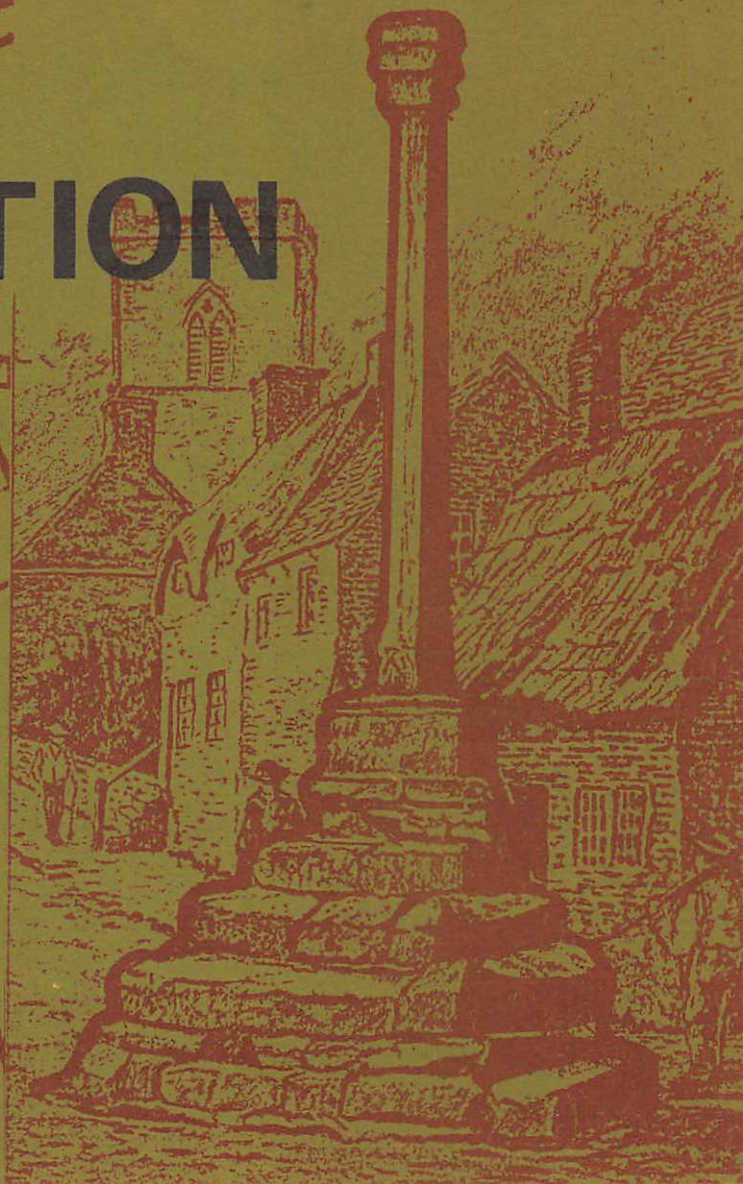


HATHERN CONSERVATION



EXHIBITION
HATHERN VILLAGE HALL
MARCH 20th. & 21st. 1976



HATHERN CONSERVATION

Hathern Conservation Area was designated by Charnwood Borough Council on 27th September, 1975. This followed a consultation procedure which included the distribution of an information leaflet, 'Hathern Conservation', to all villagers who were likely to be affected. The interest shown was encouraging and support for a Conservation Area was unanimous. As a result an appraisal of the 'old village' of Hathern was undertaken with the objective of securing the retention in the future of its charm and character.

Residents of Hathern, Loughborough and District Civic Trust and Charnwood Borough Council Planning Department have combined to produce this booklet as the first stage after designation of the Conservation Area towards achieving the objective.

The project team has comprised

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The assistance of the following residents of Hathern is gratefully acknowledged, for the loan of photographs:-

Jack Cooper
J. Draycott
M. Forrest
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Jack Monk
David Spencer
E. C. Tranter

For the loan of historic material:-

Rev. L. Dutton

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Conservation ~ an introduction

What do we mean by Conservation?

Conservation is a popular theme in planning today but what does it mean in practice?

Planning among other things is concerned with the quality of the environment. An emphasis on conservation implies respect for the legacy of the past.

