

OLD RECTORY,
WITHINGTON.



OLD RECTORY, WITHINGTON.

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1.0 INTRODUCTION.

BACKGROUND.

- 1.1 The OLD RECTORY comprises a multi-phased building with its origins in the 14th-century west wing but was substantially altered in the 18th century creating the present, formal southern frontage. In the 19th-century the house was extended to the north, with both domestic & service accommodation, all of which was subsequently demolished & the interior of the house refurbished in the 20th century.
- 1.2 Following on from the recent permission for a northern addition (21/04372/FUL & 21/04373/LBC), the current proposals focus upon the existing building, & seek to address a number of minor issues, such as insulation, energy efficiency, adequate rainwater goods, & some very minor internal alterations.

PURPOSE OF THIS STATEMENT.

- 1.3 This Impact Assessment is not intended to form a 'stand-alone' document but should be read in conjunction with the wider assessment of the building within the Statement of Significance that was produced in 2017, & with the accompanying Design & Access Statement by Craig Hamilton Architects.

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2.0 PLANNING POLICY CONTEXT.

LEGISLATION.

PLANNING (LISTED BUILDINGS & CONSERVATION AREAS) ACT, 1990.

2.1 The principal legislation concerning the historic environment remains the PLANNING (LISTED BUILDINGS & CONSERVATION AREAS) ACT, 1990. This draws attention to the importance of seeking to preserve listed buildings, their setting, & “any features of special architectural or historic interest” which they possess in the determination of planning applications (Section 66(1)). It also states that the listing includes “any object or structure within the curtilage of the building which, although not fixed to the building, forms part of the land & has done so since before 1st July 1948”(Section 1(5(b))).

2.2 The Act is supplemented by Government guidance, currently as laid out in the NATIONAL PLANNING POLICY FRAMEWORK & the associated PLANNING PRACTICE GUIDANCE.

NATIONAL POLICY.

NATIONAL PLANNING POLICY FRAMEWORK (N.P.P.F.).

2.3 The N.P.P.F. states that: “In determining planning applications, local planning authorities should take account of ... the

desirability of sustaining & enhancing the significance of heritage assets & putting them to viable uses consistent with their conservation.”(Paragraph 197).

2.4 It also identifies both listed buildings, & conservation areas as “designated heritage assets”(Annex 2: Glossary).

LOCAL POLICY.

COTSWOLD LOCAL PLAN 2011-31.

3.1 The local plan was formally adopted on the 3rd of August 2018, & has several policies pertinent to listed buildings:

Policy EN1: Built, Natural & Historic Environment.

New development will, where appropriate, promote the protection, conservation and enhancement of the historic and natural environment by:

- a. *ensuring the protection and enhancement of existing natural and historic environmental assets and their settings in proportion with the significance of the asset;*
- b. *contributing to the provision and enhancement of multi-functional green infrastructure;*
- c. *addressing climate change, habitat loss and fragmentation through creating new habitats and the better management of existing habitats;*
- d. *seeking to improve air, soil and water quality where feasible; and*

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- e. *ensuring design standards that complement the character of the area and the sustainable use of the development.*

Policy EN2: Design of the Built & Natural Environment.

Development will be permitted which accords with the Cotswold Design Code (Appendix D). Proposals should be of design quality that respects the character and distinctive appearance of the locality.

Policy EN4: The Wider Natural & Historic Landscape.

1. *Development will be permitted where it does not have a significant detrimental impact on the natural and historic landscape (including the tranquillity of the countryside) of Cotswold District or neighbouring areas.*
2. *Proposals will take account of landscape and historic landscape character, visual quality and local distinctiveness. They will be expected to enhance, restore and better manage the natural and historic landscape, and any significant landscape features and elements, including key views, the setting of settlements, settlement patterns and heritage assets.*

Policy EN10: Historic Environment: Designated Heritage Assets.

1. *In considering proposals that affect a designated heritage asset or its setting, great weight will be given to the asset's conservation. The more important the asset, the greater the weight should be.*

2. *Development proposals that sustain and enhance the character, appearance and significance of designated heritage assets (and their settings), and that put them to viable uses, consistent with their conservation, will be permitted.*
3. *Proposals that would lead to harm to the significance of a designated heritage asset or its setting will not be permitted, unless a clear and convincing justification of public benefit can be demonstrated to outweigh that harm. Any such assessment will take account, in the balance of material considerations:*
 - *the importance of the asset;*
 - *the scale of harm; and*
 - *the nature and level of the public benefit of the proposal.*

Policy EN11: HISTORIC ENVIRONMENT: DESIGNATED HERITAGE ASSETS - CONSERVATION AREAS.

Development proposals, including demolition, that would affect Conservation Areas and their settings, will be permitted provided they:

- a. *preserve and where appropriate enhance the special character and appearance of the Conservation Area in terms of siting, scale, form, proportion, design, materials and the retention of positive features;*

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- b. *include hard and soft landscape proposals, where appropriate, that respect the character and appearance of the Conservation Area;*
- c. *will not result in the loss of open spaces, including garden areas and village greens, which make a valuable contribution to the character and/or appearance, and/or allow important views into or out of the Conservation Area;*
- d. *have regard to the relevant Conservation Area appraisal (where available); and*
- e. *do not include internally illuminated advertisement signage unless the signage does not have an adverse impact on the Conservation Area or its setting.*

NATIONAL GUIDANCE.

PLANNING PRACTICE GUIDANCE (P.P.G.).

- 2.5 The P.P.G. advises that: *“Conservation is an active process of maintenance & managing change ... In the case of buildings, generally the risks of neglect & decay of heritage assets are best addressed through ensuring that they remain in active use that is consistent with their conservation. Ensuring such heritage assets remain used & valued is likely to require sympathetic changes to be made from time to time.”* (Conserving & Enhancing the Historic Environment, Paragraph 002).

- 2.6 Paragraph 020 of the historic environment sections clarifies that public benefit should flow from development, however:

“... benefits do not always have to be visible or accessible to the public in order to be genuine public benefits.

Examples of heritage benefits may include:

- *sustaining or enhancing the significance of a heritage asset & the contribution of its setting*
- *reducing or removing risks to a heritage asset*
- *securing the optimum viable use of a heritage asset in support of its long term conservation.”*

- 2.7 In addition, Historic England have produced 3 Historic Environment Good Practice Advice in Planning Notes:

Note 1: THE HISTORIC ENVIRONMENT IN LOCAL PLANS;

Note 2: MANAGING SIGNIFICANCE IN DECISION-TAKING IN THE HISTORIC ENVIRONMENT;

Note 3: THE SETTING OF HERITAGE ASSETS.

1: THE HISTORIC ENVIRONMENT IN LOCAL PLANS:

- 2.8 THE HISTORIC ENVIRONMENT IN LOCAL PLANS primarily relates to consideration of the historic environment in the formulation of local plans & policy.

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2: MANAGING SIGNIFICANCE IN DECISION-TAKING IN THE HISTORIC ENVIRONMENT:

2.9 MANAGING SIGNIFICANCE IN DECISION-TAKING IN THE HISTORIC ENVIRONMENT gives advice to LPAs & applicants on assessing the significance of heritage assets, & the impact of proposals upon that significance. It also refers to the use of CONSERVATION PRINCIPLES in such assessments.

