

Castlethorpe Conservation Area Review

December 2021
Conservation & Archaeology

This document is to be read in conjunction with the
General Information Document



Castlethorpe church seen from the castle earthworks

Historical Development

The earliest direct evidence for settlement in Castlethorpe was discovered during a 2012-13 watching brief to the south east at Maltings Farm. This revealed a late Iron Age to mid-RomanoBritish rural settlement.

In late Saxon times, Castlethorpe was the principal settlement of the manor of Hanslope. This is evident, not simply from the castle site, but from ecclesiastical history. The first place of worship at Hanslope (Church End) was a chapelry of Castlethorpe but, by a licence granted in the 13th century, Hanslope became the parish church in the place of the old mother church and has retained that dominance into the 20th century. Although the suffix “Thorpe” generally indicates a secondary rather than principal settlement it is believed that the extensive parish of Hanslope was settled as a number of clearings in the forest. This explains the numerous “Ends” in the parish whilst Castlethorpe would have signified the farm or the hamlet at the castle.

The castle is known to have existed by the mid12th century and may have been constructed at the end of the previous century. It is likely to have evolved from a fortified homestead after William I granted the Manor of Hanslope to Winemar the Fleming in the 11th century. Further defensive works are likely to have been undertaken during the anarchy (the conflict of succession between Empress Matilda and Stephen of Blois) of the mid 12th Century, when the characteristic form of motte and bailey developed. The final layout of the castle, with an extensive outer bailey, dates from the early 13th century at the time of dispute between King John and the increasingly powerful barons. The castle was destroyed in 1215 and never rebuilt.

The influence of the castle on the pattern of development of the village is not easily determined. It appears likely however, that South Street approximately follows the alignment of the southern and eastern parts of the outer bailey. It is known that William Beauchamp, Earl of Warwick, obtained a Royal licence in 1291 to fortify his hall and build a new garden court but it is uncertain where this development occurred. It is assumed that the earthworks south of the railway line may be associated with the garden court development;

clearly the building of the railway line in 1838 (which is superimposed on the castle site) destroyed a considerable area of archaeological potential. The present Castle House may stand on the site of William’s original hall.

The church of St Simon and St Jude’s earliest upstanding feature is the north arcade of two bays, the manner of their construction pointing to a time circa 1200, though a 1975 watching brief suggested the existence of an earlier Norman or pre-Norman church. The church continues to occupy an elevated, central plot in the historic core of the village and although not as conspicuous as some in the borough, it remains a key feature of the village.



Church of St Simon and St Jude built in honey hued local stone. The tower is evidently a rebuild but still handsome.

The arrival of the railway and the station in 1881 promoted some 19th century development in the village, including additional houses, the school and a Methodist Chapel. The station closed in 1964 but platforms remain to mark the location. Almost a mile south east of the village stands a once more common feature, a trackside water softening tower that supplied passing locomotives via troughs placed under the line of the tracks, thereby allowing soft rather than hard water to be scooped up. The tower remains as an idiosyncratic industrial monument but the small reservoir and engine house that supplied it have now been lost.

A calamitous fire in 1905 destroyed 13 cottages along North Street and South Street from the Carrington Arms to the former almshouses. The gap sites this created have been infilled with a small selection of newer and somewhat mismatched 20th century houses.

Indifferent late 20th century development has also occurred to the north along Bullington End Road and south along Station Road, outside the conservation area. Within the conservation area too, the residential conversion of agricultural buildings (no farms now operate from the village) and infilling of some longstanding green spaces, including the sizeable cattle pens on the south side of North Street, has had a suburbanising effect. On the eastern flank, the approach to the village is now marred from some distance by the presence of ponderous but otherwise unremarkable early 21st century houses.

The village has latterly become a dormitory settlement to nearby Milton Keynes and whilst the school and a nursery continue and a general stores remains open, the Carrington Arms is closed for now and opportunities for employment based in the village are limited.



Looking north east from Cobbs Bush Farm, the countryside to the west of Castlethorpe. Hanslope spire can just be discerned on the central horizon

Dominant building styles, materials and details

Frequently, long standing local materials and methods have become unorthodox and rarely used but an appreciation and understanding of them is required if the authentic historic character of the conservation area and its individual buildings is to be appreciated and maintained.