A worthwhile conservation policy therefore needs to be based upon a careful analysis of the elements which contribute to the appeal of certain places. It may be architectural unity, the colour and texture of materials, the relationship of buildings and landscape. More likely it will be the unique combination of these and a host of other elements which in a particular place produces 'townscape' worthy of conservation.

A policy for conservation can not be based solely on an analysis of what is there today. It is equally important to try to anticipate and understand the forces that are working to change our environment. For example, a change in the size of the family could produce a demand for a different type of housing; modern agricultural practice could leave some farm buildings obsolete; a changing pattern of shopping could require a new type of shop.

By looking at the problem in this way, we may be better able to devise ways and means of accommodating change while contributing to and continuing

to respect the established setting. This may mean looking at the potential for extension, improvement or subdivision of buildings, searching out new uses for obsolete buildings or preparing design briefs for undeveloped sites.

Sometimes it may be desirable to encourage positive change. This may be where certain forms of development could definitely enhance the character of the surrounding area or perhaps where irreversible decay leaves no alternative but replacement; it may merely be that a good tidy up is needed.

Why a Conservation Area?

The changes that take place in our towns and villages can affect all our lives. If somebody wants to turn a house into a shop or office or to build a new housing estate on an area of open space, it will certainly affect the immediate neighbours and there may also be much wider implications. Is the drainage adequate? Can the roads take the increased traffic? What will it look like?

The Local Planning Authority is able to take account of all of these issues and to influence the form that development takes by the operation of the planning control system. With some minor exceptions, permission is required to construct or extend buildings and structures and to change the use of land and buildings. When the Planning Authority receives an application, it can allow it, allow it conditionally, or refuse it.

Additionally a lot can be achieved behind the scenes by discussions with the applicants, either before they submit an application, or subsequently, to secure amendments to produce a satisfactory proposal.

In Conservation Areas the range of control is extended to include the demolition of buildings (again with some minor exceptions) and to give additional protection to established trees. All planning applications which are considered to affect the character of the Conservation Area are advertised in the local press giving people more opportunity to make their views known before any decision is made.

The declaration of a Conservation Area withdraws some of the rights that people would normally have in respect of their own property. It may now be necessary to apply to the Planning Authority for permission to demolish an outbuilding, or even a wall (depending on their size) and the Planning Authority will have to be notified if any work is to be done which is likely to affect the health and appearance of a tree. The Planning Authority then has six weeks to decide whether or not to object to the proposed work. It is recognised that these additional powers have implications for people living in Conservation Areas. It is hoped however that the advantages gained from being better able to influence the quality of change will provide ample justification.

Townscape in Conservation Areas

One building standing alone in the countryside can be seen simply as a piece of architecture. When several buildings are brought together the relationships between them assume an importance as great or greater than their individual qualities. This is the essence of townscape and townscape quality is the main reason for designating Conservation Areas.

Quite often outstanding townscape has been created or has evolved in areas where there are few buildings of great architectural quality and where quite modest buildings play a role far beyond that suggested by their individual qualities.

Is it possible then to identify the features which contribute to townscape quality? The physical fabric is clearly important whether it involves the use of local building materials, the quality and texture of landscaping including hard surfaces, or the introduction of particular materials for particular purposes such as iron railings or brick walls.

The local building materials may lend themselves to particular styles of design or it may be possible to identify the characteristic work of a local builder or mason which has helped to give the area its own identity.

But it is not only materials and detailed design features which make townscape. People react in different ways to the different sorts of spaces that occur in our towns and villages. Narrow streets suggest movement along them while bigger spaces may suggest a place for gathering and this may be emphasised by the presence of a focal point such as an area for sitting or a village cross. In each case our feelings about the nature of the space are influenced by its size and shape, the scale of the buildings which surround it and the extent to which they enclose it.

Movement through an area can emphasise the rich variety of experience which good townscape affords. The narrow high fronted street may curve suddenly to reveal a broad, open square or a village green which in turn affords views out to different spaces which seem worth investigating. Different viewpoints may reveal new and unexpected features of individual buildings or new aspects of their relationships with other buildings.

What then detracts from good townscape? It may be the presence of a building that does not fit in. Its scale may be wrong, too large or too small for its neighbours or it may be constructed of alien materials.

