



Disclaimer to accompany the COMBROOK AND COMPTON VERNEY CONSERVATION AREA STUDY

This 1994 report is the result of an independent survey and analysis of the buildings and landscape form of Combrook and Compton Verney.

It identifies the architectural, historical and environmental qualities of the settlement and gives recommendations for the continuing preservation and enhancement of the Conservation Area. It was undertaken for and behalf of Stratford-on-Avon District Council. The report was used to inform boundary alterations to the conservation area that were approved by the District Council's Planning Committee on 22/03/1995.

The Committee also resolved that the contents of the report should form the basis of a fully published document, available for purchase from the District Council. Whilst the formal publication was never produced for purchase the contents of the draft report has been accepted as material consideration to inform planning decisions and appeals.

**COMBROOK
&
COMPTON
VERNEY**

**CONSERVATION
AREA
STUDY**

for

**STRATFORD-ON-AVON
DISTRICT COUNCIL**

November 1994

Alan Smith & Partners

Wood

T16

3

82

Compton Verney

Walton Hill Fm

Park Fm

Lod Fm

Spring Hill

Indhill Road

5

Red Ho

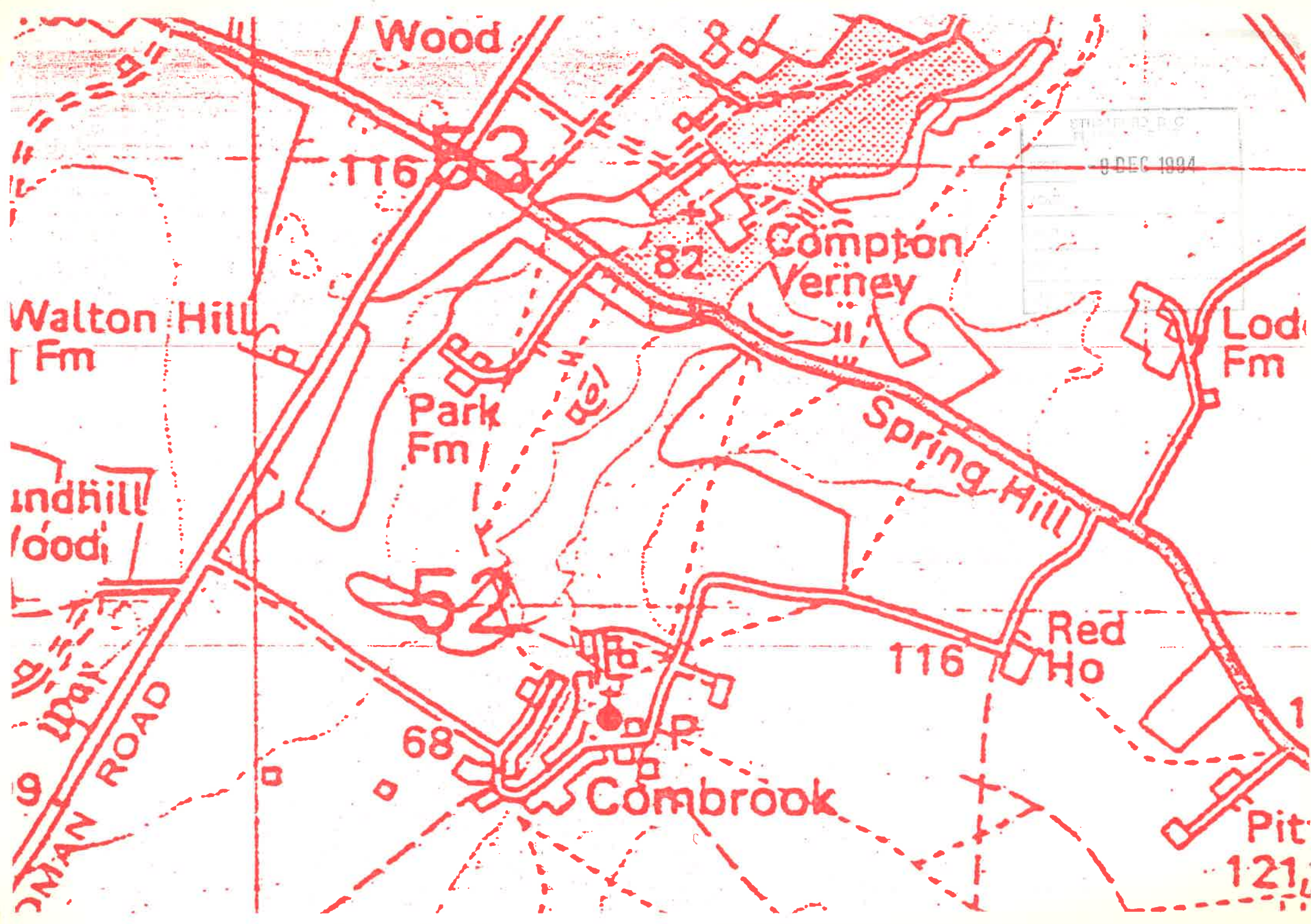
T16

MAN ROAD

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Combrook

Pit 121



PREFACE

This report is the result of an independent survey and analysis of the buildings and landscape form of the village of Combrook and Compton Verney, Warwickshire. It identifies the architectural, historical and environmental qualities of the settlement and gives recommendations for the review, protection and enhancement of the Conservation Area.

This study was undertaken for and on behalf of

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Photographs were taken in July and November 1994, and are referenced by page number followed by either 't' to indicate top or 'b' to indicate bottom if appropriate, e.g. [40 t]

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General Introduction

1.1 Definition

The statutory definition of a conservation area is an "area of special architectural or historic interest, the character or appearance of which it is desirable to preserve or enhance." Conservation Areas are normally centred on listed buildings and pleasant groups of other buildings, open space, or an historic street pattern. A village green or features of archaeological interest may also contribute to the special character of an area. It is however the character of areas, rather than individual buildings, that such a designation seeks to preserve or enhance. The most recent legislation dealing with Conservation Areas is the Planning (Listed Buildings and Conservation Areas) Act, 1990 (Sections 69 to 75), as amended by the Planning and Compensation Act 1991

1.2 Designation

In the first instance it is necessary to analyse the character of the area to be designated and to indicate the boundaries on a map. Designation should be seen as only a preliminary stage in the conservation process as the Town and Country Planning legislation requires that special attention shall be paid to the desirability of preserving or enhancing the character or appearance of the Conservation Area. In doing this the emphasis will be on control rather than prevention, to allow the area to remain alive and prosperous but at the same time to ensure that any new development accords with its special architectural and visual qualities.

1.3 Pressures

If we do not take steps to protect and preserve buildings of value, either in their own right or because of the contribution they make to a pleasant townscape or village scene, they may well be lost, and once lost, they cannot be replaced. It should, however, be remembered that our heritage is the product of many centuries of evolution and it will continue to evolve. Few buildings exist now in the form in which they were originally conceived. Conservation allows for change as well as preservation and our architectural heritage has to be able to accommodate not only changes of use but also new buildings nearby. This can be done provided that the new buildings are well designed and follow fundamental architectural principles of scale and the proper arrangement of materials and spaces and show respect for their neighbours. Conservation means breathing new life into buildings, sometimes by restoration, sometimes by sensitive development, sometimes by adaptation to a new use and always, by good management. Taking decisions on matters concerning listed buildings and conservation areas involves balancing many factors.

1.4 Response

Historic buildings and conservation areas are vitally important to the environmental quality of life in this country. Buildings of architectural and historic merit should receive very special attention. Local authorities stand in the vanguard of those protecting historic buildings and areas. The Secretary of State expects them to make diligent use of all the powers available to them. Public opinion is now overwhelmingly in favour of conserving and enhancing the familiar and cherished local scene, and it is expected that authorities should take account of this when framing their policies affecting historic buildings and conservation areas.

1.5 Further Advice

In 1990 Stratford-on-Avon District Council began a complete review of existing and potentially new conservation areas. This report is the result of that exercise.

It is divided into sections dealing with historical background; an analysis of the landscape, buildings and setting of the conservation area; development control and enhancement and the policies applied in conservation areas.

This document is not exhaustive, and further advice and information can be obtained from the Planning Department, Stratford-on-Avon District Council.



STRATFORD-ON-AVON DISTRICT



1 An Introduction to Combrook & Compton Verney

The area lies roughly ten miles east of Stratford, midway between Wellesbourne and Kineton nestling in a shallow valley.

Combrook is the estate village attached to the southern boundary of the landscaped park of the Compton Verney Estate. Bisected by the B4088, Compton Hill and Spring Hill, it lies to the south - east of the Roman Fosse Way.

Combrook, approached by unclassified roads, straddles the brook draining the two Compton Pools into the River Dene. Having no through traffic it lies secluded contained within the gentle valley sides.

Originally part of Kineton the village became a separate parish in 1853 and the resulting parish church of St Mary and St Margaret dates largely from 1866.

The Compton Verney Estate is currently in a state of flux. A proposal to convert the house to an art gallery has recently received approval, and a competition winning scheme to construct a large opera house in the parkland is awaiting determination by the secretary of state. (see Appendix B) This report is essentially based on the buildings, settlements and landscape 'as found' and generally does not take into account possible future developments.

^^ **Combrook Setting**
<< **Compton Verney Setting**

2 The Settlement - Historical Background and Development

Combrook is widely believed to have replaced a small village closer to the house at Compton Verney when the great park was created. The destruction of Compton Verney village may have taken several centuries and for this reason it is not possible to account for the construction of Combrook as the result of a single act of emparking.