The principal construction materials used for a settlement's older buildings are often indicative of the underlying local geology and can vary a great deal from one place to another. Underlining this importance of locality to appearance, the British Geological survey's online 'Geology of Britain Viewer' <https://www.bgs.ac.uk/mapviewers/geologyofbritainviewer/> confirms that Castlethorpe sits on a bedrock geology of Blisworth limestone. This is a common occurrence for settlements north of the River Ouse and means that there is a significant tradition of stone buildings and walls within the villages of the North Buckinghamshire area where it borders Northamptonshire.

Despite being a relatively small settlement there is still variety in terms of the age, materials and type of buildings present in Castlethorpe. The conservation area contains not just the rugged stonebuilt cottages (some still with a thatch roof) but also former shops, a pub (now closed), a school, farmhouses and their outbuildings and a grade I listed church. Many of these buildings are built of stone but the other principal material, commonly used in the village's Victorian and 20th century buildings is brick. Roofs tend to be of plain clay tile or Welsh slate, both now frequently replaced by mismatching late C20th concrete tile.

Other important materials include timber, metal and glass, although in Castlethorpe the timber framing

tradition found elsewhere in the borough is absent.

Blisworth limestone is durable and shelly and is a pale honey-yellow in colour with a slight mottling. Unlike the purer less shelly and easier worked 'freestones' of Northamptonshire Blisworth stone lends itself less readily to ornate carving and so buildings of all status and function tend to be free of ornamental work and have a robust and rugged appearance. Whilst carved ornamental details are absent there is still a pleasing, unassuming, low key simplicity to the stone cottages dotted around the village. On examination the stonemasonry in the walls of all the surviving buildings of 16th to 17th century origin tends to be rubble stone laid to courses of randomly varying width whilst in traditional stone boundary walls, like the retaining wall to the church yard adjacent to North Street, the courses may be less defined and the joints left open and unpointed.



Local limestone an unpointed retaining wall on North Street with a view of the church of St Simon and St Jude beyond



Entering the village from the east on North Street

It is unclear if there is a specific local 'quarry' in the immediate vicinity, but a number of 'gravel pits' are marked on 1st Edition (1880) Ordnance Survey maps. It may be that much of the village's building stone originated from these, perhaps supplemented by

intermittent workings at farm based delves around the settlement.

The stone farmhouses and the Carrington Arms public house are the largest stone built secular structures in the village and, as with most other buildings up to the early 19th century, are also free of any ornamental stonework. Consistent with almost all other older buildings in the village core The Carrington Arms and the three farmhouses present their frontages to the roadside rather than a gable end, have an edge of pavement position or are slightly set back from the road behind a small garden.

The Carrington Arms and nearby No 5 South Street are unusual for Castlethorpe in that they have ornamental gauged stone flat arches above the windows whereas all other buildings of preVictorian origin have timber lintels. That these may be later variations is suggested by the unorthodox treatment of the upper floor stonework of Number 5 which is laid to chevron pattern with upright stonework rather



Carrington Arms with painted stone lintels over eight over eight pane timber sash windows. The windows are flush with the wall suggesting a mid, rather than late 18th century date after which windows were pushed back into their openings to discourage the spread of fire. The glass is puttied into structural timber glazing bars

than being bedded flat as is the norm. Such work tends to be indicative of Victorian romanticised visions of rustic rural buildings. The stone dressing detail around the windows and quoin stones at the corner further heighten the sense that this a more knowing and considered composition of late Victorian or Edwardian origins. Reference to the Milton Keynes Heritage Association web pages confirms the premises were once Gregory's stores built in 1908 before being slightly clumsily converted into four flats after closing in 1977

<http://www.mkheritage.org.uk/cv/>

Curiously, the Carrington Arms is lent further visual stature by being a an almost symmetrical composition but for an off centre door where one might normally have expected a central location. This may be a later modification perhaps alongside a 'facelift' replacing casement windows for sash windows with stone lintels above. However early photographs suggest this arrangement has existed since the early 20th century and there is no evidence other than the age of the building to suggest anything other than sash windows.