It may be the absence of a feature which could complete the enclosure of a square or frame a particular view.

The presence of through traffic and parked vehicles tend to overwhelm some areas and the proliferation of features like road signs and markings, poles, wires and aerials can create visual confusion and detract from a potentially attractive scene.

Why should we be particularly concerned with townscape within Conservation Areas? The main emphasis of planning in Conservation Areas is on the visual impact of change. The Local Authority may be proposing change or it may be faced with applications for the construction or demolition of buildings. As we have seen these things can not be considered in isolation and the effect that they have on their neighbours and on the area in general may be quite crucial. In order to be able to consider proposals for change properly it is important to understand the particular elements that contribute to the character of each Area and to be able to anticipate the sort of visual impact that they would have.

a geographical and historical background

② In these days of vast cities and organisations it is important to maintain the identity of small communities. One way of doing this is to look for, to be aware of, and to cherish this diversity of building materials and styles. Another way is to make known something of the history of the community as a living and working society.

Hathern is first mentioned (as Avederne) in the Domesday Survey (1086) but no population is given. By 1377 the total population was 128 and we actually know their names (see Poll Tax Return 1377). From this time up to about 1700 the number of inhabitants changed little, there being 40 to 60 families. The village was a stable farming community of yeomen, husbandmen and cottagers, with the necessary tradesmen (such as blacksmiths, tanners and shoemakers) to supply their needs. Typical members of the 17th century village would have been the yeoman Francis Exon (d. 1673) and the tanner Thomas Berrington (d. 1647). The inventories of their possessions show what their homes must have been like.

The 18th century brought great changes to the village and by 1740 there were 180 dwellings and framework knitting had been introduced. Often it must have gone along with farming as we know from the will of Jenings Berrington (d. 1740) who possessed a knitting frame bought in 1725, and who also had land in the open fields and pasture for four cows.

In 1788 the open fields were enclosed forcing many people out of farming and drastically changing their lives. By 1793 of the 984 people in the village most were framework knitters. In 1804 John Heathcote, a frame-setter from

Long Whatton, married Ann Caldwell of Hathern. They settled in the village and in 1809 he produced the first 'bobbin lace' making machine which was to revolutionise the industry.

The early 19th century saw much unemployment and hardship in Hathern. Bad harvest in the Midlands, increased taxation due to the Wars, the decline of the knitting trade (due to the Napoleonic Blockade and the American War of Independence), the introduction of mechanisation - all these contributed to the suffering of the people.

The Rev. Thomas Phillips became Rector in 1808; he worked for the people of Hathern for over 50 years. In 1832 he built the Charity Room, at first a Church Sunday School and then a centre for Adult Education. In 1835, a year of great distress in the knitting trade, he raised money to provide work for the unemployed; the Round Bank was cleared and levelled, the roads and lanes widened. The School was built in 1849.

By 1850, although life had changed greatly in the last hundred years the village was still largely self-contained. To serve the needs of the 1200 inhabitants were numerous tradesmen and craftsmen - tailors, blacksmiths, Wheelwrights, a tallow chandler, a joiner, a plumber, a glazier, a rag dealer and a rat catcher. The population remained very stable throughout the 19th century and was little more than 1200 when the Parish merged with Loughborough in 1936.