2.10 The note advises that it is not just important to understand the 'nature' & 'level' of any significance, but also its 'extent' (paragraphs 8, 9 & 10); as this can lead to: "a better understanding of how adaptable the asset may be".

2.11 It also identifies stages by which to assess proposals; these include.

- *Understand the significance of the affected assets*
- *Understand the impact of the proposal on that significance*

3: THE SETTING OF HERITAGE ASSETS:

2.12 THE SETTING OF HERITAGE ASSETS replaces the earlier English Heritage guidance on setting, & advises on assessing its nature, extent & significance, & the potential impact of proposals upon it.

2.13 The document advocates a 'Staged Approach to Proportionate Decision-Taking'; in order to reasonably assess the potential impact of proposals.

1. *Identifying the heritage assets affected & their settings;*
2. *Assessing whether, how & to what degree these settings make a contribution to the significance of the heritage asset(s) or the ability to appreciate that significance;*
3. *Assessing the effect of the proposed development on the significance of the asset(s) or on the ability to appreciate that significance.*

CONSERVATION PRINCIPLES.

2.14 CONSERVATION PRINCIPLES was published in 2008 by Historic England (then English Heritage), but remains valid, & is referred to in the Advice Note 2.

2.15 When dealing with elements of restoration, CONSERVATION PRINCIPLES advises that:

"Restoration to a significant place should normally be acceptable if:

1. *The heritage values of the elements that would be restored decisively outweigh the values of those that would be lost.*
2. *The work proposed is justified by compelling evidence of the evolution of the place, and is executed in accordance with that evidence.*

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3. *The form in which the place currently exists is not the result of a historically-significant event.*
4. *The work proposed respects previous forms of the place.*
5. *The maintenance implications of the proposed restoration are considered to be sustainable.”(paragraph 126).*

2.16 On new works, CONSERVATION PRINCIPLES advises that:

“New work or alteration to a significant place should normally be acceptable if:

- a. *There is sufficient information comprehensively to understand the impact of the proposal on the significance of the place;*
- b. *The proposal would not materially harm the values of the place, which, where appropriate, would be reinforced or further revealed;*
- c. *The proposals aspire to a quality of design and execution which may be valued now and in the future;*
- d. *The long-term consequences of the proposals can, from experience, be demonstrated to be benign, or the proposals are designed not to prejudice alternative solutions in the future.”*
(paragraph 138).

MAKING CHANGES TO HERITAGE ASSETS.

2.17 Historic England’s ADVICE NOTE 2: MAKING CHANGES TO HERITAGE ASSETS, published in February 2016, provides advice upon repair, restoration, & alteration of heritage assets.

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3.0 METHOD OF APPORTIONING SIGNIFICANCE.

3.1 The concept of 'significance' was originally based in the attempt to replace the PLANNING (LISTED BUILDINGS & CONSERVATION AREAS) ACT, 1990 (which placed emphasis upon the 'character' & 'special interest' of listed buildings). However, significance was revived, first in the PLANNING POLICY STATEMENT 5; PLANNING & THE HISTORIC ENVIRONMENT, & more recently in the N.P.P.F.

3.2 The Act itself retains the concept of '*special architectural or historic interest*', although Historic England's MANAGING SIGNIFICANCE IN DECISION-TAKING IN THE HISTORIC ENVIRONMENT clarifies that '*A variety of terms are used in designation criteria (for example ... special interest for listed buildings and conservation areas), but all of these refer to a heritage asset's significance*'(paragraph 4).

PRINCIPLES OF SELECTION FOR LISTED BUILDINGS.

3.3 The concepts of *special architectural & historic interest* are explained in paragraph 16 of the Department for Digital, Culture, Media & Sport's PRINCIPLES OF SELECTION FOR LISTED BUILDINGS (November 2018):

ARCHITECTURAL INTEREST:

3.4 '*To be of special architectural interest a building must be of importance in its design, decoration or craftsmanship. Special interest may also apply to particularly significant examples of building types or techniques (e.g. buildings displaying technological innovation or virtuosity) and significant plan forms. Engineering and technological interest can be an important consideration for some buildings. For more recent buildings in particular, the functioning of the building (to the extent that this reflects on its original design and planned use, where known) will also be a consideration. Artistic distinction can also be a factor relevant to the architectural interest of buildings and objects and structures fixed to them.*'

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HISTORIC INTEREST:

- 3.5 *To be able to justify special historic interest a building must illustrate important aspects of the nation's history and / or have closely substantiated historical associations with nationally important individuals, groups or events; and the building itself in its current form will afford a strong connection with the valued aspect of history.'*

CONSERVATION PRINCIPLES.

- 3.6 The importance of significance is reiterated in Historic England's publication CONSERVATION PRINCIPLES, which attempts to define significance by breaking it down into four separate heritage values:

- *Evidential Value.*
- *Historical Value.*
- *Aesthetic Value.*
- *Communal Value.*

EVIDENTIAL VALUE:

- 3.7 *'Evidential Value'* relates primarily to the capacity of the heritage asset in question to yield evidence about past human activity. This is generally more applicable to archaeology than buildings, although it can arguably also relate to the fragmentary remains of a building's earlier form.

HISTORICAL VALUE:

- 3.8 *'Historical Value'* is generally illustrative of past people, events & aspects of life. Thus, the design of a window, by directly reflecting both the aesthetic trends & the industrial innovations of the time, can also be of historical value. This corresponds to but is somewhat broader than *Historic Interest*.

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AESTHETIC VALUE:

- 3.9 *Aesthetic Value* relates to the sensory & intellectual stimulation that is drawn from the asset, & as such includes both intellectually designed architectural or artistic value, & unplanned, but fortuitous aesthetic appeal, including the *'patina of age'*. This broadly overlaps with *Architectural Interest*.

COMMUNAL VALUE:

- 3.10 *Communal Value* derives from the meanings, collective experience or memories that people & communities derive from a place, & thus by definition is usually less applicable to heritage assets that are of a more private nature.

- 3.11 In terms of then assessing significance, CONSERVATION PRINCIPLES identifies a number of key considerations:

- *Understand the fabric & evolution of the place.*
- *Identify who values the place & why they do so.*
- *Relate identified heritage values to the fabric of the place.*
- *Consider the relative importance of those identified values.*
- *Consider the contribution of associated objects & collections.*
- *Consider the contribution made by setting & context.*
- *Compare the place with other places sharing similar values.*
- *Articulate the significance of the place.*

- 3.12 *'Understand the fabric & evolution of the place'* entails looking at the origins of the place, how it has evolved, its form &

condition, considering both at physical & documentary evidence.

- 3.13 *'Identifying who values the place, & why they do so'* entails looking at the values placed on the asset by owners, communities & specialists.

- 3.14 *'Relate heritage values to the fabric of the place'* relates primarily to built assets but does also include spatial & temporal aspects & advises that whilst elements that would be impacted upon by a proposal should be looked at in detail, they also need to be considered in relation to the place as a whole.

- 3.15 *'Consider the relative importance of those identified values.'* Sometimes sustaining one identified value can harm another, & in such cases understanding the relative contribution of each to the significance should help in coming to a balanced view.