Of the stone farmhouses visible from roadside vantage points only Maltings Farm has a symmetrical roadside frontage whilst both Manor Farm and Chequers Farm (or Lime Trees at 6 South Street) each have two windows one side of the front door and one window on the other side. Whilst Maltings Farm retains leaded casements the other two have newer sashes. These are interesting inconsistencies, but between them one can create in the mind's eye the appearance of a complete late 16th or early 17th century farmhouse in Castlethorpe with an offcentre

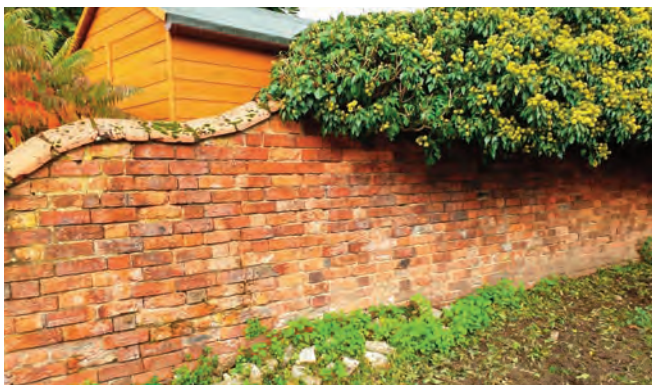


Manor Farmhouse, note the selection of window designs sitting under timber sashes rather than stone lintels. The roof is slate but the steep pitch suggests it was once thatched

door and casement windows, all possibly under a tile or thatch roof.

Stone walls are present throughout the village playing the dual role dividing land but linking places. Good examples may be found between the church yard gates and gate piers just south of the war memorial, running along the side of North Street to the gates at the church yard's south corner and also forming the boundary between the south and east corner of the open paddock that lies at the south east corner of South Street. These walls are 'open jointed', a traditional finish where there is no pointing.

The next material of importance is brick and, whilst there is some limited evidence of the early use of brick in the locality, most of it appears to be of mid to late Victorian origin. Although the requirement for brick is reduced where stone is plentiful there are one or two interesting early survivals, in particular the brick wall that divides the garden plot for 19 South Street from the adjacent open paddock and running up to Rose Cottage.



Early brick wall with mottled orange and brown colours harmoniously interleaved

The wall uses preindustrialised, handmade bricks in Flemish garden wall bond (three stretchers – rather than one – and one header in sequence, the header placed above the middle of the three stretchers as one rises up the wall) and is surmounted by similarly handmade clay coping tiles. The wall has the potential to have stood since the first years of the 19th century due to the proximity of the Grand Union (or Grand Junction) Canal which was open to traffic from London to Stoke Bruerne circa 1799. Bricks, a staple of canal infrastructure, were fired at Great Linford and Stoke Bruerne and it may be supposed that these operations also supplied local demand. The paddock wall contains a variety of bright orange

to orange brown bricks, perhaps because inconsistencies were difficult to avoid in early kilns or clamps, or because a variety of cheaper 'seconds' were used for economy. In any event the result is a pleasing and characterful mottled brown-orange finish.

The roadside return of this wall, heading westward in front of number 19 South Street, is built of stone topped by four courses of red brick in stretcher bond and topped by something akin to a Northamptonshire ironstone. Although it appears older this wall may be quite modern, perhaps mid-20th century, as stretcher bond in general building is rare before then and the stone must have been brought from quite a considerable distance away, probably by road rather than by rail given the modest amount required. The other questionable detail is the coursing and pointing of the stone which suggests a reconstruction if not an altogether new construction dating from the latter quarter of the 20th century.



The village hall, brick with stone detailing. The brickwork is in English bond (alternating courses of headers and stretchers)

Predating the arrival of the railway are the village hall, formerly a Sunday school (built 1867), 3 South Street (Laburnum House, 1838, next to the Carrington Arms) and the Wesleyan chapel (1811, extended 1888). All are quite austere in appearance as one might expect but the hall has restrained ornamental stone arches above the door and windows, stone kneelers at the eaves and the stone school bell housing (with bell) still remains. Laburnum House is devoid of ornamentation save for the segmental arches of gauged brickwork.

The Wesleyan chapel, now extended and altered, is similarly reserved with only brick pilasters and gauged brick gothic and flat headed arches to various

windows, and a dentilation pattern under the gable rooflines giving the building additional expression.



The Wesleyan Chapel and School House. The brickwork is of Flemish bond where headers and stretchers alternate. A chequer board pattern can emerge if alternating colours are used. In the flanking boundary wall and outbuilding the pattern has broken down and appears pockmarked with burnt black headers

The village hall is built using English bond (alternating courses of headers and stretchers) whilst Laburnum House and the chapel are in standard Flemish bond. The census return of 1841

(<http://www.mkheritage.org.uk/cv/>) tells us that there was at least one brickmaker, aged 40, living in the village and a bricklayer. Although not marked on any maps examined to date, there may have been a phase of perhaps 50 to 70 years when bricks were made in a local kiln and were laid by local men, many of whom were more used to dealing with stone, but guided by a more proficient hand. This may account for some of the restraint and consistency of approach and quality of materials across brick buildings of the early to mid 19th century and prior to the arrival of mass produced brick after the opening of the railway.