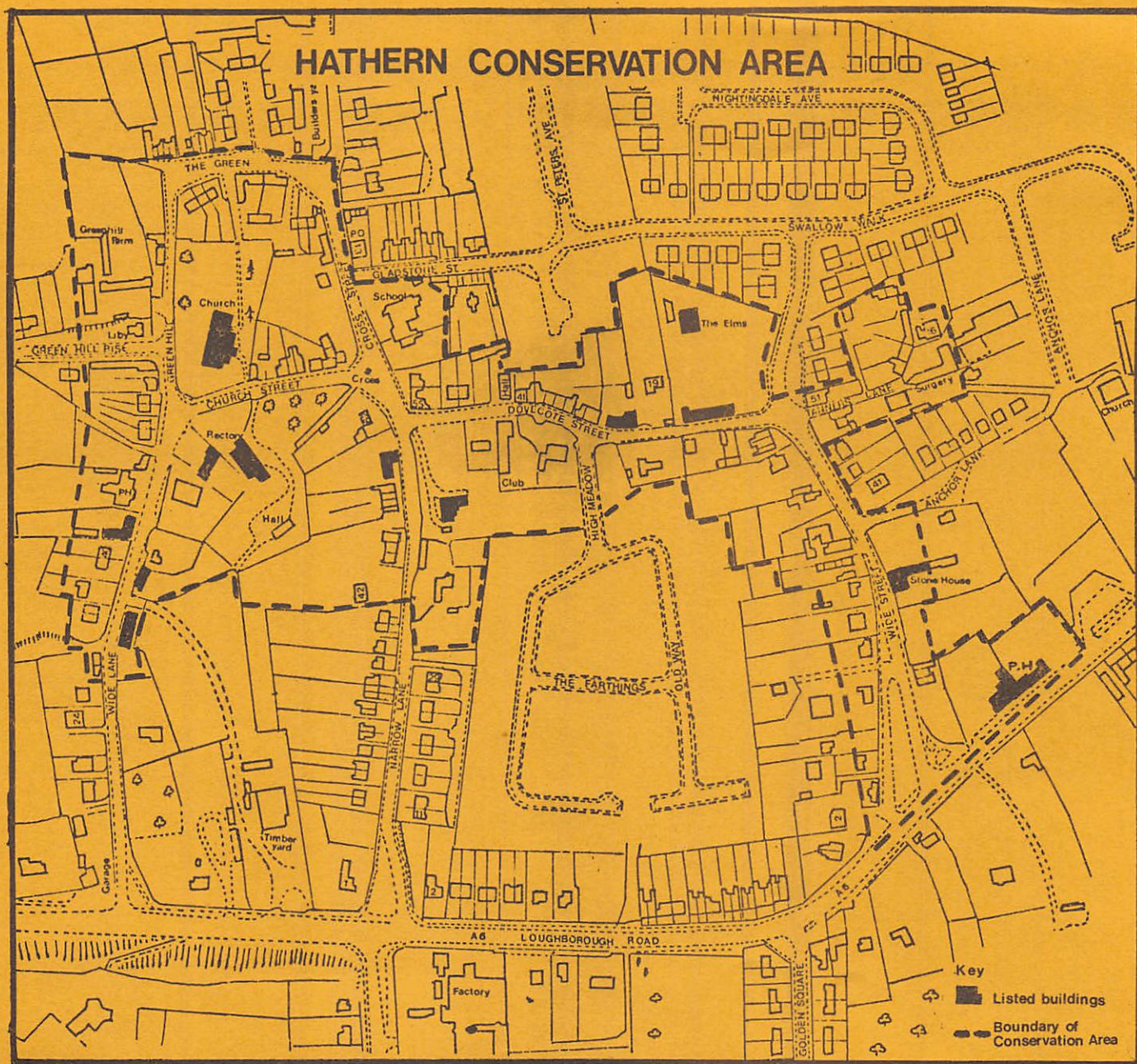
① The course of the River Soar divides Leicestershire into two distinctive parts. On the west are the ancient rocks of Charnwood, the coal measures, and the heavy Keuper clays. On the

east is the rolling country of the Wolds made up of younger clays, lime-stones and ironstone.

Three miles north-west of Loughborough, on the western side of the floodplain of the Soar, and entirely east of A6, is a small area of river terrace, that is a gravelly platform representing the remains of a previous floodplain, but above the present flood level, and well drained, and so attractive to settlement. The old village of Hathern occupies this river terrace neatly and almost exactly, so that the reason for its location, probably in Anglo-Saxon times, is very clear.

Geology has greatly influenced the appearance of towns and villages in this country and its great diversity is reflected in the diversity of materials and styles of buildings. Hathern is a good example of this diversity. Most of the ancient Charnian rocks are too hard or too splintery to shape as building blocks, but with their irregular shapes and characteristic green, purple and reddish colours, they are to be seen in abundance, like a patchwork, in the garden walls and in the foundations and walls of houses in the village. Timber for the framework of cottages and barns was plentiful as was clay for brick and tile making. Slate from the quarries at Swithland supplied a beautiful but heavy material for roofs, in the days before the railways made the thinner and lighter Welsh slates easily available. The local Hathern-ware industry, founded in 1874 by George Hodson and based originally on an area of Keuper clay east of the Soar, was producing at the end of last century a vast variety of terra cotta ware from ornamental chimney pots to 7 ft. high angels.