- 3.16 *'Consider the contribution of associated objects & collections'* entails assessing the contribution made by, for example, collections to a building, machinery to a factory, or statuary to a garden.

- 3.17 *'Consider the contribution made by setting & context'* entails considering both the setting, as established in the NPPF, & context, which embraces the relationship between spaces

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including assessing whether a space has a greater value for being part of a larger entity.

- 3.18 *'Compare the place with other places sharing similar values'* allows an informed comparative judgement of the strength of the values to be made, although reiterating that designation itself is clear indicator of the importance of a place.
- 3.19 *'Articulate the significance of the place'* is done through a Statement of Significance which is a summary of the values of the place, their strength, nature & extent.

HISTORIC ENVIRONMENT GOOD PRACTICE ADVICE IN PLANNING; NOTE 2.

- 3.20 In March 2015 Historic England published the HISTORIC ENVIRONMENT GOOD PRACTICE ADVICE IN PLANNING NOTES. Note 2 provides particular advice upon assessing significance, & identifies 3 different aspects of significance to be considered:
- *The nature of the significance;*
 - *The extent of the significance;*
 - *The level of significance.*

THE NATURE OF THE SIGNIFICANCE:

- 3.21 *'The nature of the significance'* can vary according to the nature of the site & its particular sensitivities.

THE EXTENT OF THE SIGNIFICANCE:

- 3.22 *'The extent of the significance'* assesses where the significance lies, & thus leads to a better understanding of how adaptable an asset may be.

THE LEVEL OF SIGNIFICANCE:

- 3.23 The resultant *'level of significance'* provides the essential guide to how policy should be applied in terms of seeking not to harm the asset.

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METHOD OF APPORTIONING VALUES.

3.24 There are a number of criteria that are of relevance when considering heritage value & significance, such as:

- *Age.*
- *Rarity value.*
- *Intrinsic quality.*
- *Extrinsic relevance.*
- *Typicality.*
- *Exceptionality.*

AGE:

3.25 The older an asset, or a part of an asset is, the more likely that it will be considered to be of value & significance. This is to a degree related to, but not always synonymous with rarity value.

RARITY VALUE:

3.26 The rarer an asset or a part of an asset is (*e.g.*: if it is one of the last surviving examples of its type), proportionally the more important any inherent significant that it may have becomes.

INTRINSIC QUALITY:

3.27 The significance that rests in the asset or the part of an asset in question itself, without regard to other assets or parts of the

asset (*e.g.*: an exceptionally finely carved piece of joinery may have great artistic value, regardless of its context).

EXTRINSIC RELEVANCE:

3.28 The significance that rests in the asset or the part of the asset in question's relationship to other assets or parts of the asset (*e.g.*: a nineteenth-century fireplace may be of little intrinsic value, but as an integral part of an important wider internal decorative scheme, may nonetheless have considerable significance).

TYPICALITY:

3.29 The significance of an asset can increase if it is seen as absolutely representative or characteristic of its type (such as an eighteenth-century terraced house having an intact & quintessential plan-form).

EXCEPTIONALITY:

3.30 Conversely, the significance of an asset can also increase if it is seen as being unusual & uncharacteristic of its type (such as an Elizabethan building that has hidden Catholic iconography, & thus represents a curious or important counter-trend).

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4.0 DESIGNATIONS.

- 4.1 The OLD RECTORY was listed grade II* on the 11th of February 1952.
- 4.2 The house also lies within close proximity to, & within the setting of the CHURCH OF SAINT MICHAEL, which is listed grade I.
- 4.3 The building also lies within the WITHINGTON CONSERVATION AREA, which was first designated on the 6th of December 1977, & reviewed on the 1st of June 1989.



THE OLD RECTORY, WITHINGTON - 1302905 | Historic England 11/09/2021, 12:20

 Historic England 🔍 ☰

THE OLD RECTORY

Overview

Heritage Category:
Listed Building

Grade:
II*

List Entry Number:
1302905

Date first listed:
23-Jan-1952

Date of most recent amendment:
11-Feb-1986

Statutory Address:
THE OLD RECTORY

Map

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The above map is for quick reference purposes only and may not be to scale. For a copy of the full scale map, please see the attached PDF - [1302905.pdf](#)

The PDF will be generated from our live systems and may take a few minutes to download depending on how busy our servers are. We apologise for this delay.

This copy shows the entry on 11-Sep-2021 at 12:20:39.

Location

Statutory Address:
THE OLD RECTORY

The building or site itself may lie within the boundary of more than one authority.

County:
Gloucestershire

<https://historicengland.org.uk/listing/the-list/list-entry/1302905> Page 2 of 4

THE OLD RECTORY, Withington - 1302905 | Historic England 11/09/2021, 12:20

District:
Cotswold (District Authority)

Parish:
Withington

National Grid Reference:
SP 03156 15621

Details

SP 0315 WITHINGTON WITHINGTON VILLAGE

8/185 The Old Rectory (formerly listed as the Rectory) 23.1.52 GV II*

Former rectory now house. C14, early C18, late C18-early C19. C14 wing, random dressed limestone, early C18 central body ashlar, late C19-early C18 stableblock coursed squared and dressed limestone. Stone slate roof, stone and artificial stone stacks. 'U' shaped plan; early C18 open range at centre. C14 hall range on west late C18-early C19 stable block on east, the whole forming a 3-sided courtyard. C19 extension to right gable end of late C18 range outside courtyard. C14 range, 2 storeys, flat-chamfered plinth, east wall (facing courtyard) refaced mid-late C16. Three-light hollow-chamfered, stone-mullioned casement with 4-centred arched heads and carved spandrels to first floor. Three-light, double-chamfered, stone-mullioned casement right. Similar 2 and 3-light windows to ground floor. All windows with hexagonal leaded panes and stanchions. Gable end refaced early C19 to match gable end of stableblock. Central 6-panel door to ground floor, 12-pane sash with horns to first floor, bull's-eye window with radiating glazing bars to attic. Left-hand return (facing churchyard); two 2-light double-chamfered, stone-mullioned casements and one flat-chamfered 2-light stone-mullioned casement. First floor lit by one 2 and one 3-light late C18-early C19 stone-mullioned casement. Single light with double-chamfered surround right. Leaded panes to most stone-mullioned casements. Two 12-pane sashes with wide glazing bars for first floor of gable end of early C18 range left (work in progress on ground floor windows August 1985). Central range: symmetrical, 2-storey, 5-windowed, 12-pane sashes with horns to first floor. Central C18 door with decorative fielded panelling up 6 stone steps, triangular pediment on consoles. Two 12-pane sashes either side of door, 4-pane cellar lights under each ground floor window. Central stairs projection with round-headed stair light in rear wall. Stable block right; 2 storeys and attic. Wall facing courtyard blank. Gable end as gable end to C14 range but with 12-pane sash in place of door. C20 wood-mullioned cross windows with leaded panes and timber lintels in right-hand wall. Five hipped dormers to attic. Roof, early C18 range with hipped gable ends and hipped roof to stairs projection. Lateral and axial stacks some with moulded cappings, flat gable end coping with roll-cross saddles. Interior: C14 range, 3-bay formerly open hall at north end with probably 2-bay solar arch-braced collar beam trusses with moulded soffits to hall. Double flat-chamfered through purlins with flat chamfers. Intermediary principal rafters between braced trusses. Floor with moulded spine beam inserted C15. Wall dividing solar from hall with exposed curving 'Y' struts from tie beam to collar, similar curving struts from collar to principal rafters: late C18 range open wall staircase with column on vase balusters, wreathed handrail and curtain step, fielded panelling to staircase dado. Skirtings, architraves and doors on ground floor mostly reused from The Grange Hampshire. Several marble fireplaces on ground and first floors also reused. Well at east end. King post roof. Early C19 stable block retains some original hay baskets set in recesses, first floor and attic now converted. C14 range may have been a hall of the Bishops of Worcester.