Amongst other intriguing details, brick is almost exclusively used for the chimneys of the village's stone dwellings, and of course later Victorian and Edwardian buildings. The only surviving stone chimney is on the south gable end of Malting farmhouse. Once most, if not all, of the chimneys in the village would have been of stone. The brick in the chimneys is difficult to date from roadside vantage points but some appears to be of mid to late Victorian origin. One might speculate that with the opening of the railway yard in 1881 and the arrival of plentiful cheap brick in the locality, much of which

was used to build the village's terraced houses, the villas and the school, that a fashion developed to replace old stone chimneys with the new fashionable material. Looking at photos of the aftermath of the 1905 fire, the chimneys appear to be of brick by then thus discounting that traumatic event as an impetus for a change.



Malting farmhouse still retains a stone chimney stack, minus pots. Notice the tripartite side hung casement windows with lead comes gripping the small panes of glass into place

Elsewhere early brick and tile are used incidentally to make up shortfalls instead of stone or for tile creasing the tops of walls. Understated use of 19th century brick in the roadside wall at Limetrees (6 South Street) Farm and curious use of corbel and half round brick for a wall top add much to local identity. At Maltings Farm bricks have been used to raise the roof height of an outbuilding, visible to the north of the house, and the taller stone garden boundary wall has a tile creased top to it. The outshot to the rear of Manor Farm has a roof plane covered in what appear to be the village's last vestigial remnant of historic roof tiles but its distance from public roadside vantage points makes this hard to verify.

Later mostly mass produced, machinemade brick has been used to build the terraces and villas that stand around the village as testimony to the railway goods yard. Few if any would appear to predate 1880.

Perhaps the most handsome and intact Victorian house, Ivydene, stands at the entrance to the conservation area on Bullington End Road.



At Lime Trees farm fi red brick is used to edge walls, cope wall tops and for other incidental purposes

Most however have suffered unsympathetic late 20th century alteration in the form of plastic windows, a change from natural Welsh slate to ridged concrete roof tiles and the modest front gardens turned over to parking spaces. The row and pairings on North Street demonstrate the consistency that brickmaking had achieved by the late 18th century and there is some good gauged brickwork in the arches at 25 and 27.

Here and there some fancy ridge tiles also survive to add visual appeal. The superficial late 20th century alterations have upset the once poised finish disproportionately, but one can still imagine the dignified appearance of these houses when still outwardly intact. Similarly, the rather plainer, smaller terraces of New Road have been heavily altered with the best example at the furthest end. As a feature of the village the Victorian rows speak of a flurry of building activity in a relatively brief period in the late 19th century. For the most part they sit pleasingly



Terraced houses on North Street in red brick, dark grey slate, painted stone and timber

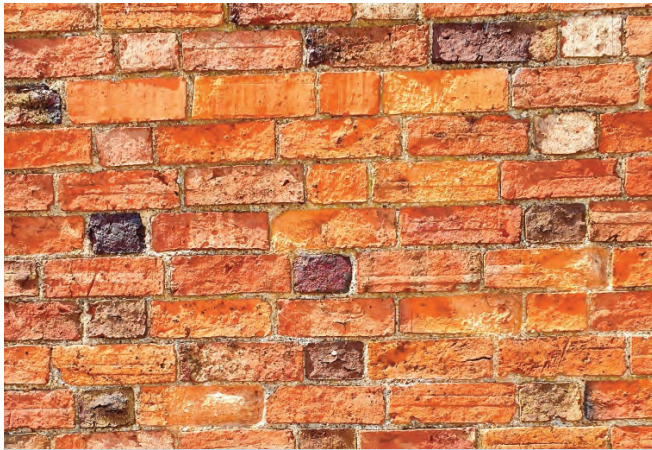
and unobtrusively in the village environment, even where some jarring later alterations have occurred.

Much more accomplished, distinctive and indeed intact is the school building, a late Victorian composition that is, quite appropriately, playful and cheerfully whimsical. Many original details appear to survive including doors, windows, and, remarkably, the clock tower topped by a newly reinstated weathervane, itself surmounted by children holding hands. The detailing is economical but highly effective. The same can also be said for the adjacent School House which is also an erudite essay in the combined use of brick, stone dressing and applied timber ornament. Adding to this to create a very important grouping of outwardly unaltered buildings is 3 School Lane with chequerboard brick 'diaper work' detailing. None of these buildings are listed but they contribute much to the distinctive character of the locality.