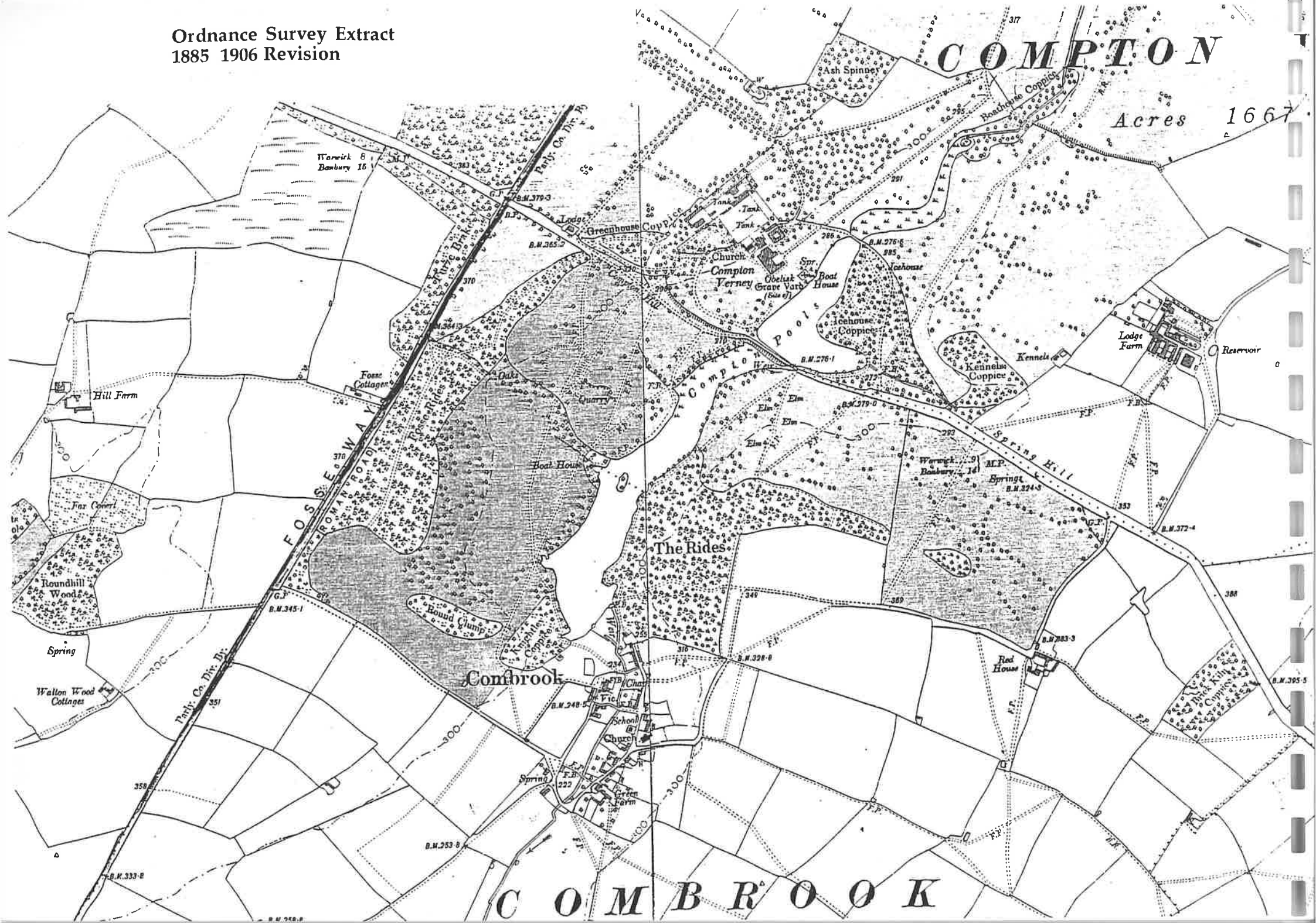
The age range of buildings in Combrook demonstrates considerable diversity, also pointing towards a more complex history. There are, however, a substantial proportion of mid 19th century model estate houses.

Seventeenth century sources describe the village of Compton Verney as reduced from twenty-nine to two families. As early as 1400 documentary sources show buildings still inhabited but with a number of vacant holdings. In 1533 the church at Compton Verney was called a Parish Church but in effect it was a private chapel to the house. A Verney will of 1648 describes certain parcels of lands close to the house called the Towns, suggesting their former role as part of a village.

It is most probable that the majority of the villagers were expelled in the early sixteenth century when the park was created for the Old Manor House and the emparkment was formally completed when the old church was demolished and the private chapel built for the house in 1776.

COMPTON

Acres 1667



The Verney family came to Compton Merdak, as it was then called, in about 1440, The Manor House was built for Richard Verney and was extended in the late 16th/ early 17th century. In 1665 the family recovered the title of Willoughby Debroke and its associated Baronetcy. Large formal gardens in a forest-style popularised by Thomas Bridgman were created. The design for this is evident on a map dated 1736 and 1738. It shows formal avenues and a formal Dutch canal with octagonal pond, geometrically planted forest rides and a series of pools starting above the house and extending down the valley towards Combrook. This set of serpentine pools has been attributed to Capability Brown. However, some at least predate the 1738 formal landscaping.

The old mill pool closest to the house is in evidence in the view of Compton Verney engraved for Dugdales Antiquities of Warwickshire in 1656. The title of this pool and the parcels of land called Mill Ground adjacent to Millpool indicate the industrial origins of these pools. Possible mill buildings are visible in the Dugdale view.

Capability Brown worked extensively here in the late 1760's and 1770's, supplying designs for the new chapel and also providing plans for the 'naturalising' of the former gardens. This involved merging the five existing pools into two sinuous lakes and constructing two new bridges.

The lake closest to Combrook dates from the period 1815 - 1818 and the associated parkscape of grass and woodland is probably contemporary with this. The evidence shows the lake was constructed for the Honourable Henry Verney by the canal engineer William Whitmore, between 1815 - 16. This section of the park is not evident on eighteenth century maps, but is evident on the first O. S. Map of 1834 and again on the 6in map of 1886. The shape of the woodland enclosing the park and the lake including the woodland

called Fosse Rides, Round Clump, Night Coppice and The Rides are clearly discernible on both maps. Planting of woodland with both landscape and economic value was popular during the late eighteenth and early nineteenth centuries particularly during the Napoleonic wars, when it was viewed as patriotic duty by landowners. It is therefore not unusual to encounter such an extensive scheme conceived during these years.

Combrook village was recorded as having one mill in the mid sixteenth century. Today there is little overt evidence of mill or mill pond although a water feature of some description is shown on a partial map of the village dated 1848.

The church of St Mary and St Margaret, the school and the gabled Elizabethan estate houses of grey and brown stone are all by John Gibson and date from the 1860's. Gibson undertook work at Compton Verney Mansion during 1855 in Adamesque style. His work in Combrook, together with the remaining seventeenth and early eighteenth century cottages, combine to create the main characteristics of the village.

Although modern development has occurred throughout the village, generally of rather inappropriate character, the village survives retaining much of note.



3 The Settlement Today - Characteristics of the Conservation Area

Introduction

The Conservation Area falls into two distinct parts, the estate village of Combrook and the historic house and parkland of Compton Verney. Although linked through history, direct physical connections are confined to secluded footpaths which tend to emphasise the visual separation of the two areas.

This report, therefore, recognises this fundamental characteristic and for the most part divides the discussion of the conservation area into these two parts



3.1. Approaches to the Conservation Area

Combrook, From the north - west

From the Fosse Way a straight unclassified road descends quite steeply into the village. The approach is attractive, tree lined to the north-east, the descent emphasising the village's secluded nature. At the immediate entrance, the quality of the environment is marred by rather open landscape to the south-west and some crude agricultural buildings. [8t]



Combrook, From the north - east

From the B4086 the unclassified road passes parallel to the contours and provides long views to the north east over cultivated farmland, towards the Compton Verney estate. [8b] The road then skirts the dense woodland, The Rides, which lie between the road and the lower pool. Closer to the village, and beyond the southern edge of the woodland the landscape opens to provide the most characteristic view of the settlement nestling to the valley sides. [9t]

Compton Verney, From the north - west,

From the Fosse Way/B4086 crossroads Compton Hill descends to the bridge and weir at the mid point of the two pools. The Lodge on the north east side of the road marks the effective visual extent of the landscaped parkland which increases in quality and intensity as the road descends. [9b]

At the low point a break in the hedge and tree screen offers a stunning view of Compton Verney across the upper pool.



Compton Verney, From the south - east

The B4086 from Kineton from a high point at Pittern Hill descends via Spring Hill into the Com Brook valley. Splendid characteristic long views over hedgerows across typical rolling Warwickshire countryside give way to the controlled Brownian landscape of the Compton Verney estate as the road descends



3.2. Environmental and Architectural Qualities

Combrook

From the north east and the west both approaches to Combrook are via steep descents, the settlement being contained within hillsides, surrounded by fields and woodland.

The original village was established in a linear pattern, parallel to the brook, along the eastern side of the valley, without disturbing the valley bottom or the line of the tree lined ridge.

Late twentieth century developments, as well as infilling and extending the original village, have mirrored this development on the opposite side of the valley. Although of little architectural merit the new dwellings on the west side of the valley are fortunately sited so that they do not impact on the setting of the brook or the visually enclosing ridge line. [10t]

The southern edge of the village is disparate in character with little relationship to the rest of the village.

Despite the pressures from generally rather inappropriate twentieth century development the village retains a great deal of its character. Its form is that of a compact linear settlement, following the contours in a horse shoe layout, sheltered in the valley and contained by tree lined ridges. The topography and immediate landscape curtail any long views from the village and the character is therefore enclosed and intimate.

Footpaths, linking the two sides of the village, form attractive leafy links cross the brook by means of small footbridges. [10b]



Combrook, although varied in character, forms a coherent development, it is therefore discussed as a single area. The analysis is described in a clockwise manner from the northern edge.

The isolated Keeper's Cottage [building ref 100] [11t] sits between the village and the southernmost Compton Pool although of individual merit it contributes little to the general quality of the environment. The Little House [building ref 101] and the adjacent terrace of three cottages [11b] form an intimate group, tightly enclosing the street with associated outbuildings opposite.

The main road is here crossed by a characteristic footpath running across the contours and brook [10b]. An old orchard west of the main road allows pleasant views across the valley, particularly to Combrook House [building ref 36] [35t], the most significant building on the west side of the brook. In contrast, the modern Chestnut House, [building ref 200], is disappointing, neither enhancing the view nor enclosing the village scene, and this unfortunately continues with the adjacent buildings, [buildings ref 201 & 202]

The garage, [building ref 118], [55b] is vaguely neo-classical and although not particularly "in-keeping" adds interest.

The area of the main street around, and south of the church forms the most significant part of the village scene. Consistent use of materials give greater coherence to the village form than elsewhere. Exuberant Victorian neo-Gothic design dominates, particularly the Church, and School. The local limestone, which knits together the whole of this area, is supplemented by dressed ironstone details in the nineteenth century buildings. Two of the older terraces in this part of the village lie squat beneath thatch, [building ref 35] being particularly



important to the quality of the townscape in the village heart. Nos 12, 13 & 14, slightly later, have lost their original roof covering and this together with the modern extension to the right hand side detract from the quality of this otherwise pretty terrace

Buildings refs 103 -108, are variations on the substantial Victorian semi-detached estate house, with much variety of detail and setting but consistent in scale and materials. [12t]

The Green Farm buildings are the last of note at this edge of the village. The outbuildings have now been sympathetically converted to dwellings.

The area around the south west edge of the village is disparate in character, lacking any real relationship with the village core. **Building ref 110**, appears to have some historic interest although now rather over-restored. **Building ref 111**, is a further example of the Victorian estate semi, reflecting the character of the south east area of the village.

Building ref 39, is the most significant in this part of the village, terminating the approach from the north west.