HATHERN CONSERVATION AREA



Hathern Conservation Area appraisal



This section is concerned with a descriptive analysis of the Conservation Area in Hathern; it tries to show how the townscape elements combine to produce the village scene.

The Area coincides approximately with the 'old village' which lies north east of the A6 Loughborough to Derby Road. To the east, the old village boundary has been broken and extended by the new housing estate. To the north, the boundary has been lost by the demolition of cottages in Greenhill.

The interaction of village and countryside is clearly evident at Greenhill Rise where the field gate leads on to a path crossing the fields to Zouch Road and beyond Cross Street where the playing fields give on to the floodlands beyond.

The private view of the village, 'from the inside looking out', is as important to the residents as the view from the street. Much of its character comes from gardens, from cross views of outbuildings, surprise views of familiar landmarks - narrow glimpses seen from footpaths and short cuts unknown to the casual visitor. This

quality of personal life can be observed through doorways, from upper windows, over fences.

However, the street view of Hathern is the one which most people recognise. Village streets were created primarily to provide access to peoples' houses, not as through traffic routes. The old village of Hathern has no through road, therefore, there is no necessity to provide for heavy fast moving traffic. Perhaps we should ask: Should residents' cars and delivery vehicles be reduced to dead slow speeds and more attention given to the needs of pedestrians? Is road widening necessary in this residential area? Do the newer developments possess the same qualities of townscape as the 'old village'?

Use your eyes - details are important. They can give a cumulative effect of richness and variety. They can enhance, intrude, create moods, appear irritating or even menacing. They can arrive by accident or be the result of careful design and planning.

A SEQUENCE OF SPACES

There is no central square or green in Hathern but there are four open spaces which function as focal points, all connected to the access roads to the A6.

The Entrance to Wide Street

(1) On plan the entrance is seen as a wedge or spear head reaching from the Loughborough Road to the Stone House. Its interest lies in the change of road levels, the two small areas of green and the Chestnut tree which provides shade and shelter and is a place for people to gather. Originally the Village Green, this is now a very busy traffic route, particularly in the mornings when workers and school children travel to Loughborough by bus. Do the traffic signs, telegraph poles, and advertisements detract from this scene? Could any improvements be made? Is the new Telephone Exchange an acceptable building in this context?

The Junction of Wide Street, Tanners Lane and Dovecote Street

(2) The opening up of Wide Street to give access to Swallow Walk has introduced a different element into the character of the 'old village' - houses with open front gardens. Has an opportunity been missed? Is the introduction of this wider space a positive gain? Could anything further be done to develop a real village amenity?

Hathern Conservation Area appraisal

The Cross

(3) When seen from Narrow Lane the view of the Cross and the street beyond comes as an anti-climax. This is the nucleus of the village, containing School, Shop and Post-Office; one expects more impact, a square or, at least, a well defined space. Is there potential to improve this scene? Despite traffic hazards the Cross has not suffered the fate of being railled off and labelled "Historic Monument", simply to be measured and photographed. It retains its function as a meeting place.

The Junction of Wide Lane, Church Street and Greenhill

(4) A windswept area has been created by road-widening and demolition of housing. High kerbs and tarmac have replaced cobbles. The Church now stands isolated on an empty green island, a well-intentioned 'face lift' operation which has resulted in much loss of visual character. Could this green space be made into a village amenity, a pleasant place to sit and enjoy fine views of the countryside and the village?

A SENSE OF ENCLOSURE

People react emotionally to their surroundings. The shapes and patterns of streets have a direct impact on those who use them. The closed or partially closed view gives a feeling of security and identity with a place. It brings things down to a human scale.

(5) Tanners Lane approached from Dovecote Street is an excellent example of a closed vista. The absence of pavements and the high brick walls of the cottages

emphasises the tunnelling effect. The triangular end of a farm building appears to block the exit.