The exuberant school Building. Remarkably, the delicate traceried railings and metal windows survive. Note that the stone is unpainted and has a pleasant pale honey colour

The mortar for brick and stonework is white with small pebbles and/or black hearth grit evident. The whiteness comes from the slaked quicklime into which coarse and smooth sand and material considered to aid consistent curing of the mortar was added. Lime mortar in particular can be temperamental to use and inconsistent in inexperienced hands so, as a result, its use in general building has ceased. The porosity of the material and its suitability for use in softer handmade brick and porous limestones means that air curing lime mortar is more widely available for use again.



Brickwork at the Wesleyan chapel. The mortar is almost white in colour suggesting a low level of sand aggregate although there is sharp sand (small stones) and some hearth grit present to help the mortar to cure

Early roofing materials would have been long straw thatch or locally made plain clay tiles. Long stemmed straw for thatch was once available easily from the surrounding fields but the change to shorter stemmed wheat varieties and mechanised harvesting has led to its replacement in the latter part of the 20th century with reed thatch. This material has a much sharper clipped appearance compared to the shaggier and softer looking long straw variety traditional to the area. Long straw also lacks ridge detailing as it is flexible enough to wrap over the top of roofs.



Thatch, this cottage on South Street appears to be thatched in traditional long straw thatch with its distinctive wrap around verge detail. The ridge detail is not usual for long straw and the roof would have to be sampled to confirm that it is not a hybrid form of thatching

Plain clay tiles, sometimes ridged but often with a plain shallow curve that imparts a pleasing slightly jumbled look is now rare in the village. Later mass produced tiles from the late 19th century onwards tend to lie much flatter and are more uniform in colour than the handmade kind of this period and later.



Clay tiles at Castle House, North Street. Also note the width of the front door in relation to its height

With the advent of rail and then road transport came a switch to using slate for shallower pitched roofs. Slate would have been used exclusively at first for the Victorian dwellings but is also likely to have displaced plain clay peg tile or thatch on other older buildings.

The distinctive dark grey of Welsh slate is now itself being displaced by modern concrete tile or other cheaper forms of slate from Spain or China.

Timber, glass and lead and occasionally metal would have once been commonplace materials for details such as doors and windows, each tending to be made bespoke rather than to standard 'off the peg' sizes.



Metal casement window with a central flush fitting casement. The casement has distinctive pintle hinges. The window has no cill and sits flush with the wall exterior

Early windows tend to be side hung flush fitting casement variety but few of genuine examples now survive. At first they combined small pieces of glass held in place by lead 'comes' but evolved to have larger panes of glass fixed by putty into timber frames subdivided by glazing bars. Cills tended to be absent and the windows placed almost flush with the external stonework. During the 18th century vertically hung sliding sash windows became prevalent. At first these too were flush with external masonry but late 18th century laws aimed at reducing the risk of fire spreading pushed the windows into their openings by four inches. The shadow lines this creates adds expression to later Georgian and Victorian windows.

Whilst modern windows are influenced by the configuration of casement and sash windows few truly replicate the characteristics of the early joinery. The imperfections of the cylinder glass used in Victorian windows also creates a sparkle that is absent in modern windows. Where modern windows predominate the variations in appearance are normally quite evident, and often profoundly weaken the appearance of historic buildings and their contribution to local character.



Sash window at 3 South Street under a flat head arch of gauged brickwork

Doors come in a variety of designs from basic plank doors to ornate Victorian and Edwardian designs. In Castlethorpe some Victorian or Edwardian era doors survive. They typically comprise vertical stiles and horizontal rail frames further divided vertically by muntins into which wood panels or glazing is placed. Fanlights, where present, are invariably placed above doors and never incorporated into them. Polished brass knobs, rather than lever handles, were used to open doors. The doors are always painted smooth and woodgrain finish is absent. Georgian and Victorian doors, particularly on higher status buildings often have a door hood supported by brackets. These can be very plain to highly decorated and sometimes accompanied by an ornamental door surround.



Front door details at Manor Farm adds a sense of occasion to the main entrance

Iron too would have been in evidence for incidental features and details around the village but not for major structural elements. The presence of iron boot scrapes, bollards and railings is very rare in Castlethorpe now. An exception are the pretty, lacelike railings that sit in front of the school and the gates to the Wesleyan chapel. No iron gutters or down pipes were specifically noted but may still survive here and there.