The buildings between Spring Lane and the brook, refs 206-210 & 113, are generally low key contributing little to the character of the conservation area. [12b]

Combrook House, **ref 36**, forms the most significant group on this side of the valley. its open grounds are particularly important when viewed from the heart of the village.





Compton Verney

Compton Verney, briefly, is a fine country house of about 1714, attributed to Sir John Vanburgh with alterations and additions of 1761-5 by Robert Adam, the estate also contains work by Gibson. The surrounding parkland landscaped by Capability Brown combines to create a coherent whole generally of considerable quality and in parts national importance. [13 & 14]

The idea of the picturesque came to dominate English eighteenth century architecture and landscape. Robert Adam, (1728-92), summarised this philosophy in architecture thus

"Movement is meant to express, the rise and fall, the advance and recess, with other diversity of form, in the different parts of a building, so as to add greatly to the picturesque of the composition. For the rising and falling, advancing and receding, with the convexity and concavity, and other forms of the great parts, have the same effect in architecture, that hill and dale, fore-ground and distance, swelling and sinking have in landscape: that is, they serve to produce an agreeable and diversified contour, that groups and contrasts like a picture, and creates a variety of light and shade, which gives great spirit, beauty and effect to the composition..."

Thus landscape design and architecture of this period share a common and coherent philosophy. Compton Verney, although not the very best of Adam, reflects greatly the aesthetic values of that period.

"Capability" Brown had worked at Stowe as kitchen gardener for Lord Cobham, and as head gardener under Kent, and then succeeded in making the grounds into a "completely idealized natural landscape". This success cultivated



Brown as the most fashionable landscape gardener in England. *nineteenth*

Brown's work reflected the very finest principles of nineteenth century landscape design, banishing verdant sculpture and symmetry, and abandoning the square precision of the previous age, a picturesque reinterpretation of arcadia. [14 & 15t]

Brown's genius lay not only in visualization but also in his ability to translate his ideas into practical reality. He was never thwarted by a difficult problem, even though it meant the lowering of a hillside, the elongation of a slope, or even the redirecting of a stream into a depression that seemed made for an irregularly shaped lake. Land had to be drained, roads constructed and meadows sown. Boundaries were dissolved away with ha-ha's. Lawns swept up to the house walls, and paths wound through the varying scenes of woodland and lakeside. Views looking toward the house, across the lakes and bridges and views of a countryside, now freed of hedgerows, were all carefully planned and controlled.

The studied simplicity of Brown's work, although perhaps as artificial as the formal parterres had been previously, is undoubtedly far more subtle. "Capability" Brown reviled as a ruthless destroyer and praised as a great master, stands as a giant in garden history. The English landscape park of the eighteenth century remains a precious inheritance. At Compton Verney this combines with a fine house to create an area of the utmost importance.

The estate has suffered both from neglect and modern interventions. The walled garden, northwest of the house, has some modern dwellings which have little to commend them. [15b] Particularly when viewed from the south on the approach to Combrook. *15*



Modern dwellings in Greenhouse Coppice are shielded by mature trees in the distant views, but have a severe impact on the quality of the small scale landscape west of the house.

Car parking for the stable block flats, north of the house detracts from some key views from the footpath west of boathouse coppice. This is exacerbated by the loss of the important elm trees to the north and south-east of the upper pool.

Modern developments at Park Farm, north-west of the lower pool, generally clash with the quality of the landscape in this area.

In several areas trees are approaching the end of their natural lifespans and the landscape is showing the results of years of neglect and lack of maintenance.

Despite these detractions, Compton Verney retains much of its former quality and remains an area of great importance both locally and nationally.



3.3. Architectural Form and Character

Combrook

Architecturally Combrook falls into two significant categories.

The older late seventeenth / early eighteenth buildings are generally sited close to the road in short terraces of two and three storeys. Simple plan forms and steep double pitched roofs. Fenestration is largely simple casements with porches and bays rare. [16t rhs]

The second significant architectural character is the 'estate style' mostly designed by Gibson during the latter part of the nineteenth century, [16b] the Church, School and dwellings in the Victorian Gothic style being notable. Plan forms are slightly more articulated, often with projecting gables to the front. Steeply pitched roofs with parapet verges and large chimneys. Fenestration is generally more elaborate, stone transoms and mullions, leaded casements. Entrances often defined by porches, bay windows frequently used to principal ground floor rooms. [16t lhs]



Compton Verney

Compton Verney's architectural character is described at length in Appendix A and elsewhere



3.4. Predominant Building Materials

Combrook

In the older late seventeenth / early eighteenth buildings the predominant walling material is pale buff-grey Cotswold or Blue Lias limestone, generally very simply detailed. Roofs, where original are generally thatched. Windows and doors are generally white painted timber casements, some with leaded lights. Chimneys are generally simple and brick. [16t & 17t]

The 'estate style' again utilises pale buff-grey Cotswold or Blue Lias limestone walling but also employs extensive Ironstone detailing to quoins window surrounds, bay windows, copings to gables, porches and the like. Roofing is for the most part grey clay plain tiles, with a little slate. Windows are generally metal leaded light casements set in Ironstone surrounds, mullions and transoms. [17b]

*white
was*

*white
was*



3.5. Summary

Combrook is a secluded former estate village, which has suffered in parts from some insensitive modern development, but nevertheless retains a significant amount of its original character, in particular its setting and relationship to its immediate landscape.

Compton Verney is a house and landscape of great quality and significance. Although modern development and lack of maintenance has diminished some of its character much remains.

The above analysis forms the basis of our proposed alterations to the Conservation Area which are discussed in section five



4 The Settlement - Landscape Features

As with the built form, the landscape characteristics of the Conservation Area fall into two distinct parts, the estate village of Combrook and the historic house and parkland of Compton Verney. Direct physical connections are confined to secluded footpaths which tend to emphasise the visual division between the two areas.

This report, therefore, recognises this fundamental characteristic and for the most part separates the discussion of the conservation area into these two parts

4.1. Settlements in the landscape

Combrook

Geography - the village nestles on the Com Brook valley sides in a fairly well wooded area. Long views of the settlement are limited and generally the horizon is dominated by trees and landscape rather than buildings. The important characteristic is therefore one of containment and enclosure by the natural valley sides. [18t]

Form - since only one of the properties in Combrook is a farm, the curtilages are generally domestic and well defined in character. The edge of the village is therefore clearly established.



Landmarks - the topography, together with the generally restrained character of the buildings, leads to there being no significant landmarks, even the church spire barely reaches the horizon. [18b]

Approaches - are discussed in detail under section 3.1

Compton Verney

Geography - in contrast to Combrook, the estate expands into the natural landscape and the boundaries are blurred and intentionally vague. T [19t&b]

Landmarks - the area abounds in carefully constructed views of the estate across and through controlled Brownian landscape, the house itself forms a significant feature within the landscape particularly when viewed from the south-east. 196





4.2. Landscape in the Settlement

Combrook

The most significant landscape features within the village derive from the the structure of the settlement. The 'U' shaped road pattern overlays the brook and nestles on the valley sides following the contours, footpaths cross the valley, linking both halves of the development.

Public Open Spaces - are few within the village

Trees - within the village tend to be of an ornamental nature and of limited individual value.

Soft Landscape Features

There are many soft, growing, landscape features including the following

Cottage gardens to buildings ref 35 & 117 [20t]

Banked grass verge to building ref - 102

Shrubs within the Churchyard

Shrub planting to building ref - 103 [20b]

Hard Landscape Features and Artifacts

Features of note include the following

Railings to buildings ref 102 & 103 [20b]

Telephone Kiosk outside building ref 108



Decorative stone well between buildings ref 105 & 106 [21t]

Post box in stone wall to School Hall

Entrance piers to Combrook House [21t]

Decorative stone well in front of building ref 200

Entrance gates to Keeper's Cottage [11t]

Footbridges crossing the Com Brook [10b]

Compton Verney

The landscape qualities of Compton Verney are of a special nature and are discussed in detail elsewhere.





5 - The Conservation Area

5.1. Introduction

The Conservation Area in Combrook is well established, and appears to have been reasonably successful since its inception.

In Compton Verney however the current area is extremely limited, covering only the lower pool.

In view of the above discussion it is proposed that there should be some modest alteration to the boundary in Combrook in order to ensure that the qualities outlined can be maintained and where possible enhanced. In Compton Verney it is proposed to include a much larger area based on the historic house and parkland.



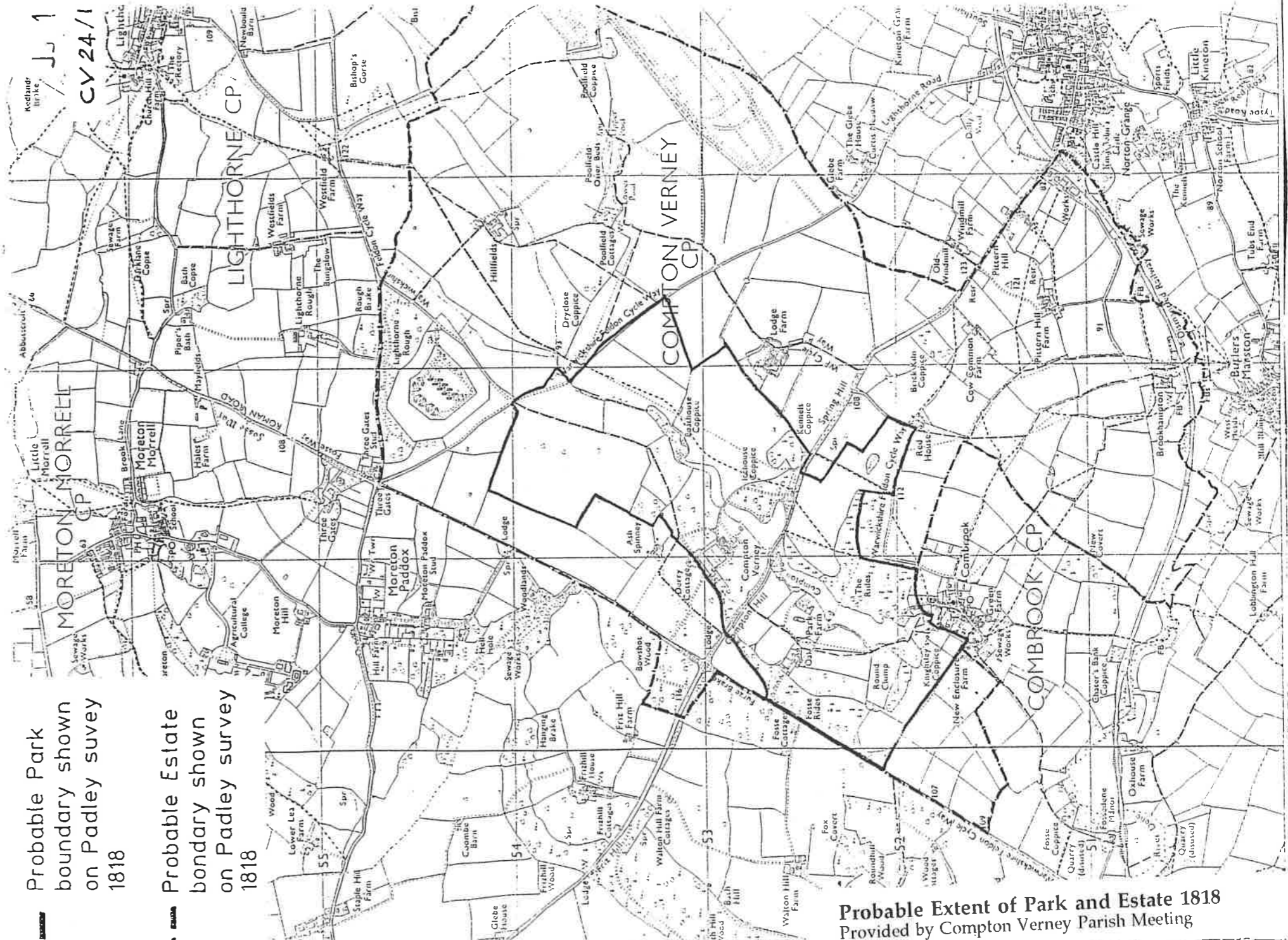
5.2. Proposed Conservation Area Boundary