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Legacy

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Legacy System number:
129289

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5.0 IMPACT ASSESSMENT.

WINDOWS.

CASEMENTS.

- 5.1 The windows in the Old Rectory are varied, many are historic, & a number of others are modern, but precise replicas of historic windows.
- 5.2 The aim is to improve the thermal efficiency of the windows, but without harming their historic appearance or integrity. The proposals, therefore, primarily involve the installation of secondary glazing.
- 5.3 The majority of the windows affected would be the casements & cross-casements on the east & north elevations of the house.
- 5.4 The cross casements on the east front of the south–east wing appear predominantly historic, & the two ground-floor cross casements on the eastern end of the north front also appear historic.
- 5.5 The first-floor windows on the eastern end of the north front, & those on the eastern elevation of the same room are modern replicas; mid-20th century photographs confirm that these window openings were not in existence at this time.



Figure 1 Historic casements on the east front of south-east wing (dormers are replicas, with uncharacteristically wide cheeks).



Figure 2 Mid-20th century view from the north-east.

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Figure 3 Eastern end of north front, with historic casements at ground floor, & modern replicas at first floor.

- 5.6 A further cross casement, towards the western end of the north front, at first floor, is also appears to be modern replica, & lies behind the former 19th-century additions, in what was probably

the approximate location of a doorway to the first-floor corridor that bypassed the adjacent bedroom.



Figure 4 Detail of mid-20th century view from the north.

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Figure 5 Detail of north front, showing replica cross casement within the wall formerly covered by the 19th-century additions.

5.7 Where the historic casement survive, the proposal is to retain them, unaltered, *in situ*, & to install internally-opening bronze casements on the inner face, these casements themselves

would be double-glazed. None of these windows have any historic linings that would be affected.

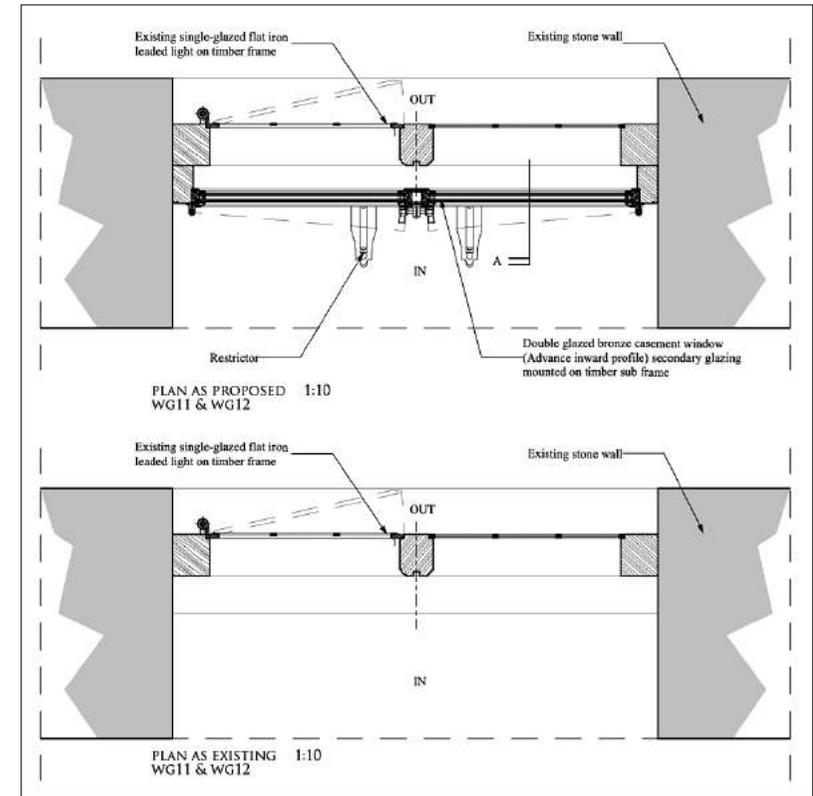


Figure 6 Detail of proposed secondary glazing to historic casements.

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Figure 7 North (top) & east fronts (showing recently consented extension): historic casements; modern replica casements.

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- 5.8 The proposal for the replica casements is to install the same system of secondary glazing, however, the replica flat-iron casements, which are ill-fitting, would be replaced on a like-for-like basis replicating precisely the historic detailing & retaining single-glazed, leaded glazing, or, if practicable, refurbished.

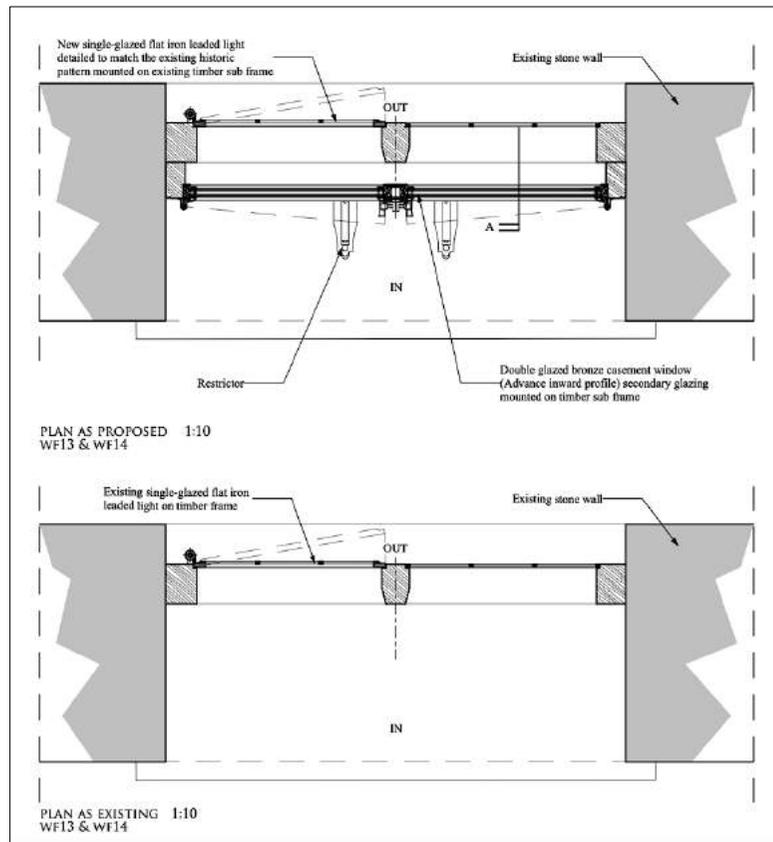


Figure 8 Detail of proposed works to replica casements.