Iron gate at the entrance to the Wesleyan chapel

Historic cobbles and kerbs are also now largely absent from the village replaced by modern granite sets.

Improvements in transport, DIY, fashions, and shortterm cheap fixes over the course of the 20th century have cumulatively caused a great deal of harm to characterful buildings but the variety of designs and quality of materials means that significant numbers of original features still survive nonetheless.



Number 5 South Street was once a shop with unusual decorative chevron stonework and carefully applied detailing to doors and windows. Unfortunately, when it was converted to solely domestic use the detailing was not as conscientiously undertaken and the building's appearance now seems slightly makeshift and unfinished

Whilst not every building is of sufficient merit to warrant statutory listing there are still those of local interest which either individually or cumulatively contribute to the character or appearance of the conservation area. Failure to mention a specific building, structure or open space in the review does not necessarily mean that it has no part in reinforcing local identity. Where historic materials survive, they usually impart a strong sense of character and individuality to the buildings and areas in which they are located.



A view of Castlethorpe from the railway bridge

Statement of Special Interest

The core of the historic village is located between the two 'T' junctions at the west and east end of the village within and around a loop created by North Street and South Street (once Front Street and Back Street respectively). There is a single interconnection between the two formed by a short footpath and School Lane. This grouping of buildings contains The Carrington Arms (Grade II), 17th Century Almshouses (Grade II) and a small number of grade II listed dwellings contained a row of stone built cottages.

Also located here are a characterful but unlisted school and schoolhouse and former Methodist chapel, now a nursery. Around this 'L' shaped parcel of land are other significant buildings, the most important of which is the Grade I listed stone built church of St Simon and St Jude. The other major contribution to local character hereabouts is derived from the stately Farmhouses (Chequers, Manor, Maltings – all Grade II listed) and the Carrington Arms, all of which overlook the line of South Street and a selection of stone cottages, some of which stand on North Street, some still retaining thatch roofs albeit no longer in traditional long straw.

Interleaved with these older buildings are a series of brick Victorian terraces and pairings that lend visual diversity to the locality.

Within the heart of all this is an open grassy paddock with pleasing views across it of Rose Cottage and beyond to the grey roof tops and brick chimneys of the properties on school lane. The tall square 'spirelet' of the school's clock tower forms a pleasing focal point to this view whilst in the foreground an old gnarled stone wall curves graciously around the eastern and southern flank of the open sward. One is also aware at this vantage point of the number of trees populating the village to the west, in the distance, and closer at hand to the north. This part of the village is quite granular although the plots are still generous. In contrast, the Victorian terraces here use the available land more intensively with smaller plots and ornamental pattern book preferences creating variations that reflect the speculative, plot by plot, nature of their development.

Standing outside the school overlooking North Road as it doglegs through the village the church sits slightly aloof to the north west in its church yard, bordered by a ruggedly textured stone retaining wall.

Looking north from this vantage point important walls and trees frame a view of Elm Tree Cottage (Grade II listed), which, in turn, acts as an important visual stop at the point where North Road turns sharp right. One is also aware, looking past the church's east end, of the open rural views beyond. It is also here, perhaps, that the gentle north-south incline created by the village's location on the River Tove's shallow valley side is most evident. The Tove valley provides a natural fold in the landscape through which the nearby railway runs, adding its intermittent whooshing of express trains to the experience of being in the village. Turning and looking at the joyful composition of the school the visitor is invited forward to a path that leads to the village's quaintest corner. On entering School Lane one is confronted by the combination of measured domestic ornamentation of School House on the right overlooking the small, neatly kept, and, in summer, very colourful front gardens of the old stone cottage terrace on the left.

At the bus stop at the junction of North Street and South Street stands another cluster of characterful buildings including the Carrington Arms and the village hall. From here it is a short walk to the Castle House behind which are the open, undulating grassy spaces occupied by the old castle ramparts. Across this historic ground are distinctive views of Castle House and its stone garden wall as well as of the church. It has been suggested that the point where North Road passes the Carrington Arms was the entrance to the old castle with a palisade and ditch continuing South following the line of South Street with a further gate at the eastward junction of the two.

At the west end of the village the density is much lower and terminates with a flourish at Lodge Farm, a slight distance north from the junction with the Cosgrove Road. The house itself is hard to see from public vantage points but the imposing stone barns can be glimpsed through an access to the old farmyard.