It is proposed that the Conservation Area boundary should remain as existing with the following alterations

a) Combrook

A realignment of the conservation area boundary is proposed in the south west corner of the village.

A new dwelling has been constructed to the south west of Green Farm which is at variance with the general character of the village as is the modern dwelling, Deepdene. The existing tree screen to the sewage works forms an important barrier and the dwelling it is proposed therefore to amend the Conservation Area boundary as shown. [22t&b]



Probable Park
 boundary shown
 on Padley survey
 1818

Probable Estate
 boundary shown
 on Padley survey
 1818

Probable Extent of Park and Estate 1818
 Provided by Compton Verney Parish Meeting



b) Compton Verney

The current conservation area boundary excludes all of the Compton Verney buildings and the greater part of the historic parkland. It is felt that this area falls within the criteria required for Conservation Area status and it is proposed, therefore, to considerably extend the area to include the significant buildings and landscape.

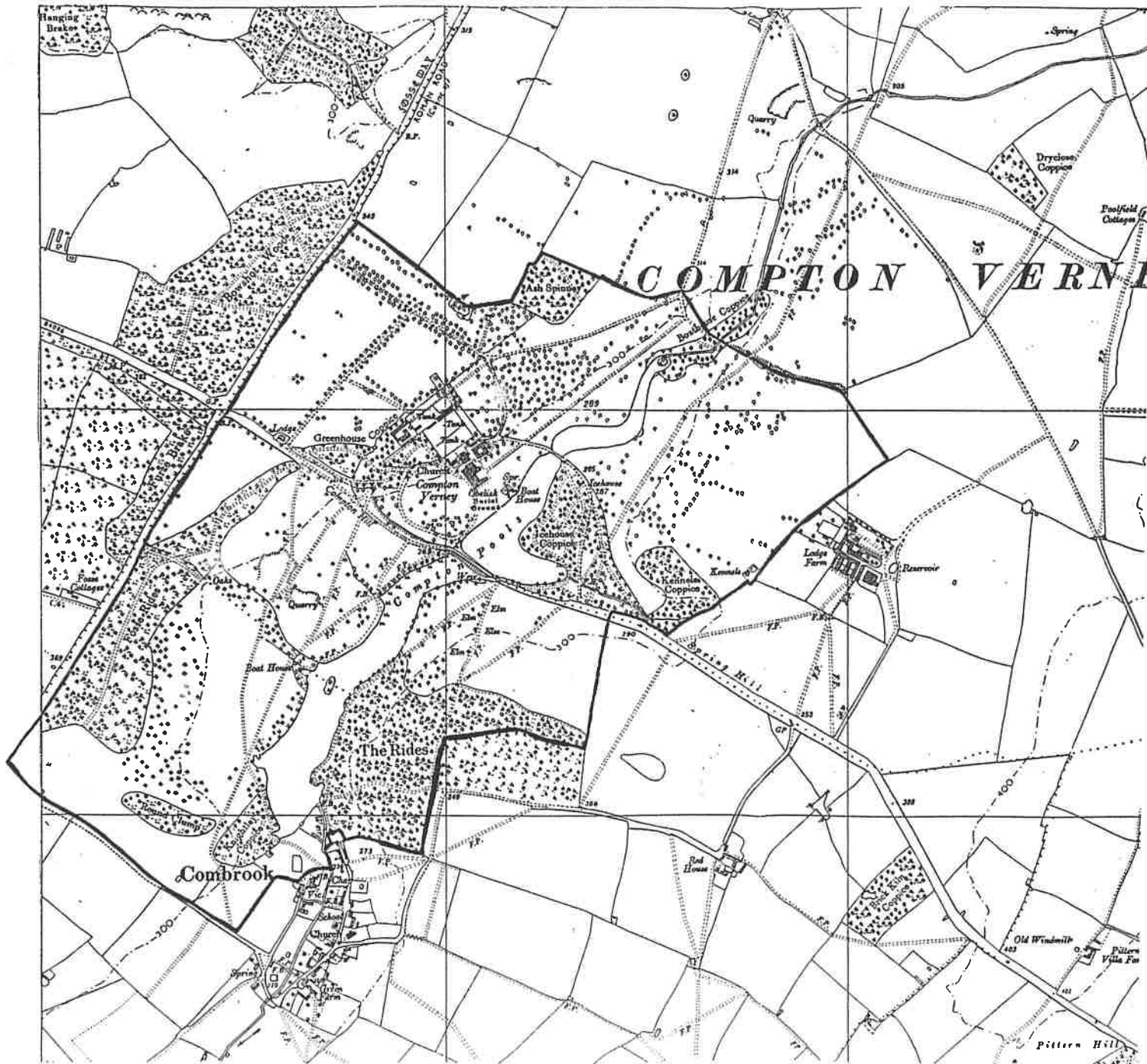
Definition of the proposed conservation area boundary around the parkland is by no means straightforward. The above discussion together following factors have lead to our proposed boundary.

English Heritage recognise the area in their Register of Gardens and Parkland of Historic Interest and have defined the extent on their plan, reference GD 1320/01 (copy is reproduced within this report). The accompanying description is also reproduced, see Appendix A, under Listed Building Ref. 41. Recent informal discussions suggest that the area may shortly be downgraded.

The land included contains quite large areas which have now lost their former significance particularly through loss of original tree planting and modern developments. Other areas at the fringes although of general landscape value do not contribute to the character of the conservation area as a whole.

The Compton Verney Parish Meeting provided a plan indicating the probable extent of both the Park and the Estate in 1818, see opposite. This again indicates a far more extensive area than that which can be said to contribute directly to the character of the conservation area.

Our proposed redefinition of the conservation area is based therefore on the Compton Verney



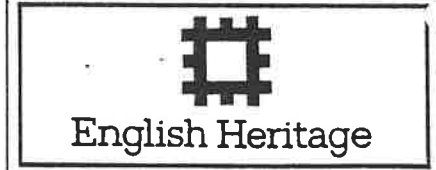
NOTES

The boundary shown may be varied as knowledge of the history of the site improves. It is in any case desirable that the influence of the surroundings on the enjoyment of the site be recognised.


Based on the 1:10,000 Ordnance Survey map with the permission of the Controller of Her Majesty's Stationary Office. Crown Copyright reserved.

REVISIONS

DRAWING TITLE
Compton Verney
Warwickshire
Extent of garden and other land of historic interest.



Historic Buildings & Monuments
 Commission for England
 Fortress House
 23 Savile Row
 London W1X 2HE
 Telephone 01-734 6010

NORTH 	OS REF. SP 3162
	DRAWN H.R.
	DATE 23.1.89
	DWG NO. GD 1320/01

SCALE 1:10,000



buildings, the Compton Pools and the historic landscape where it retains a significant artistic man-made component, or where it contributes directly to the setting of the estate.

The proposed boundary is discussed in more detail in a clockwise direction starting with the existing boundary west of Combrook.

West of Combrook House it is proposed to exclude a small paddock which does not contribute to the conservation area.

The existing boundary is retained generally to the west bank of the lower Compton Pool, although south - west of the road the boundary is extended to include the trees immediately lining the banks which contribute directly to the quality of the setting of the lower pool. [23t]

Consideration was also given to the inclusion of more extensive areas to the west. Although some landscape of interest remains its impact has been greatly eroded by modern developments in and around Park Farm. [23b]

Moving north - west, it is proposed to include the margins of the south - west side of Compton Hill to offer protection to this important approach. It is then proposed to continue the boundary to include The Lodge, a significant building by Gibson, which marks the extent of the notable landscape. [24t]

The proposed boundary then continues north - eastwards along the footpath line. The former avenue of trees unfortunately no longer exists and the landscape is much denuded. Nevertheless this area forms a significant backdrop to the house when viewed from the south - east, and it would be inappropriate to draw the line any tighter. [24b]



It is then proposed to include the southern edge of Ash Spinney which is particularly important on the horizon marking the estates visual boundary when viewed from the Compton Verney itself. A mature hedgerow marks the boundary to the line of the bridleway.

The proposed boundary then follows the "English Heritage" line through Boathouse Coppice which straddles the brook. [25t] The boundary here coincides with the point at which views of the buildings and landscape become significant. Although in need of maintenance, the landscape north - west of the upper pool retains its original form and much of its intended character. The protection of the views in this area is therefore of paramount importance.

The south - western end of Boathouse Coppice forms a terminal landscape feature to the upper pool, a particularly important element in the landscape composition. North of the proposed boundary the coppice is of general landscape interest but does not contribute directly to the character of the conservation area.

Between the upper pool, Icehouse Coppice and Lodge Farm the landscape has lost virtually all of its original "Brownian" tree planting and is now mostly farmland. The public footpath crossing this area has also been swept away. With the exception of the small overgrown hedgerow forming the north - east boundary, [25b] the importance of this area is not intrinsic, except for in the possible impact development could have on the setting of the historic house and landscape. In the absence of other defining features in this area the boundary is here defined by the 100 metre contour.

Icehouse Coppice remains one of the most important and significant groups of trees, the Wellingtonia Avenue is of particular note. [26t]



Kennels Coppice [26t lhs] is of importance primarily as a boundary defining element and it is proposed therefore to include solely the significant edge.