(6) A more complex closed view is the one seen from the Cross looking towards Narrow Lane. Here, Dales Farm House dominates the sky-line. In front is a screen of trees which also helps to mask off the bend in Narrow Lane. The Manor House forms a strong frame at the right. The foreground is enlivened by the white farmhouse gates.

(7) Dovecote Street, because of its meandering character, provides a number of enclosed views, but here, the effect has been partially destroyed by the uprooting of a hedge to make way for a new access road. This development has robbed the street of some of its sense of shelter and seclusion. Could this have been treated in a better way?

(8) Looking from Wide Street towards the 'Elms' one finds a satisfactory sense of closure created by the Co-op building juxtaposed with the dark fence of the 'Elms' garden.

GROUPING

Buildings seen as groups create a variety of visual experiences. Depending on how they are related they can be interesting, dramatic, gracious or monotonous.

Informality is the essential quality of many houses in Hathern. These buildings evolved slowly and naturally, being reshaped and rebuilt as required with materials that were to hand, or by incorporating materials from other buildings. It is this shaping to meet individual needs which has given them their particular character. Can modern development be guided along similar lines?

Hathern Conservation Area appraisal



Hathern Conservation Area appraisal



Houses in Church Street

(9) Looking north up Church Street from the Cross we are presented with a relationship of opposites. On one side there is the thick overhanging foliage of the Rectory garden and the high brick wall making a curved dark screen; on the other a cluster of houses and cottages rich in variety and detail with the crenellated church tower rising above the chimney stacks. Note the chamfered corner and decorative brickwork on the near building; the simple flight of stone steps next to the ornate Victorian finials and the plain colour washed cottage set against the newly restored timber-framed house next to the church.

Houses in Wide Street

(10) This is a staggered group beginning with a timber garden house set well back from the road. The garden setting continues across the front of the next

two buildings. Numbers 40-44 are set forward some feet and, lastly, No. 46, a large brick house with a shop extension, reaches to the edge of the pavement. Strong geometric shapes are provided by gables, windows and porches. These shapes are enlivened by an incredible range of surface texturing: timber, rendering, brick-nogging, ornamental mouldings, Charnwood granite, Swithland slates, trellised fencing and wrought iron as well as garden foliage.

Cottages in Dovecote Street

(11) Narrow streets and closely packed houses give warmth and shelter. The terraced cottages in Dovecote Street are typical of much traditional village housing, with their rendered brick and timber street frontage and communal gardens at the back. The



particular feature of this group is its serpentine curve seen to advantage as a series of changing scenes set with shifting silhouettes with the Village Hall and the tall trees in the garden beyond.



Houses in Wide Lane

(12) Numbers 41, 37, 28, 30 and 48 in Wide Lane collectively form one of the most attractive groups in the village, as well as the most architecturally distinguished. The trees act as a foil to the squared pattern of the timber-framed houses. The steep gables of the older houses are echoed in the dormer windows of the Victorian cottages.



Hathern Listed Buildings

The Secretary of State for the Environment compiles lists of buildings of special architectural or historic interest. 'Listing' gives these buildings additional protection under the Planning Acts - any work that would be likely to affect their essential character requires Listed Building Consent from the Planning Authority. There are fourteen Listed Buildings within the Hathern Conservation Area.

1. The Anchor Inn - this is an 18th century coaching inn, of three storeys with whitened rough cast walls and slate roof.
2. The Stone House, Wide Street - during recent restoration the roughcast was removed to reveal walls of honey coloured stone. There are two wide gables and a centre recessed area with the main doorway. The roof is tiled.
3. The Elms, Dovecote Street - although early 19th century this fine brick house is 18th century in style. In the same grounds is a 16/17th century brick and timber barn.
4. No. 23 Dovecote Street - a 17th century two storey building with roughcast walls on a stone plinth, with a roof of Swithland slates.
5. Dales Farmhouse, Dovecote Street - this is a 17/18th century building of three storeys with sash windows and a fine central doorway. It is surrounded by massed trees which are a great asset to the village.
6. The Old Manor House, Narrow Lane - a 17th century L-shaped building in very good condition; it has two storeys and a timber frame with white painted brick infilling.
7. The Village Cross - dating probably from the 14th century, there remains only the shaft on a base of four steps.
8. The Rectory and West House - these constitute one building of two storeys in red brick with white painted sash windows, in 18th century style although the central pediment bears the date 1820.
9. The Church of St. Peter and St. Paul - a fine building in Charnwood stone, basically 14th century, which was somewhat drastically restored in the 19th century.
10. The School and School House, in Victorian Gothic style and built in 1849.
11. Stints Farm - built by Matthew Trigge about 1690, this was the original Rectory. There are two storeys; it is timber framed with brick in-filling, some of it arranged herring-bone fashion. Part of the surface is covered with roughcast. The roof is partially thatched. There are some outbuildings, also timber framed, one is half-demolished.
12. No. 41 Wide Lane - this dates from the late 16th early 17th century and has a timber frame with square plaster-filled panels. It is built on a stone plinth high above the road; there are three casement windows each with three lights. The roof is tiled.
13. No. 37 Wide Lane - similar to No. 41 and also standing high above the road, this is a larger building and was probably originally two buildings.
14. No. 48 Wide Lane - this very attractive 16/17th century timber framed house has been allowed to deteriorate. There are two storeys and an attic; the infilling is red brick.