From here, looking west across the open views from the Hanslope road one becomes conscious of the elevated position of Castlethorpe as it looks out over the Tove valley to distant higher ground in Northamptonshire beyond.

Most historic buildings in the village do not have dormer windows but, where they do occur, they are normally approximately half way up the roof plane. Dormer windows positioned lower down the roof plane normally suggests a replacement of thatch has occurred or that the building is relatively recent.

Outbuildings are usually positioned to the rear of principal buildings or sometimes to one side. They may have rooflights, but these are used sparingly. Rooflights are rarely used on historic house roofs although there may sometimes be a casement window in a side gable to light an attic space.

Castlethorpe is characterised by a relatively limited range of materials which are used in a variety of ways to create buildings of very different appearance. Brick and stone construction varies from the rudimentary to complex and skilful; buildings are configured informally or formally depending on a combination of age status and use. Houses are often visually associated with an attractive garden plot. There is a variety of scale in the domestic buildings from one and half storey cottages to more imposing two and a half storey houses. Overall the eclectic mix of scale, appearance, detailing, materials and use of buildings arranged around South Street and North Street combine to create a visually appealing, varied and complex historic environment.



Ivydene, a characterful and unaltered late Victorian house on Bullington End Road is now included in the conservation area.

Management Plan

Proposals for new development should be particularly mindful of the provisions of national and local policies set out in the General Information Document. The appearance and character of the conservation area as it is set out in this review should be demonstrably understood in proposals for new development. Milton Keynes Council (the Council) will expect applications to demonstrate how proposals will sensitively respond to and reinforce local character and distinctiveness.

The Council will normally refuse applications for development that are deemed to be inconsistent with national and local plan policies intended to protect designated conservation areas from insensitive change.

New or replacement buildings should remain complementary or subordinate in scale (height and massing) to other existing street frontage properties or preserve a sense of hierarchy within an existing plot.

New development within the conservation area should consider the extent of spacing and rhythm between buildings and placement within the plot. Parking spaces should be provided in a way which minimises impacts to landscaping to the front of houses or the loss of verges beside the road.

New development will be expected to employ good quality materials that are consistent with the historic materials used in the conservation area.

Planning applications will be required for material alterations to the exteriors of buildings in non-domestic use in the conservation area. For example, changes to windows, doors, roofing material will normally be held to be a material change to buildings in non-domestic use that would require planning permission.

There is no article 4 direction withdrawing permitted development rights in Castlethorpe Conservation Area preventing the loss of original features on unlisted buildings in domestic use and there are no proposals to alter the existing levels of control. However, where deemed appropriate to do so, the LPA may withdraw permitted development rights as part of granting planning permissions for proposals to develop within the conservation area.

Proposals for development should seek to avoid disruption or loss of historic boundaries unless there are clear and convincing reasons for so doing.

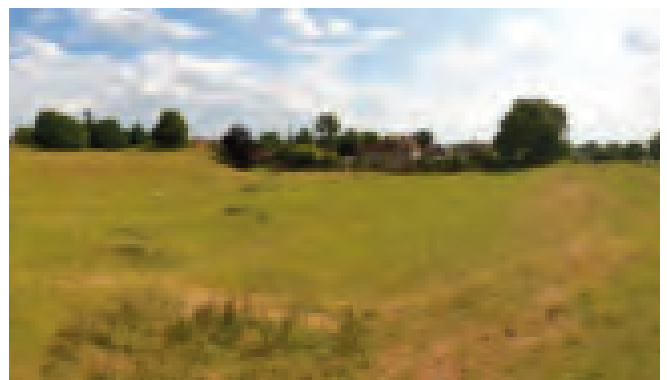
Boundaries within the conservation area are generally formed by stone or brick walls. The use of close timber board fencing or panel fencing will normally be resisted.

In line with the provisions of the Town and Country Planning Act 1990 six weeks notice must be given to the Local Planning Authority before undertaking works to trees.

The Council shall give careful consideration to the positive contribution made by the open spaces in the conservation area when considering proposals for development within or adjacent to them.