South of Spring Hill the trees immediately lining the edge of the lower pool are the most significant elements. The large field is now given over completely to farming, the footpaths and original elms having again disappeared. Although of importance to the periphery of the estate it would be inappropriate to include this within the conservation area. [26b]

The large area of woodland known as The Rides is also most important for its contribution to the setting of the lower pool and it is proposed therefore to continue to include those trees lining the banks. The last two sections described retain the existing conservation area boundary.



The above boundary revisions are shown on the attached drawings.



6 - Development Control and Enhancement

Development control and the machinery for schemes of enhancement in a Conservation Area will be as set out in the Stratford-on-Avon Local Plan (see Chapter 7. Policies) under the provisions of the Planning (Historic Buildings and Conservation Areas) Act 1990.

6.1. Safeguarding Environmental Quality

Combrook has retained much of its original townscape quality but this is due largely to the discrete siting of new dwellings rather than the quality of their design which is for the most part fairly inappropriate. Continuing implementation of conservation area values should help to retain this character. [27t]

Compton Verney has a history of proposals for a wide range of schemes, those which have proceeded have largely been detrimental to the character of the area. It would appear that more recent ideas now recognise the historic and aesthetic quality of the estate and landscape and that these matters are regarded with appropriate importance. Further discussion of the future of Compton Verney is beyond the scope of this report.



6.2. Recommendations for Improvement

There are a number of areas which would benefit from further consideration leading to possible schemes of improvement and enhancement.

a) **Restoration of the landscape in general** has been discussed in some detail above and is a long term but nevertheless important aim. Particularly key areas are,

i) Replacement of the "Brownian" tree planting flanking the upper pool [27t]

ii) Restoration of the upper pool, particularly the northern bank [27t]

iii) Screening of the modern dwellings and car parking around the house in an appropriate fashion.

b) **Overhead wires - Combrook** - removal of overhead wires generally, especially around Church, Combrook House

c) **Reinstatement of Railings** to Churchyard perimeter [28b]

d) **Pole transformer** near building ref 111 is generally unsightly [28t]

e) **Improved screening to sewage works** would benefit the general character of the area

28b



f) **Footpaths** - many of the public footpaths in the locality are ill-defined, poorly sign posted and overgrown. The area is of exceptional amenity value and proper access should be maintained and encouraged. The private footpaths crossing the estate have also been lost and consideration could be given to their restoration. [29]

g) **Improved screening to new dwellings** around Compton Verney would help to restore the significant long views from the south.

6.3. Conclusion

Combrook is a notable village with interesting qualities and Compton Verney is an historic house and parkland of national importance. The suggested Conservation Area boundary extensions, continued appropriate care and maintenance of its buildings and landscape, together with the development control machinery and sensitive planning decisions could be sufficient to maintain its character and environmental quality for years to come.

Appendix A Schedule of buildings within the Conservation Area

Section 1 - Listed Buildings

See plan for references

**Church of St. Mary and St. Margaret
Combrook
(Listed Building Ref. 30 - Grade C) [30]**

Church. 1866 by John Gibson incorporating chapel of 1831. Regular coursed limestone rubble with ironstone dressings. Steeply pitched old tile and renewed tile roof. Stone end stack. Aisled nave and chancel. Decorated style. 7 bays. Chancel has a 3-light traceried east window with pointed arched head and 2-light windows with square heads. South aisle has 5 gabled false dormers with 2-light windows. Hood moulds with head stops. Coped stone gables. Diagonal buttresses. West entrance has plank door and elaborate ogee canopy, angels and foliated capitals. Rose window. West gable has bell-turret surmounted by spire with weather-vane. Angels at angles. Interior not inspected.

Pevsner..." very free Gothic, with a plethora of angels leaning forward. They appear eg on the big animated bell-turret and the w doorway with its openwork cusped gable. ... The style of Gibson's work is c.1300, rather over-cusped. Inside especially typical the naturalistic leaves and flowers of the roof corbels."

List description : 1866 by John Gibson incorporating chapel of 1831. Decorated style.





Green Farmhouse
Combrook
(Listed Building Ref. 32 - Grade II) [31]

Farmhouse. Early C18. Coursed squared limestone, finely jointed and approaching ashlar. Steeply pitched old tile roof. Coped stone gables. Stone end stacks. 3-unit plan. 2 storeys plus attic. 3-window range. Entrance to left has C20 porch, and 6-panelled door in wood door-frame. To left a renewed 2-light wood mullioned and transomed window. 2 similar windows to right. First floor has three renewed 2-light casements. All windows have lead comes. Ground floor windows have keyblock lintels. 3 gabled roof dormers. Moulded stone plinth. Flat band to first floor. Moulded stone eaves cornice. Stone quoins. Single extension to rear on left. Interior not inspected.

List description : Early C18. 2 storeys plus attic. Coursed rubble with ashlar quoins. String course, moulded cornice and lintels with keystones. 3 windows (metal casements in wood mullions and transoms, and some original lead light). 6 panel door, 3 gabled dormers. Tile roof.



**Quince Corner
Combrook
(Listed Building Ref. 33 - Grade II) [32]**

House. Early C18. Coursed limestone rubble. Steeply pitched half-hipped thatched roof. Brick ridge and end stacks. Four-unit plan. Single storey plus attic. 3-window range. Entrance to left has C20 glazed door. Wood lintel. To left a 3-light wood casement with lead cames and wood lintel. To right two 3-light and a 2-light similar window with wood lintels. Attic has two 3-light and a 2-light casement with lead cames and crown glass. Sundial on left. Single storey extension to rear left. Interior not inspected.

List description : (Formerly Chestnut Cottage). C18 rubble stone cottage with thatch roof. 2 storeys plus attic. 6 panel half glazed door. There is a 3-light stone mullion window with drip mould on north side, otherwise metal casements.

Quince Corner, Nos.12 to 14 (consecutive) and Wheelwright Cottage form a group.

12, 13 and 14

[Formerly listed as No. 12 and Combrook Post Office]

Combrook

(Listed Building Ref. 34 - Grade II) [20t]

House. Late C17. Regular coursed limestone rubble. Steeply pitched corrugated-iron roof. Brick shafts on stone bases to ends and ridge. 3-unit plan. Single storey plus attic. 3-window range. 2 entrances have plank doors and wood door-frames. Wood lintel to right, stone lintel to left. Entrance to left is flanked by a 3-light casement with lead comes in opening with hood mould and label stops, and a 3-light stone mullioned window with hood mould and label stop. A similar window to right. Three 3-light stone mullioned windows with lead comes and hood mould with label stop to attic. Coped stone gables. Single storey extension to left has corrugated-iron roof, plank door and wood door-frame. C20 extension to right. Interior not inspected.

Roof covering and modern extension to north detract greatly from the quality of this building

List description : One building C17. 2 storeys. High pitched roof (with copings on gable ends), covered in corrugated iron. Three 3-light stone mullion windows with dripmoulds. Good example of C17 local type of cottage.

Quince Cottage, Nos.12 to 14 (consecutive) and Wheelwright Cottage form a group.



Wheelwright Cottage
[Formerly listed as 15 and 16]
Combrook
(Listed Building Ref. 35 - Grade II) [16t, 20t & 34]

Cottage. Early C18. Coursed limestone rubble. Steeply pitched hipped thatched roof. Stone end and internal stacks. 4-unit plan with rear outshut. Single storey plus attic. 4-window range. Entrance to right has plank door, wood door-frame and wood lintel. Blocked entrance to left. Ground and attic floors each have four 2-light wood casements with glazing bars and lintels, some chamfered. Limestone quoins. Thatched single storey outshut to rear. Another entrance is C20. Thatched extension to right. Interior not inspected.

List description : Early C18 cottage of simple stone and rubble with thatched roof. Casement windows with glazing bars and ordinary boarded doors.

Quince Cottage, Nos.12 to 14 (consecutive) and Wheelwright Cottage form a group.



Combroom House
Combroom
(Listed Building Ref. 36 - Grade II) [35t]

Vicarage, now house. C17 origins with extensive C19 alterations and additions. Regular coursed limestone rubble. Steeply pitched old tile and fish-scale tile roofs. Coped stone gables. Clustered brick end and ridge stacks. 3-unit plan with further unit to left. 2 storeys plus attic. 6-window range to left. 2 storeys plus attic. 6-window range altogether. Gabled 2 storey entrance porch has plank door, hood mould and label stops. Coped stone gables with finial. Canted C19 bay windows to left and right. A stone mullion on immediate left. First floor has 3- and 4-light stone mullioned windows with hood moulds and label stops. A 2-light casement with lead carnes and wood lintel to left. 5 pedimented dormers. Ironstone quoins. Interior not inspected.

List description : Formerly the Vicarage. A stone building of C17 origin or earlier with much C19 alteration. East elevation of 2 storeys plus attic has five 4-light Hornton stone mullion windows and a central 2 storey gabled porch with 4-centred arched stone entrance, and 2 C19 bay windows on ground floor. 5 gabled dormers in tile roof. C19 brick chimney shafts.

Hill Cottage
Combrook
(Listed Building Ref. 37 - Grade II)

2 cottages, now house. C18 with later alterations. Coursed limestone rubble. Slate roof. Brick end and ridge stack. Baffle-entry plan. Single storey plus attic. 4-window range. Plank door to left has stone lintel, and wood door-frame. To left a 2-light wood casement. Stone lintels. Lead cames. Attic has two 3-light and two 2-light casements with wood lintels and lead cames. Interior not inspected

List description : C18, slightly altered. Square rubble, Welsh slates. 2 storeys, 4 flush leaded casements, ground floor stone lintels and left hand modern casement with glazing bars.



27 - 30 (consecutive)
Combrook
(Listed Building Ref. 38 - Grade II) [11b & 37t]

No. 27 - Cottage. Early C18. Coursed limestone rubble. Steeply pitched thatched roof. Brick end stack. 2-unit plan. Single storey plus attic. 2-window range. Entrance to left has renewed plank door and wood lintel. To right a 2-light casement and a single light window. Wood lintels. Lead comes. Attic has a 2-light casement and a single light window. Wrought-iron casement fasteners. Lead comes. Wood lintels. Interior not inspected.

No. 28 (Peregrine Cottage) - Cottage. Early C18. Coursed limestone rubble. Thatched roof. Brick ridge stack. Single-unit plan. Single storey plus attic. Entrance has C20 door, wood door-frame and wood lintel. Gabled porch with thatched hood. To right a 2-light casement with lead comes and wood lintel. Attic has a 2-light casement. Interior not inspected.

No. 29 (Croft Cottage) - Cottage. Early C18. Coursed limestone rubble. Thatched roof. Brick ridge stack. Single-unit plan. Single storey plus attic. Entrance has renewed door and wood lintel. 2-light casement to right with lead comes. A 2-light casement to attic has lead comes. Interior not inspected.