DORMERS.

- 5.9 The dormer windows contain casements, & would be treated as the other casements. The only change would be on the northern slope of the cottage roof.



Figure 9 Detail of 'cottage' from mid-20th century photograph.

- 5.10 Historically, the cottage appears to have been a sparsely-fenestrated outbuilding, with no dormer windows. Currently, the northern slope of the building has no less than three dormers, which clutters the roof to an extent that is deeply uncharacteristic.
- 5.11 The current proposal is to retain only the central dormer, removing both flanking dormers & making good the roof.

OLD RECTORY, WITHINGTON.



Figure 10 North front of 'cottage' with three modern dormer windows.

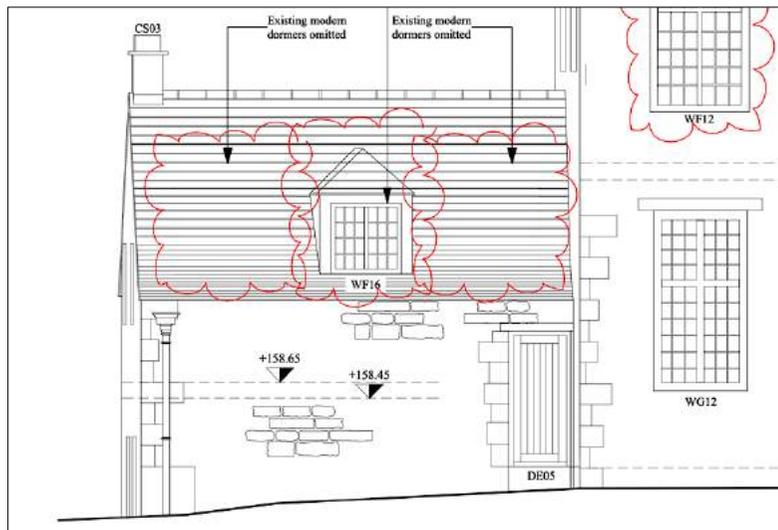


Figure 11 Detail of proposed north front.

WINDOWS ON SOUTH-EAST GABLE.

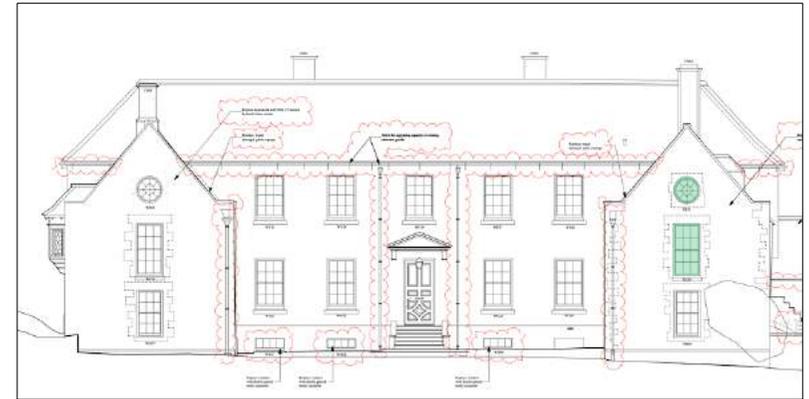


Figure 12 South front; windows proposed for secondary glazing.

- 5.12 On the south front, it is also proposed to install secondary glazing behind the first & second-floor windows on the south-east gable. Internally, neither window retains any historic window linings.
- 5.13 Both of the existing windows would be retained unaltered, & the discrete secondary glazing would be reversibly inserted behind.

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MULLIONED WINDOWS.

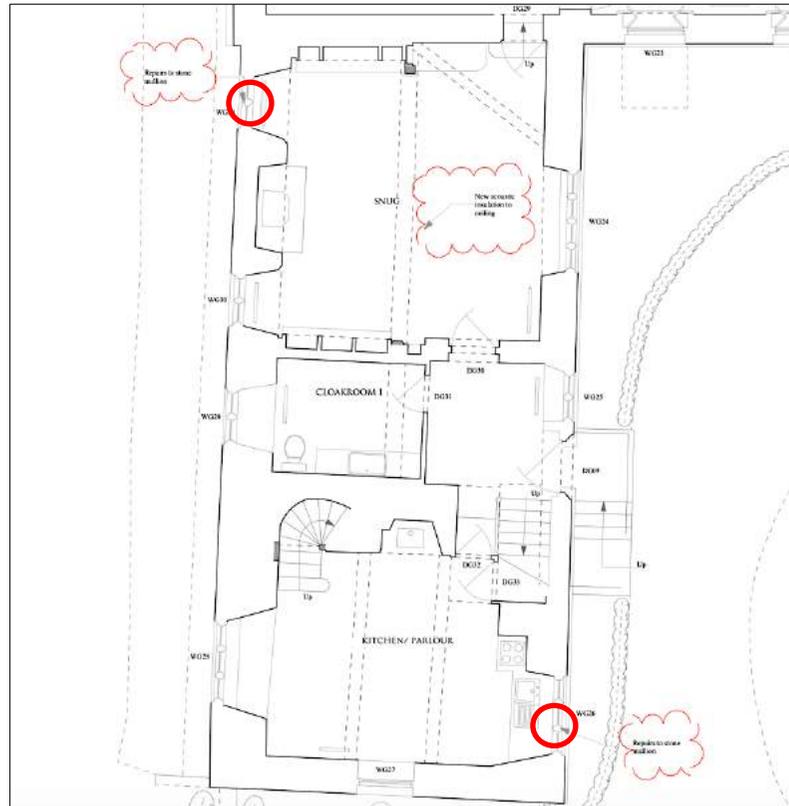


Figure 13 South-west wing, ground-floor plan; location of mullions for repair/replacement.

5.14 In the south-west wing, two of the mullioned windows are in need of repair. Both are at ground floor, one on the west front, & one on the east.

5.15 The western window is two light, & the central mullion is badly eroded.



Figure 14 Western mullioned window.

5.16 The eastern window is three light. The northern mullion has already been replaced, but the southern mullion is badly cracked.

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Figure 15 Eastern mullioned window.

- 5.17 Both mullions have degraded to the point of allowing water ingress, & are raising concerns over their structural integrity. The hope is that it may be possible only to replace the outer section of the mullion, but in order to achieve structural integrity, the possibility of total replacement cannot be discounted.

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BASEMENT WINDOWS.



Figure 16 South front; basement windows (one behind entrance steps).

- 5.18 The basement windows lie on the south front. Whilst they align to the fenestration above, the windows are low to the ground, & are visually very discrete.
- 5.19 The current windows are all modern, timber windows, held to the masonry with galvanised metal straps; there is no coherent subframe, or any evidence of such. Whilst modern, the windows have decayed as the surrounding masonry, which is very low to the ground, is damp; this presumably explains the lack of any historic joinery in these openings.



Figure 17 South front.

- 5.20 In order to prevent a recurring of the cycle of replacement & decay, it is proposed to replace the existing, modern windows with openable, bronze casements, which would be more resilient in such a location. The overall design, into four panes, would be replicated.