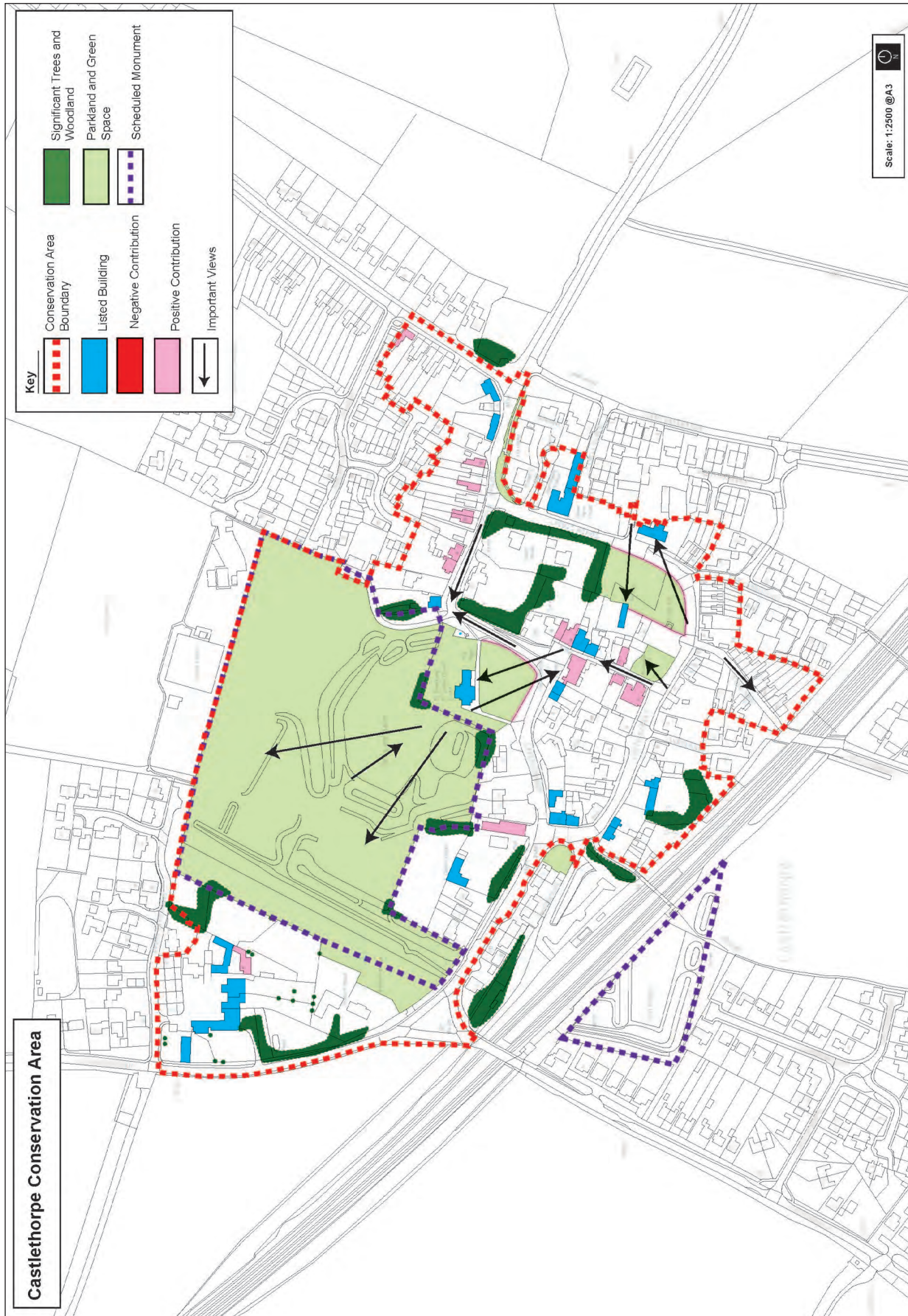
The Council shall continue to offer preapplication advice to occupiers of unlisted property in the conservation area in order to avoid unsympathetic, ad hoc choices for replacement or repair of properties and features such as windows or boundary walls.

Accumulations of street furniture or visually intrusive individual items of street furniture will be discouraged. Traffic orders should take account of the sensitive historic environment and use muted colours and minimise applied road surface lines and signing. The Council will seek to encourage utility companies to coordinate works and reinstate disturbed road and pavement surfaces sympathetically. Road improvements should avoid 'urbanising' the rural character of the conservation area.



View of the castle earthworks at Castlethorpe

Castlethorpe Conservation Area - Principal Features



www.milton-keynes.gov.uk/planning-and-building/conservation-and-archaeology

Milton Keynes City Council
Conservation and Archaeology
Civic, 1 Saxon Gate East
Central Milton Keynes MK9 3EJ

T: 01908 252358

E: conservationarchaeology@milton-keynes.gov.uk

M19189 - January 2023