No. 30 (Combe Cottage) - Cottage. Early C18. Coursed limestone rubble. Thatched roof. Brick ridge stack. 2-unit plan. Single storey plus attic. 2-window range. Entrance to right has C20 door. Ground floor has 3 renewed casements with lead cames. Attic has two 2-light casements with lead cames and wrought-iron casement fasteners. Interior not inspected.

List description : Range of C18 stone cottages with thatch roofs except one which is lower and from which the thatch has been removed. Mainly metal casement windows.
Nos.27 to 30 (consecutive) form a group.



No. 39
Combrook
(Listed Building Ref. 39 - Grade II) [39]

House. C17. Regular coursed limestone rubble. Steeply pitched corrugated-iron roof. Brick end stacks. 2-unit plan plus single storey outshut to left. 2 storeys. 2-window range. Entrance to rear. Ground and first floors have single or 2-light wood casements with wood lintels. Outshut has steeply pitched, hipped corrugated iron roof. Rear entrance has plank door and wood lintels and door-frame. Interior not inspected.

List description : C17. Squared rubble, steep pitched corrugated iron roof. 2 storeys, 2 flush lattice casements. One storey north wing with attic. 1st floor band.

**The Red House
Combrook
(Listed Building Ref. 40 - Grade II) [outside
Conservation Area]**

Farmhouse. C17 with later alterations. Regular coursed limestone rubble. Steeply pitched machine tile roof. Stone end stacks. L-plan. 2 storeys plus attic. 3-window range. Main entrance in right end. C20 porch. Mostly renewed casements. Main front has renewed wood mullioned and transomed windows and 3 gabled roof dormers. (Entrance not seen). Ironstone quoins. Coped stone gables.

List description : C17, altered. Coursed rubble, bright red machine tile roof. 2 storeys and attic, flush ashlar quoins. 2 gabled dormers, 3 casements with ashlar lintels. L plan with one storey wing.
Interior retains original chimney bressumer.



Compton Verney
(Listed Building Ref. 41 - Grade I) [41t]

Country house. c.1714 attributed to Sir John Vanburgh with alterations and additions of 1761-5 by Robert Adam. Limestone ashlar. Slate roof laid to diminishing courses. Stone ridge and internal stacks. U-plan. 2 storeys plus attics. 1:7:1 bays. 7 bay centre is flanked by pedimented wings. Portico of 4 giant Corinthian columns. Entrance has French doors with glazing bars and is flanked by sashes with glazing bars. Stone-cased surrounds. Similar pedimented windows to sides. Dormers. Balustraded parapet. Wings have Venetian windows to ground floor and sashes with stone-cased frames and cornices on consoles above. Glazing bars. Pediments have semi-circular lights. Interior not inspected. (Buildings of England: p.240).

Pevsner, " the architecturally most successful part is the west range, which was built in 1774 for George Verney, 12th Lord Willoughby de Broke, and Dean of Windsor. The architect is unknown; the style is broadly speaking Vanbrugh's, decidedly North-Country. Stone, two storeys, in a 3-5-3 rhythm of fenestration. The centre of ashlar and raised, with a balustrade, the side-pieces of smaller stones with ashlar dressings. All windows are large and arched. The quions have strips of blocks alternatingly rusticated. The centre has giant Tuscan pilasters. Doorway with attached columns and triglyph frieze. The house of 1714 had to the east a centre and two somewhat projecting wings. The north and south sides were four windows long. The north side is treated in a purely utilitarian way, but the south side carries on the themes of the west front.

Then, in 1760, Robert Adam was called in by John Peyto, 14th Lord Willoughby de Broke. The first drawing deals only with the extension of the south side to the east, and this corresponds to the old part entirely. The result is dull. The old part had pediments over the end bays; with Adam's additions the front now has three pediments. On the east side Adam did more, but he was hardly more successful. His lengthening was repeated on the north side, and thus to the east he had to cope with a centre and two over-long wings. To accentuate the centre sufficiently, he gave it a portico of four giant unfluted Corinthian columns. He abstained from a pediment. But he could not quite hide the corners of the short projection of 1714, and the result is a painful joint both to the portico and to the slightly higher wings. He was no doubt forced to make them higher by changed standards of grandeur. The details on the other hand are very fine. The windows of the wings are widely spaced, and the ends of the wings have on the ground floor a Venetian window of the Adam type with an arch over the whole triplet and a solid tympanum. Inside the portico is a coffered ceiling and a rich acanthus frieze. The latter, however, belongs to alterations by John Gibson in 1855. Adam's work, especially round the portico, is unmistakably in his early style, the style of Shardeloes and the Bowood Mausoleum. Adam had returned from Italy only in 1758, when he was thirty. Later his work is more elegant and less masculine. This is particularly easy to recognize inside houses, but at Compton Verney the interiors are disappointing. The hall has a screen of two columns on the left and a grand coffered ceiling. But the carving is by Gibson. In the saloon in the centre of the west front are pairs of columns left and right screening apses. No other rooms of any importance.

English Heritage - Register of Gardens and
Landscape of Historic Interest - Entry : Grade I
(although see text, Page 23)

"C18 landscape park and lakes, surrounding C18
mansion, c. 220 ha.

"Compton Verney in style of, and possibly by
Vanbrugh 1714, extended c. 1761 - 67 by Robert
Adam. Alterations by John Gibson 1855.
Mansion in course of restoration. Stables to north
by James Gibbs. Chapel to north - west of
mansion 1776 - 78 by Capability Brown, replacing
medieval church demolished 1772, site close to
lake 50m south - east of mansion. Doric
Orangery 1769, possibly by Brown, demolished
pre - 1939. Lodge by Gibson.

"There were formal parterres adjacent to the
1714 mansion, which were abolished when
Capability Brown was called in to re-design
the landscape in 1768. His work continued until
1774, with the unification of five small and
separate ponds into the serpentine water of the
present Compton Pools. 3 - arched bridge for
drive, over Compton Pools, planned and executed
by Brown, possibly to Adam's design, 1770 - 72. 5
- arched bridge for public road over Compton
Pools, possibly designed by Adam, executed by
Brown.

"The public road (B 4086) from Warwick to Banbury runs roughly east - west through the park, crossing the Compton Pools half-way along their length. These pools run north - east from Combrook village for 1.5 km. Curving approach drive to mansion and stables from South Gateway, 500m to south - east, passing Icehouse Coppice and crossing the northern arm of Compton Pools. Park surrounds the mansion, with extensive areas of woodland round most boundaries. Wellingtonia avenue on eastern boundary.

Country Life, 18 Oct 1913, 528. Pevsner N and Wedgwood A, Warwickshire, 1966. Stroud D, Capability Brown, 1975. "

List description : Altered by Robert Adam in 1761-5 and attributed to Sir John Vanbrough 1714. Large classical stone built mansion of 2 storeys plus attic. Either side pedimented wings by Robert Adam project forward with rusticated quoins and Venetian windows. the central portion is fronted by a portico of 5 bays. Interior partly by Robert Adam, altered 1855 by J Gibson. Originally the seat of Lord Willoughby de Broke; unoccupied at time of survey.

Compton Verney stables
(Listed Building Ref. 41A - Grade I)

Stables. C18, by James Gibbs. Limestone ashlar. Hipped stone slate roof laid to diminishing courses. Courtyard plan. Single storey plus attic. 3:3:3 bays with central pedimented bay. 9-window range. 3 blocked entrances have pedimented door-cases with Gibbs surrounds and are each flanked by sashes with keystone voussoirs and Gibbs surrounds. Glazing bars. 12 panes. Crown glass. 9 small sashes to attic have stone-cased surrounds, glazing bars and crown glass. Pediment has bust. Roof surmounted by clock tower with cupola and weather-vane. Rusticated quoins. Interior not inspected.

Pevsner, (Buildings of England: Warwickshire, p.240). "By Gibbs. Nine-bay front of one and a half storeys. Three-bay pediment and turret. Three doorways with the typical Gibbs surrounds.

List description : C18 stable block of 2 storeys and 9 windows. Built in ashlar with pediment, quoins and cupola. Designed by James Gibbs.

Compton Verney chapel
(Listed Building Ref. 42 - Grade I)

Chapel. 1772 by Capability Brown. Limestone ashlar. Stone slate roof. Combined nave and chancel. 2 storeys. Entrance on west end has fielded 6-panelled door in recess. 2 blocked recesses to sides. First floor has a blocked opening and 2 niches. Stone-cased surrounds and cornices on consoles. South elevation of 3 bays. A blocked pedimented doorway and 3 blocked openings. First floor has 3 tall semi-circular headed windows. Left pedimented gable; rusticated ground floor; bell-turret. Flat band. Moulded stone eaves cornices. Reported as containing monuments to: Sir Richard Verney (1630) by Nicholas Stone; Sir Greville Verney (1668) probably by Edward Hurst; John Verney and wife (1760); Lady Lewisham (1798) by Westmacott; Lord Willoughby de Broke (1852) by Hollins.

Pevsner, (Buildings of England: Warwickshire, p.240). " ... Externally a plain rectangle with arched windows, a Venetian east window, and a front with niches and pediment, all rather 1740- than 1770 - looking. The bellcote may be by Gibson. Inside, fine, sparing decoration of walls, coving, and ceiling, close to Adam in style. Fluted pilasters left and right of the former altar. West gallery on paired Tuscan columns.

List description : 1772 designed by Capability Brown. Chapel, in disrepair at time of survey, containing monuments: Sir Richard Verney (1630) by Nicholas Stone; to Sir Greville Verney (1668) probably by Edward Hurst; John Verney and wife (1760); Lady Lewisham by Westmacott (1798); Lord Willoughby de Broke by Hollins (1852).



**Bridge carrying drive over Compton Pool
(Listed Building Ref. 43 - Grade II) [47t]**

Scheduled Ancient Monument - County No. 75

Bridge. Limestone. C18 with C19 parapet. 3 semi-circular headed arches. Balustraded parapet. Piers at ends surmounted by ball finials.

List description : Stone bridge of 3 arches (with C19 balustraded parapet). Possibly by Adam.

**Bridge carrying public road over Compton Pool
(Listed Building Ref. 44 - Grade II)**

Bridge. C18. Limestone ashlar. 5 elliptical-headed arches, with largest arch to centre. Stone parapet.

List description : C18 stone bridge of 5 arches. Possibly by Adam.

**Compton Verney south gateway
(Listed Building Ref. 45 - Grade II*)**

Gateway including 2 square piers and attached low walls, wrought-iron gates and overthrow. C18. Limestone. Square piers with cornices and pineapple finials, linked by wrought-iron overthrow. Side walls have swept stone copings.

At present in store awaiting re-location

List description : Fine C18 wrought iron gates with overthrow. Tall ashlar piers with cornices, blocking courses, pineapple finials.