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Figure 18 Detail of basement window from the exterior.



Figure 19 Detail of basement window from the interior.

ROOF-LIGHTS.



Figure 20 West front of south-east wing.

- 5.21 It is proposed to reduce the number of roof lights on the house. On the southern slope of the cottage roof are two roof lights, which it is proposed to remove entirely.
- 5.22 On the western slope of the south-east wing there are currently five roof lights. It is proposed to reduce this to three, & to replace those that would be retained with more discrete conservation roof lights.

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INTERNAL ALTERATIONS.

STUDIO (SOUTH-EAST WING) ROOF.



Figure 21 Studio, facing south.

- 5.23 Within the studio it is proposed to remove the current plastered finishes in order to install insulation; however, these finishes are entirely modern, comprising gypsum plaster on plaster-board.

BASEMENT CEILINGS.



Figure 22 Ceiling of basement beneath dining room.

- 5.24 The basement currently functions as a utilitarian space & plant room. There is currently no ceiling within the basement, the spaces are only separated from the principal reception rooms above by the floorboards, although there is clear marking on the underside of the joists to show that the basement was historically ceiled, & modern batons suggest that there may have been a more recent ceiling.
- 5.25 The current proposal is to install a new, acoustic ceiling in order to protect the principal reception rooms from the noise of the plant.

OLD RECTORY, WITHINGTON.

- 5.26 Within the basement beneath the south-west wing ('snug') there is a stone stair leading to the ground floor, which has been covered over with a modern, softwood floor supported upon posts. These posts both clutter the space, & have suffered from damp & decay.
- 5.27 It is proposed to replace this with a floor that span across the space on joist hangers, allowing the clearance of the space, greater legibility of the historic stairs, & lessening the likelihood of future decay.

SOUTH-WEST WING, GROUND FLOOR ('SNUG') CEILINGS.

- 5.28 Within the south-west wing, the ground & first floors are also separated only by floorboards. However, this is not the historic or authentic appearance of the ceiling, as whilst the principal beams are moulded & clearly intended to be exposed, the joists are plain & show clear marking of having been formerly concealed behind lath-&-plaster, as would be characteristic for a ceiling of this type, as in the parlour at Haddon Hall in Derbyshire.



Figure 23 South-west wing, ground floor ('snug') ceiling.

OLD RECTORY, WITHINGTON.



Figure 24 Haddon Hall, Derbyshire, parlour ceiling (c.1500).

- 5.29 The proposal is, however, not intended to be a full restoration of the ceiling's appearance, but to improve the acoustic insulation between the rooms above & below. It is therefore intended to install an acoustically-insulated, lath-&-plaster ceiling, but between the joists, thereby both addressing the acoustic issues, but leaving the evidence of the original lath-&-plaster visible.

MASTER DRESSING ROOM & BATHROOM 5.

- 5.30 At first floor, it is proposed to very slightly reconfigure the master bedroom suite, by opening a new doorway in the eastern wall of the north-west room, the removal of a partition, & the blocking of an existing door.

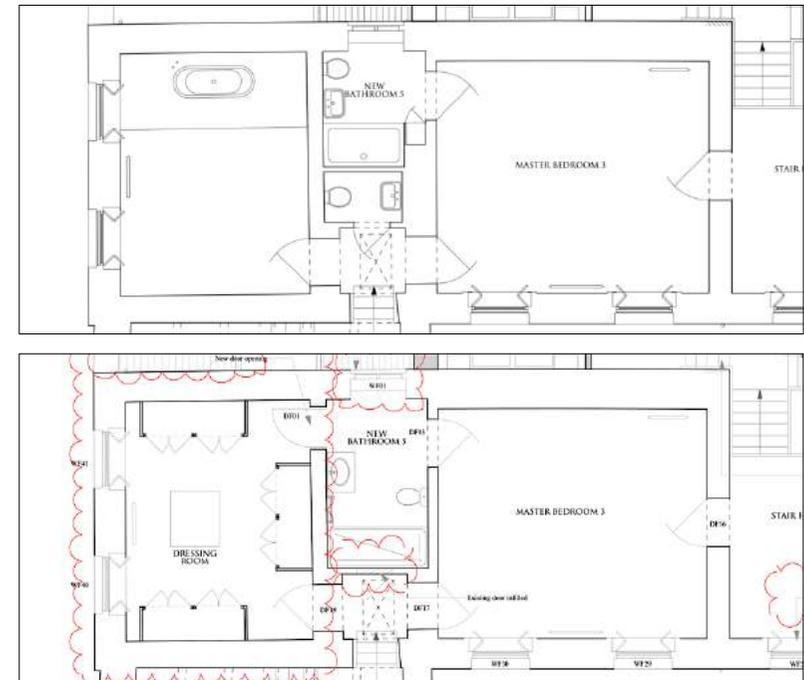


Figure 25 Master bedroom suite, existing (top) & proposed.

- 5.31 The existing layout in this area appears to be substantially 20th-century, & the minor amendments would therefore have little impact upon any historic fabric or plan-form.

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ENLARGEMENT OF STUDIO BATHROOM.

- 5.32 Within the studio, in the upper floor of the south-east wing, it is proposed to enlarge the existing bathroom.

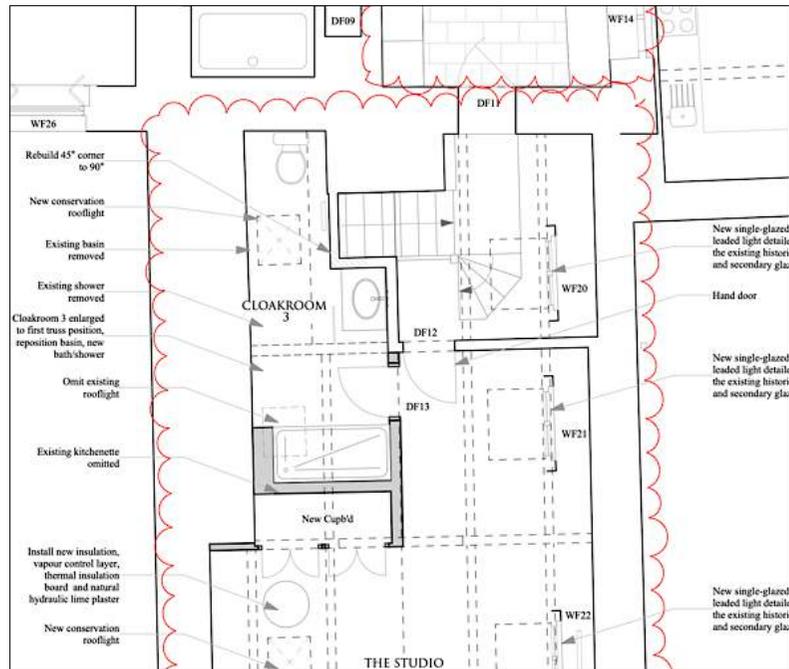


Figure 26 Proposed studio bathroom plan.

- 5.33 The current form of these internal spaces, their character & their fabric is entirely modern. The proposal would therefore impact upon neither historic fabric nor plan-form.