Pressures for change

Conservation Areas by their designation are recognised as something special. The Planning Authority therefore has a duty to protect the special qualities of those Areas not only for the benefit of the people living within them now but also for the benefit of people not yet born.

This does not mean that everything within a Conservation Area will be preserved as it now exists. As living communities the Areas will change, but the protection of the character of the Areas will be the primary objective of the Local Authority.

However, it may be that the pressures for change will challenge this objective. In most cases the Local Authority will be able to evaluate the situation by exercising its legal right to control change but in some instances the Local Authority will not be able to intervene and the type and quality of change will be left in the hands of individuals.

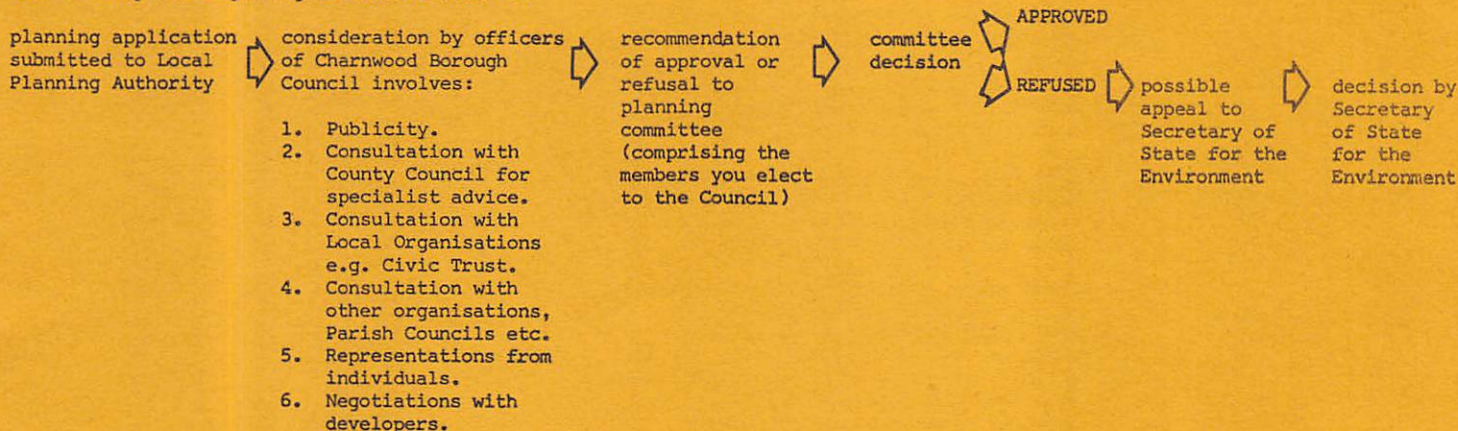
This diagram identifies the process of change:

<u>Who can bring about change?</u>	<u>and how?</u>	<u>is planning permission required?</u>
Commercial developers	assembly of larger sites - often 'backland' in many ownerships	YES
	conversion/demolition of large uneconomical properties and development within the grounds	
Individual householders	development of 'infill' plots on garden land	
	house extensions/garages	NO
	garden sheds/walls/TV aerials and other forms of 'permitted development' extensions less than 50 cu.m. modernisation and maintenance of properties	
Organic Change	decay of older buildings and statutory clearance	
	cleared vacant sites with no firm development proposals	
	decay and loss of trees and shrubs	NO
Statutory Undertakers	"poles, holes and huts"	