**Park Farm, Boathouse to Compton Pools
(Listed Building Ref. 60 - Grade II)**

List description : Boathouse. Mid C19. Coursed squared limestone rubble with Welsh slate roof. Two storeys. Semi-circular leaded arch to boathouse below. Otherwise plain wall with coping, ramped wings and finialled piers. Above an open loggia on 4 wooden columns arranged 2 : 2, iron capitals, supporting hipped roof. Timber diamond pattern balustrade to loggia. Interior has barrel vaulted ceiling with decorated plaster scrollwork panels and moulded corners. A well preserved Victorian boathouse



Gardener's Cottage about 170m NW of Compton Verney
 (Listed building Ref. 64 - Grade II) [49t&b]

List description : Gardener's cottage or bothy. Circa late C18 with minor C19 and C20 extensions. Coursed stone with dressed stone quoins. Low-pitched hipped slate roof with lead rolls to hips and ridge and chamfered stone eaves cornice. Squat stone side stacks with cornices and square yellow clay pots.

T-plan with two rooms in front range with entrance between to right of centre and wide short wing at rear. A C19 single storey wing on left (SW) and a small C20 extension in angle at rear.

2-storeys. Almost symmetrical 3-bay south-east front with doorway and blind window above disposed to right of centre. Flush-panel door and C20 wooden lattice porch. 2-light casements with glazing bars in openings with dressed stone flat arches. At rear a wide hipped roof wing projects at centre with 2- and 3-light casements. Red brick single storey extension on left (SW) of front with slate roof and C20 casements. Interior not inspected.

The cottage is situated adjacent to the kitchen gardens at Compton Verney.

Note : Capability Brown landscaped the park at Compton Verney from 1768 to 1774.





Section 2 - Buildings of Group and Townscape Value

**Keeper's Cottage
Combrook**

Map Ref - 100 [11t & 50t]

C19, dwelling, detached, set back from road, two storey, plain tile roof, coursed Blue Lias stone walls, leaded casements

**The Little House
Combrook**

Map Ref - 101 [50b]

C19, dwelling, detached, set at right angles to road, two storey, "L" plan, plain tile roof, pink painted render, PVC windows

**Forge Cottage, No. 23
Combrook**

Map Ref - 102

C19, possibly earlier origins, dwelling, detached, set-back elevated position, two storey, two window range, rectangular plan, two chimneys, slate roof, painted timber fascia, rendered walls, slate roofed canopy, painted timber casements, iron railings to front





No. 20, No. 19 Yew Cottage, & No. 18

Combrook

Map Ref - 103

C19, dwellings, terrace, set back, two storey and attic, plain tile roof, decorative brick dentil course, coursed Blue Lias stone walls, dressed ironstone window surrounds, Blue Lias relieving arches, plain tile canopy with open timber work, leaded metal casements, iron railings to front, attractive Victorian Gothic

Nos. 1 & 2

Combrook

Map Ref - 104 [51t]

C19, dwellings, semi-detached, fore garden, one storey and attic, rectangular plan, three window range, decorative brick chimneys, plain tile roof, three gabled dormers, composite brick dog tooth eaves, coursed Blue Lias stone walls, dressed ironstone quoins, window surrounds and plinth, plain tiled canopies, original leaded casements, front boundary hedge to No. 1, iron railings to No. 2, No. 2 has successful recent extension to west side, flat roof garages are unfortunate



Nos. 3 & 4

Combrook

Map Ref - 105 [51b]

C19, dwellings, semi-detached, fore garden, two storey, two window range, central chimney, plain tile roof, gables, stone dentil eaves, coursed Blue Lias stone walls, dressed ironstone window surrounds and quoins, original metal leaded casements



**Beggar's Roost
Combrook**

Map Ref - 106 [12t]

C19, dwelling, detached, fore garden, two storey and attic, rectangular plan, three window range, one chimney, plain tile roof, three gabled plain tile dormers, three course brick dentil eaves, brick walls, one bay, painted timber casements, important Cotswold stone boundary walls

Nos. 6 & 7

Combrook

Map Ref - 107 [52t]

C19, dwellings, semi-detached, fore garden, two storey, four window range, plain tile roof with beaver tail courses, two gabled dormers, coursed Blue Lias stonework, dressed ironstone window surrounds and quoins, plain tile canopy, original metal casements painted white

Nos. 8 & 9

Combrook

Map Ref - 108 [52b]

C19, dwellings, semi-detached, fore garden, one storey and attic, two window range, one chimney, plain tile roof, stone cornice, coursed limestone rubble walling, dressed stone window surrounds, original Victorian Gothic painted metal casements, iron railings to front boundary





**Barns and Outbuildings to Green Farm
Combrook**

Map Ref - 109 [53t]

C19/18, possibly earlier origins, dwellings, converted from redundant farm buildings retaining much original character, two storey/ one storey and attic, slate roofs, rooflights, limestone walling, stained timber casements, excessive tarmac to front spoils otherwise successful conversion

Nos. 42, 43 & 44

Combrook

Map Ref - 110 [53b]

C19 possibly earlier origins, dwellings, terraced, set at right angles to road, two storey, five window range, two brick chimneys, plain tile roof, painted timber fascia, coursed stone rubble walling to ground floor and rendered above, plain tile canopies, white painted timber casements, hedge to road boundary, appears rather over-refurbished



Nos. 40 & 41

Combrook

Map Ref - 111 [28t]

C19, dwellings, semi-detached, set back and elevated, two storey, "L" plan, two window range, plain tile roof, three course polychromatic brick dog-tooth eaves, coursed Blue Lias stone walling, blue brick quoins, stone detailing, plain tile mono-pitch canopy, original leaded casements



Outbuildings to Combroom House
Combroom
Map Ref - 112
No access

The Old Pump House
Combroom
Map Ref - 113 [54t]
C19/20, dwelling, detached, two storey, concrete interlocking tile roof, painted brick, white casements

School Hall
Combroom
Map Ref - 114 [54b]
C19, School, by Gibson, ("Nothing special" according to Pevsner), one storey, rectangular plan, plain tile roof with beaver tail courses, coursed Blue Lias stone walls, dressed ironstone window surrounds and quoins, gabled entrance with carved stone coat of arms over doorway, original metal casements, Bell/weathervane to south gable, stone boundary wall





**Woodstock & Old School Cottage
Combrook**

Map Ref - 115 [55t]

C20/19, dwellings, "link"-detached, one storey and attic, plain tile roof, stained timber fascia, Blue Lias stone walls, painted timber casements, stone front boundary wall

No. 25

Combrook

Map Ref - 116 [55b]

C19, dwelling, detached, fore garden set low, three storey, two window range, two brick chimneys, slate roof, painted fascia, coursed Blue Lias with brick above first floor level, stone string course, casements





No. 26
Combrook
Map Ref - 117 [56t]
C19, dwelling, detached, fore garden, two storey, four window range, plain tile roof, exposed rafter eaves, coursed Blue Lias and painted brick walls, painted metal casements, extension to rhs

Garage
Combrook
Map Ref - 118 [56b]
C19, garage, detached, one storey, rectangular plan, two windows, slate roof, three course brick eaves and verge, brick, semi-circular arched window heads, cast iron casements painted





Section 3 - Other Buildings

Chestnut House

Combrook

Map Ref - 200 [57t]

C20, dwelling, detached, inappropriate design, siting, materials and detailing

Orchard Cottage & No. 2

Combrook

Map Ref - 201

C20, dwellings, semi-detached, two storey, hipped plain tile roof, inappropriate buff brick, painted/stained casements

No 22A

Combrook

Map Ref - 202 [57b]

C20, dwelling, detached, two storey, inappropriate design, siting, and detailing

Highclere

Combrook

Map Ref - 203 [58t]

C20, dwelling, detached, one storey and attic, plain tile roof, brick and stone walls, inappropriate siting and detailing



Tontine Corner

Combrook

Map Ref - 204 [58b]

C20, dwelling, detached, set back, one storey and attic, concrete interlocking tile roof, brick and horizontal timber boarding, inappropriate design, siting, materials, detailing, and use of evergreens and conifers to front garden

Lorien

Combrook

Map Ref - 205

C20, dwelling, detached, elevated position set-back, one and two storey, plain tile roof, painted timber fascia, buff brick, grassy bank to frontage

Windlesham & Tamara

Combrook

Map Ref - 206

C20, dwellings, semi-detached, 'split-level', concrete interlocking tile roof, painted timber fascia, brick, dull



No. 37

Combrook

Map Ref - 207

C20, dwelling, detached, set low, two storey, plain tile roof, brick



Touchdown

Combrook

Map Ref - 208

1963, dwelling, detached, set back, one storey and attic, plain tile roof, timber fascia, buff brick clashes

De Weide

Combrook

Map Ref - 209

C20, dwelling, detached, one storey and attic, plain tile roof, brick, stained timber casements, intrusive gas tank

Redholm

Combrook

Map Ref - 210

C20, dwelling, detached, one storey and attic, concrete interlocking tile roof, brick, PVC windows

Combrook Garage

Combrook

Map Ref - 211 [59]

C20, garage/workshops, one storey, corrugated metal roofing, brick and painted timber boarding, inappropriate form and materials, important stone boundary wall

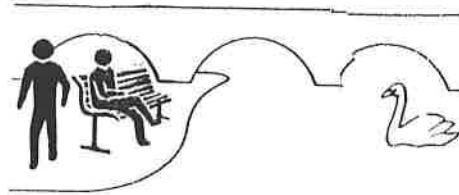
Hillbrook House

Combrook

Map Ref - 212 []

C20, dwelling, detached, set low, one storey, concrete interlocking tile roof, brick, aluminium windows, timber fence

**Appendix B
Background to Opera
House Project**



Compton Verney Opera Project

POLICY TSM 10

In determining any application for a major new opera house development at Compton Verney, as well as having regard to the Principles of Acceptable Development in POLICY ENV 1, the District Planning Authority will take into account the following criteria of particular relevance:

- 1. The consideration of a Master Plan indicating the location and form of each phase of development and its impact on the listed buildings and parkland.*
- 2. The relationship between the proposal, including all buildings, roadways, car parking and ancillary uses, and the existing Compton Verney estate in its entirety.*
- 3. The design of all buildings, including scale, height and the materials to be used, and their impact on Compton Verney house in particular.*
- 4. The visual impact of each element of the development when viewed from within the estate and also from public roads, footpaths and other vantage points.*
- 5. The landscaping proposals, including any alterations to the existing features within the parkland and the nature of all new planting.*
- 6. Any effect of the development on the flora, fauna, soil and hydrology of the site.*
- 7. The arrangements for the long-term maintenance of the landscape within the entire estate.*
- 8. The impact of external illumination, including floodlighting of the buildings and lighting of roads and car parking areas.*

- 9. Any effect on features of archaeological importance within the site and the means by which any constraints can be overcome satisfactorily.*
- 10. A comprehensive traffic study based on vehicle generation, the effects upon Junction 12 on the M40 and the need for improvements to the intervening highways to the site.*
- 11. The location and design of vehicular access to and egress from the site.*
- 12. The arrangements for the internal circulation of vehicles within the site, including car parking and servicing provision.*

It is considered that, due to the sensitive nature of the site, its historical importance, and the complexity of the technical and environmental issues which need to be addressed, an Environmental Assessment is required to accompany any planning application.

