridge, across meadowland is particularly idyllic. Views into and out of the churchyard from the surrounding roads are attractive.

### Listed Buildings

Grade II\* - Buildings of particular importance

- Church of St Mary
- Hambleden Manor House
- Kenricks

Grade II - Buildings of Special Interest:

- No's 58 - Post Office
- No's 59/60 (group value)
- No's 61-64
- No's 67,68,69 (including The Stores and Bakery)
- The Yard and Yard Cottage (group value)
- No's 76,77
- No's 78,79,80 and adjoining part of the Stag

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and Huntsmen (group value)

- No's 82 - 84 (group value)
- No's 86, 87 (group value)
- No's 88, 89 (group value)
- No's 143,144,145 (group value)
- Hambleton Cottage
- Varnells
- Kenrick Mausoleum in churchyard
- Monument to Lane family in Churchyard
- Lychgate to Churchyard (group value)
- Waterpump to south of Lychgate
- Stable and dovecote to Kenricks
- Coach-house to Kenricks

## DEVELOPMENT CONTROL ADVICE

The policies and proposals of the Wycombe District Local Plan are the primary source of reference for development control advice. In addition the Council's approved Heritage Strategy is seen as a supporting document to the plan.

This character survey is supplementary planning guidance. It is intended to provide guidance of an informal nature in considering new development in the conservation area. Below is a brief checklist taking account of the above text.

To safeguard, preserve or enhance the appearance and special character of Hambleton Conservation Area: -

- In the conservation area higher standards of design are required, as it is the function of the planning authority to consider all applications as to whether they preserve or enhance the special character as identified in this appraisal.
- Any new building works such as extensions must be designed not as a separate entity, but should be sympathetic in form and scale with the existing buildings and the conservation area as a whole. Respecting the existing scale of the buildings in the conservation area is of particular importance as the cumulative effect of development can over time erode the character.
- Listed and other significant buildings are identified on the survey map and their specific qualities are described in the text above. Any new development must not harm the buildings or their settings or any special architectural or historic features that they may contain. It should be recognised that new development may not always be acceptable.

- Materials for any new building works must be sympathetic to the rural character of the area. Traditional local building materials will often be the most appropriate choice; further guidance can be provided on a case specific basis. In particular the use of an appropriate lime mortar can enhance the visual appearance of buildings. The Chilterns Building Design Guide gives general information on Chiltern building types; specific advice will depend on the immediate locality.

- Applications for development adjoining but beyond the conservation area boundary will be assessed for its effect upon its character appearance and setting, and may be refused permission if this is considered adverse.

- Surfacing within domestic curtilages for driveways and the like should be in keeping with the rural nature of the hamlet and of an informal type. Large areas of tarmac and concrete are out of place in this rural setting. Regular paving, pavements and setts may also look discordant, and may not be appropriate. Paths to front doors historically were surfaced with clay tiles or brick, and this is a tradition that could be encouraged.

- Inappropriate replacement windows and doors can damage the character of the conservation area. Traditional natural materials should be used in order to safeguard the special character of the conservation area. Generally speaking painted timber windows and doors are appropriate and modern substitute materials such as UPVC and aluminium are not. In Hambleton additional controls over replacement windows and doors are provided by the National Trust covenant.

- Areas of open space, and gaps between buildings will be carefully considered for protection from development or enclosure in order to protect the character of the Hambleton Conservation Area, the setting of listed buildings, and any important views.

- All trees in conservation areas are protected but special consideration should be given to those trees indicated on the conservation area map to ensure that they are not harmed. New

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development should recognise this and not present a risk to their continued future growth and habit.

- Some agricultural hedges are protected by the 1997 Hedgerow Regulations. The majority of hedges are not covered by these regulations; however in the conservation area the hedgerows indicated on the character survey map are an important element of the area's character, and should be retained and where possible enhanced.
- Special care must be taken to ensure that views looking into and out from the conservation area are not spoilt. Those of particular importance are marked on the survey map.

#### **FURTHER INFORMATION AND GUIDANCE**

The following references were used when researching this document: Victoria County History for Buckinghamshire; RCHME Monuments of Bucks; Pevsner – Buckinghamshire; The Bucks Landscape Plan. Additional information on history kindly provided by local residents.

Wycombe District Council's Planning and Major Projects Service has a number of publications which offer further guidance on conservation matters and listed buildings. Ask the Conservation Officer for information on which Heritage Guidance Notes are currently available and appropriate.

The Chilterns Conference published the Chilterns Buildings Design Guide in 1999. More recently the Chilterns Conservation Board, which superseded the Conference, has published a supplementary technical note concerned with the use of flint. This will be followed by other notes dealing with bricks and tiles. These all provide guidance aimed at conserving the outstanding qualities which make the Chilterns a landscape of national importance. Copies can be inspected/or purchased at the District Council Offices. It is used by the Council as Supplementary Planning Guidance.

The Conservation Officer and the Heritage Officer are always pleased to give advice on all heritage matters and can be contacted on 01494 421578/421527 or seen by appointment in the Council Offices or on site.

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