EXTERNAL ALTERATIONS.

COVERED WALKWAY/OUTDOOR KITCHEN.

- 5.34 To the north of the rear kitchen door, it is proposed to rebuild a slender, lean-to along the retaining wall to the churchyard, in order to function as a simple covered walkway/verandah/open-air kitchen.



Figure 27 Mid-20th century photograph, with lead-to just visible to right.

OLD RECTORY, WITHINGTON.

5.35 The proposal replicates the form & length of the lean-to that existing here from the late-19th century until the latter-20th century. The previous lean-to is just visible in historic photographs, but is clearly depicted upon historic maps. The profile of the lean-to is recorded in scars on the rear elevation of the house, & the lead flashing from the ridge of the pentice roof still survives beneath the coping stones of the retaining wall.

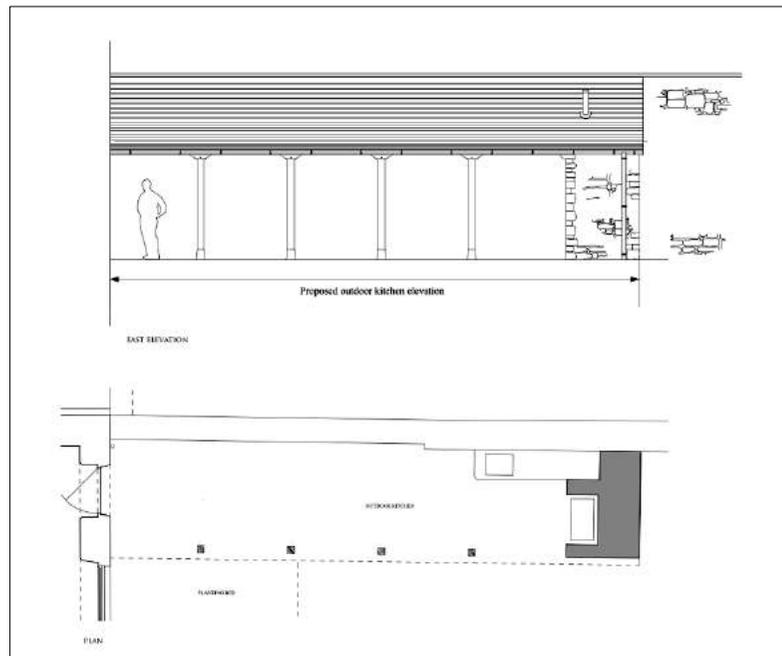


Figure 28 Proposed covered walkway/outdoor kitchen.

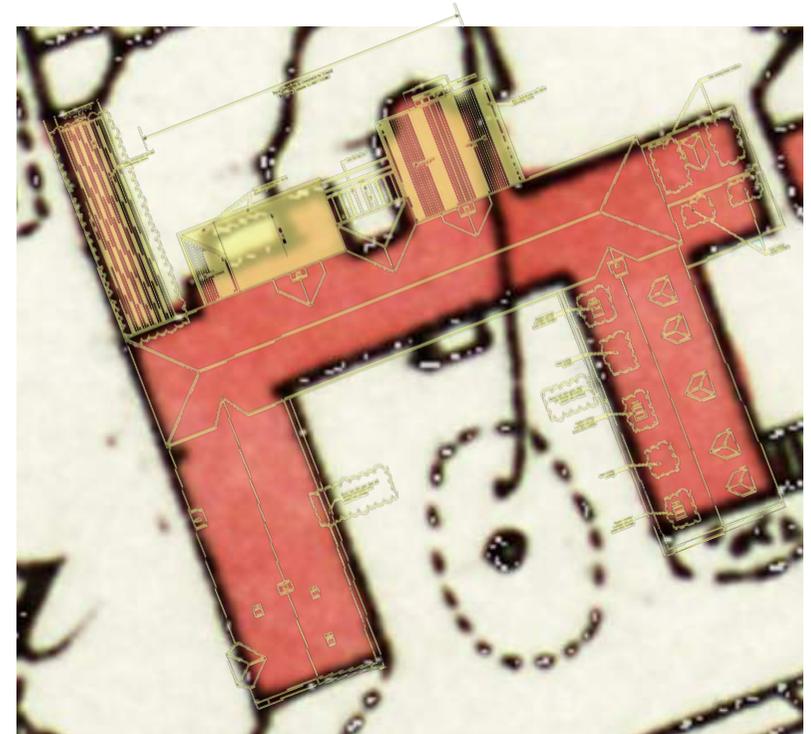


Figure 29 1883-4, 25" Ordnance Survey map, with proposed roof plan overlaid.

5.36 The design of the proposed covered walkway/outdoor kitchen, which follows both the profile & the length of the previous lean-to, is simple, & characteristic of the type of covered external spaces that often protected the back doors of country houses.

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Figure 30 Detail of north elevation around the kitchen door; scar of former lean-to highlighted, lead flashing of former roof still visible beneath copings of wall to right.

COPINGS & PARAPETS.

- 5.37** The copings & valley gutters to the south-east & south-west wings, flanking the forecourt, are in a serious state of decay & allowing damp to penetrate the wall. It is proposed to replace them in order to ensure the longevity of the building. The current parapets have no overhang, which has resulted in staining of the facades beneath; it is proposed to introduce a slight overhang, to match that of the existing gable ends.

VALLEY GUTTERS.

- 5.38** The existing valley gutters appear to be substantially the result of 20th-century repairs, but they were constructed with inadequate falls. However, there is sufficient height behind the parapets to reconfigure the falls to ensure proper drainage, thereby helping to ensure the long-term survival of the building.

RAINWATER GOODS.

- 5.39** The existing rainwater goods are of a traditional but mass-produced cast-iron type, appropriate, but unexceptional, with no initials, dates or other features of interest. Given current rainfall patterns there are concerns that many of the elements are undersized & would be inadequate. It is consequently proposed to replace them with appropriate-sized replacements, but still cast-iron & of traditional design.

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SIGNIFICANCE.

- 5.40 The current proposals, which are a mixture of elements of repair, or replacement & of new works have been carefully considered in the light of the previous assessment of the significance of the listed building.

EVIDENTIAL VALUE.

- 5.41 The evidential value of the building, where it survives as evidence of earlier phases, would be carefully respected. Evidence of the former presence of lath-&-plaster ceilings would remain exposed, & the now-redundant cellar stair within the south-west wing would be enhanced by the removal of the modern posts that currently clutter it & lessen one's ability to appreciate its significance.

HISTORICAL VALUE.

- 5.42 The historical value of The Old Rectory, both in terms of its representing the lives of previous generations, & in terms of demonstrating the phases of its own evolution, would be undiminished. Whilst there would be some unpicking of the least significant, 20th-century phases, such as a reduction in the number of modern dormer windows & skylights, this it being proposed in order to enhance the overall appearance & more historic phases of the building.

AESTHETIC VALUE.

- 5.43 The aesthetic value is the value that would be most affected, but the intention is that the impact would be neutral to actively beneficial.
- 5.44 The repairs to the windows, & the repairs & alterations to the copings, valleys & rainwater goods, are all intended to protect the building & to help secure its survival for the benefit of present & future generations.
- 5.45 The internal alterations to the building are modest, & would affect neither historic plan-form nor fabric, & the proposed new covered walkway/external kitchen replicates the footprint & form of a former wing, with a new but sympathetic elevational design.