Explanation

The Compton Verney Opera Project proposal is intended to provide the Midlands with an equivalent to Glyndebourne, that is an opera house of international renown set in the grounds of a grand English country house.

Compton Verney Mansion House, stables and chapel are Grade I Listed buildings. The Mansion House was the home of the Willoughby de Broke family for 450 years. The present 18th century house is believed to have been designed by Vanbrugh, with

later modifications by Robert Adam. The aim of the project is to locate the opera building within the 'Capability Brown' landscape on the opposite side of the lake from the house. An international competition was held to choose an architect to design the building. It is also intended that the historic parkland will be restored following years of neglect.

Against this background, it is critical that clear guidelines are established by which to consider any eventual planning application, particularly its potential effects on the historic parkland and the setting of the listed buildings. Consequently, a number of criteria are set out in the policy which seek to ensure that any form of development is of the highest quality, is sensitive towards the character of the site and its surroundings and achieves the desired regeneration of the historic parkland.

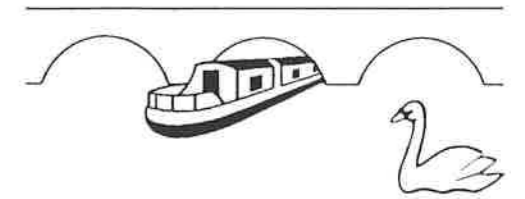
A further consideration is the presence of a medieval settlement site known as Compton Murdak. Documentary evidence suggests that the proposed location of the Opera House will affect the site of the settlement. In order to define the extent and nature of any archaeological deposits, a field evaluation is necessary in accordance with the requirements established in PPG 16 'Archaeology and Planning'.

With regard to highway matters, there are a number of concerns relating to the routes that traffic would take to reach the site and the necessary highway improvements. On the first point, it is important that traffic coming off the M40 should be discouraged from passing through Kineton. A more satisfactory route is likely to be via the B4100 and the Fosse Way and clear signposting will be required to achieve this.

Assessment by the County Highway Authority accepts that the unclassified road to the north-east of the Compton Verney estate would be appropriate for access to and egress from the development, although considerable upgrading would be required. Furthermore, roundabouts will be required at its junction with the Fosse Way and also at the junction between B4086 and the Fosse Way.

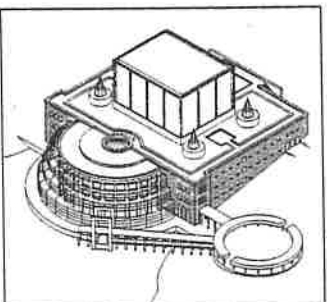
In accordance with the guidelines set out in Department of Environment Circular 15/88, an Environmental Assessment will be required to ensure that the wide-ranging issues raised by the proposal can be thoroughly assessed. It is also anticipated that English Heritage will have an important role in advising the District Planning Authority of the suitability of the proposal in this location.

An application for the Opera House, ancillary facilities and infrastructure was submitted in March 1992. The criteria identified in this Policy have been addressed by the applicants in an accompanying Environmental Statement. The application has been supported by the District Planning Authority, albeit with reservations about the environmental impact of the necessary highway improvements. In July 1992 the application was 'called in' by the Secretary of State, and will be determined by him following a Public Inquiry to be held in September 1993.



Larsen sings a cubist song

Size isn't everything, Danish architect Henning Larsen told the public inquiry into plans to build an opera and ballet house at Compton Verney, Warwickshire, this week, writes *Amanda Baillieu*.



Larsen's design.

And he rejected suggestions that the project could be less cube-shaped and more like Sydney Opera House - on which he himself worked.

English Heritage is objecting to the £50 million project, saying that it - rather than the grade I listed mansion house in the grounds - would become the dominant feature in the landscape.

EH officer John Yates said

the opera house would be "a cuckoo in the nest" and would be "visually, historically and archaeologically harmful".

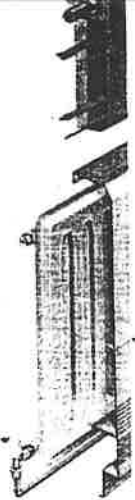
But under questioning, from EH QC Robert Carnwath,

Larsen said: "What is domination? It is very much about quality rather than size."

Much of Carnwath's questioning centred on the fly-tower, which has increased in size from 31 to 36m. EH says this will be the first building visitors would see when they arrive at the park.

Larsen said it was necessary for the tower to be that height and it would not be possible to disguise its bulk. Warwickshire County Council told Larsen that while not objecting to the opera house in principle, it finds the "cube shape" of the tower unacceptable.

continued page 2



PREFORMED PLY
STEEL FLUSH FLO
STEEL RADIATOR

igned by JT Design Build and cised by the Royal Fine Art mission, to Seifert. We ckerely apologise to John Seifert for any harm done. We knowledg that Seifert place gh emphasis on design ality. The mistake occurred cause Seifert were ble for the Holiday Inn ing's Cross, London (below), hich they took over from glan Squire after the form and le of the building had ived consent. Seifert's ighn has never been criticised the RFAC.



REGULARS: COMMENT 9 • LETTERS 10 • SCORPIO 11 • REVIEWS 17 • DATELINE 21 • APPOINTMENTS 22-23

Keim er ic wn uired nance tion.

even more depressing than the not-very-good modernism which preceded it. Mark

over by conservationists, with consequent aesthetic results: ie lukewarm post-modernism

cant) history. The only won while nostalgia is that whi can recapture the spirit to fa and fight for, the future.

Opera house defended

from front page
able. The council told the inquiry that the Compton Verney opera project should spend more money in trying to conceal the tower, and suggested that Larsen should look at Sydney Opera House as an example of where this had been done successfully.

But Larsen, who was part of Jorn Utzon's original design team, said: "The Sydney Opera

House was very, very expensive, and it will never be repeated again."

He looked puzzled at the county council's concern that the fly tower was to be cube-shaped.

"Don't you think the cube is a beautiful thing?" he asked. The county planning officer had no reply.

The inquiry is expected to last two weeks.

Wren room

from front page
to remove a dado on an app midrail they believe was added, but EH have yet to a how to deal with the room.

Whatever happens, the r is unlikely to be opened to public. CDH are adding a dio for the Commonwea internal TV network to the o plex, which also contains a car pound, making res access a security risk.

up proposes framework

struction manager, works contractors and suppliers.

The contracts would feature construction management approach to procurement, and ve clear statements of consultant d contractor roles and lanowships in brief and clear nguage.

Prompt payment systems id fixed prices with options for rget costs are also recommended. Detailed provisions r every eventuality should be nitted.

competition

The winners will be given 6,000, with £4,000 and 3,000 for second and third lace respectively. Other finalts will each receive £2,000. ntries will be assessed by archi-cts Derek Walker, Keith illiams, Brian Berry, William icNaught and Peter Southern.

The competition deadline is fa. Details from Louise arrison, (0532) 341335.

nisms

TO THE TRACING
D IF YOU NEED PLACING
IF TO PART IT WON'T BE HARD
UNSCARRED

EH says opera scheme will destroy listed landscape

By Amanda Baillieu

Henning Larsen's scheme for an opera house in the grounds of Compton Verney, Warwickshire, will destroy the grade I listed landscape and threaten medieval remains, English Heritage will tell a public inquiry next month.

Danish architect Larsen's 1989 competition-winning scheme is for a 1,050-seat opera and ballet house designed around a lake. The house and Capability Brown landscape are both grade I listed. English Heritage described Larsen's design as looking like "a nuclear power station with a music hall going on inside".

The organisation's decision to fight the proposal at inquiry has led to bitter accusations from Compton Verney that they were "misled" by EH.

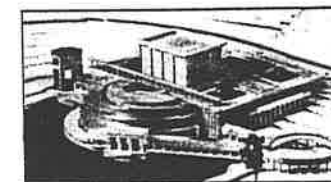
Project chairman Christopher Buxton said: "English Heritage worked with us all the way through the initial design and they never said they disagreed in principle to the scheme."

The inquiry will cost each side thousands of pounds in consultants' fees and is expected to last for three weeks.

Although Compton Verney's project directors have promised to restore the Capability Brown landscape, EH's regional inspector of historic buildings, John Yates, said he would prefer the landscape to remain "sleeping" rather than be "destroyed" by a large new building. The opera house fly tower will be round 36m high and the architects propose raising the sides of the valley so that the tower cannot be seen.

Yates said: "The scale threatens the whole focus and structure of the park." He said projects such as this, regardless of their cultural value, should be built on a new site, for example on reclaimed land.

There is also evidence that there is a medieval village on the site. Archaeologists working for Compton Verney have offered to survey the site and record the remains during construction.



Model of the proposed scheme.



This design in the Marble Arch competition by consultants Acer was produced with no less than John Gummer's new architectural adviser, 33-year-old Liam O'Connor.

While officially given to no stylistic preference, there is a hint of O'Connor's classical past

In the horses and the new layout, including "maximus" to traffic. Other series of wat pedestrians. Marble Arch. make the shc

Abbey visitors centre mooted

English Heritage has joined forces with Scarborough council to develop proposals for a visitors centre at Whitby Abbey in Yorkshire.

EH and Scarborough have commissioned a business plan from PLB Design Group and John Brown & Co to assess the potential market for, content and appearance of the centre.

They will also include the impact of more visitors to Whitby and the difficulties of building on the historic site.

Study start t

The first in and archi for the th RIBA's str profession Place last higher ed clients se strengths ar field.

Later gr retail, hous and indus onday anc and sport a

Council scents Crossrail blood

Liabilit

Additional Photographs

Wellingtonia Avenue, Icehouse Coppice





East Side of Upper Pool



^^ Modern Dwelling, Greenhouse Coppice

<< View over Lower Pool from Park Farm





Park Farm, West of Lower Pool





Lower Pool





^^ Stone Feature - Front Garden of Building
Ref 200

<< Building Ref - 105





^^ Buildings Refs - 111 & 211

<< "Deepdene"





Modern extension to building ref - 104





^^ The Lodge, Compton Hill

<< Spring Hill





Outbuildings to Compton Verney





^^ Rear of buildings ref - 116/117

<< Front of buildings ref - 116/117



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Parish Meeting