Control of change

A. Statutory

(i) Development requiring PLANNING PERMISSION



(ii) Listed Building Consent

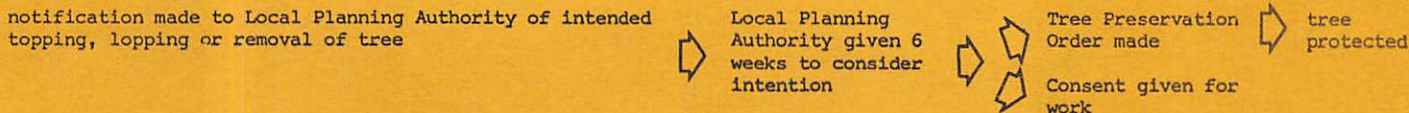
required for all works of demolition, alteration or extension to a listed building which works would affect its character as a building of special architectural or historical interest.

The process of determining the application is similar to (i) except that all committee approvals are referred to the Secretary of State for the Environment.

Listed Building Consent is also required for the demolition of buildings in Conservation Areas.

- with exceptions such as very small or temporary buildings.

(iii) Protection of Trees in Conservation Areas



B. Non-Statutory

Individual and group concern and awareness

The next steps

We hope that we have succeeded in explaining why the Council decided to designate a Conservation Area and what it means in practice.

If we have been successful it should be apparent that there is still a lot left to do!

Conservation Areas are designated principally for the benefit of their residents. It gives the Council additional powers of control but the way in which this is used can be influenced very significantly by the views and opinions of residents.

The Town and Country Amenities Act places a duty on Local Authorities to prepare an Enhancement Scheme for each of their Conservation Areas. This would set out policies and proposals that would be used as a basis for planning control and for deciding on Council spending in the Conservation Area.

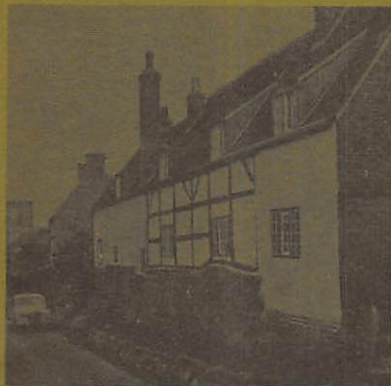
It could go further and act as a source of advice on design, materials, landscaping and so on for the benefit of anyone with property in the Conservation Area.

We hope to go on and prepare an Enhancement Scheme for your Conservation Area as soon as possible. The success of such a scheme depends very largely on the involvement of as wide a cross section of the residents as possible.

If you would like to join in the preparation of an Enhancement Scheme, whether you have only a little time or quite a lot of time to spare, leave your name and address with someone on duty at the exhibition or contact John Holmes or Paul Magee at the Planning Department, Atherstone House, Wards End, Loughborough, Leics., Telephone Loughborough 63151.

What can be done - a local example

37 Wide Lane, Hathern



This property, originally three small cottages, was condemned as unfit for human habitation in 1960, and subsequently damaged extensively by fire in 1965. Later the same year, it was purchased by the present owner who opened negotiations with Loughborough Council with a view to restoring it.



With the help of the Council, a successful appeal was made, and the Clearance Order was lifted in December 1965. The extensive restoration work necessary was put in hand immediately and took six years. All exterior walls were doubled in thickness to create cavity insulation, new floors and damp courses were added. The basic structure stands on Charnwood granite, nevertheless, polythene membrane was inserted between foundations and the timber framing to prevent dry rot.



Ground floor window frames were in remarkably good condition: correct style York lights were fitted upstairs to make good fire damage. Almost the entire roof was renewed, the opportunity being taken to build in no less than 5 inches of insulation.



Internally, care has been taken to retain all traditional beamed ceilings and granite wall surfaces. Original brick floors have been relaid over new damp proofing. All electric wiring is concealed.

The restoration was carried out by the owner, Mr. E.C. Tranter.