COMMUNAL VALUE.

- 5.46 The limited communal value of the Old Rectory would be unaffected.

CHARACTER & APPEARANCE OF THE WITHINGTON CONSERVATION AREA.

- 5.47 As the significance of the listed building itself would not be harmed, its contribution to the wider character, appearance &

OLD RECTORY, WITHINGTON.

significance of the surrounding conservation area would similarly be sustained.

SETTING OF THE CHURCH OF SAINT MICHAEL.

- 5.48 The OLD RECTORY does contribute positively to the setting & significance of the church, not just through physical proximity & the general character of the context, but also through historical association.
- 5.49 However, being so heavily altered in the latter 20th century, the north front of the house, makes little contribution, other than in terms of general contextual ambience, to the setting & significance of the church.
- 5.50 The replacement of the lost lean-to against the retaining churchyard wall would both reinstate a lost historic feature of the setting of the church, but would also be visible from the graveyard in at most, glimpses of the roof from immediately adjacent to the boundary itself. As such, the proposal would have a negligible impact upon the setting of significance of the church.

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6.0 CONCLUSION.

6.1 The OLD RECTORY comprises a complex building, composed from a 14th-century west wing, a high-status early-18th century north range, & an early-18th century east wing that appears to have originally been habitable, possibly a service wing, but later converted into stables & a hay loft. The building was extended to the north in the 19th century, but in 20th-century these extensions were removed & the interior of the north range, inclining the two principal rooms, heavily altered. Recently, consent was granted for a replacement rear wing that echoed the footprint & form of the lost wing.

6.2 The current proposals are intended to pick up a number of smaller issues, including repairs, minor alterations, weather-proofing, & thermally upgrading the building, in order to secure its future, & make it fit for purpose as a 21st century family home. This proposals have been carefully designed to minimise impact upon the more sensitive & significant elements & phases of the house, focusing primarily on less significant, more modern areas, where changes would be neutral, or actively beneficial.

6.3 Thus, the proposals have been carefully designed to have minimal impact upon the heritage value or significance of the rear of the OLD RECTORY, or upon the listed building as a whole.

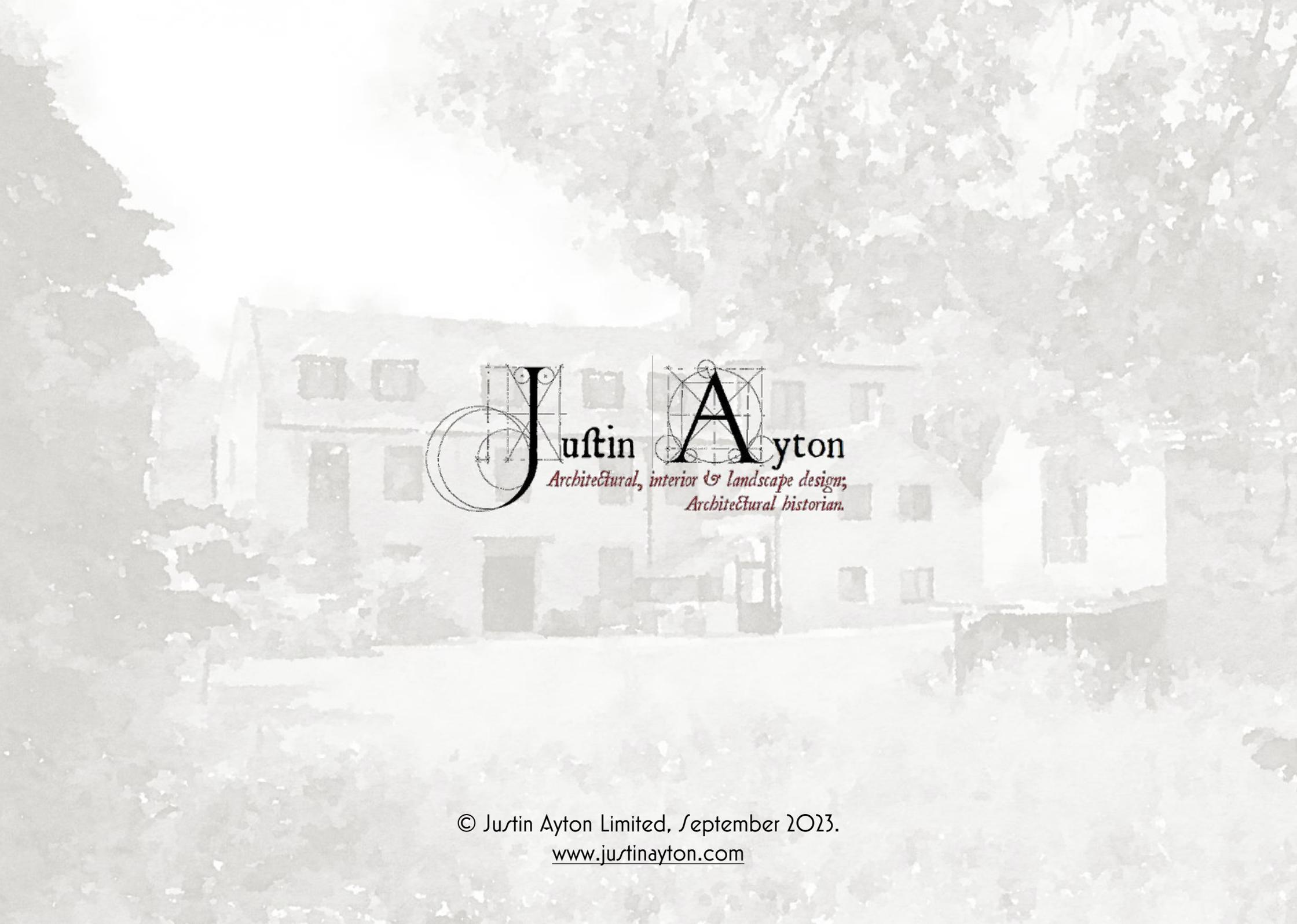
They have also been designed to have no harmful impact upon either the character, appearance & significance of the WITHINGTON CONSERVATION AREA, or upon the setting & significance of the CHURCH OF SAINT MICHAEL.

6.4 Consequently, the proposal would preserve the special interest of the OLD RECTORY as a listed building, thereby sustaining (& potentially enhancing) its significance as a designated heritage asset. As such the proposal would accord with national policy as outlined in Section 16 of the N.P.P.F., & local policy as outlined in the Cotswold Local Plan, particularly Policies EN1, 2, 4, 10 & 11, & it is hoped that it will be supported.

OLD RECTORY, WITHINGTON.

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Justin Ayton was English Heritage's Historic Buildings Inspector for Bristol & Gloucestershire from 2004 until early 2013, before which he was a Conservation & Design Officer for the Royal Borough of Kensington & Chelsea; Justin received a degree in History of Art & Heritage Management from the University of Buckingham in 1997, & an M.A. in Architectural History from the Courtauld Institute of Art in 1998.



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