

# TEFFONT



## Village Design Statement

4. Introduction
6. Life in Teffont Today
8. Layout & Character
10. Guidelines for Development
  - Design and materials
  - Design Guidelines for New Building
  - Garages and Outbuildings
  - Extensions, Alterations and Conservatories
18. Tour of the Village
30. Landscape & Geology
32. History
34. Biodiversity
38. Appendices
  - Maps
  - Supplementary texts
  - Definitions
  - Websites
  - Acknowledgements





# Introduction

In 2007 the residents of Teffont began the process of preparing a Village Design Statement (VDS). The comprehensive document which follows is the result of two questionnaires, several public consultations and a huge amount of work by teams of volunteers all motivated by the desire to see that new development in the village respects the unique character and charm of Teffont.

Because this VDS is so comprehensive, the Parish Council decided that for ease of access the Development Guidelines should be at the beginning of the document. However, we urge those responsible for making or influencing planning decisions to read the whole document as this will ensure the Guidelines are placed in context.

## Why is the VDS important?

On its adoption as Supplementary Planning Guidance by Wiltshire Council the VDS becomes a “material consideration in the determination of a planning application”.

This means that the contents will be taken into account by the Council when determining planning applications however it should also

serve as an important first reference point for all those involved in Teffont’s future development.

## What is at stake?

As the Tour of the Village so clearly illustrates, Teffont is an exceptional village and amongst the features making it so unusual are:

- ◇ The extraordinary number (49) and proportion of listed buildings and features within a parish of little more than 100 individual dwellings.
- ◇ The presence within the village boundaries of Sites of Special Scientific Interest (SSSI) and other very special landscape features such as its stream and water meadows.
- ◇ The way in which the village’s linear development is marked by open spaces.
- ◇ The position of Teffont within the South West Wiltshire and Cranborne Chase Area of Outstanding Natural Beauty (AONB).

This VDS highlights the geology, history and biodiversity of Teffont, all of which underpin the architectural heritage of this beautiful Wiltshire stone village. We believe that taken as a whole the document will serve to recognise the past, value the present, but above all be a guide to protect the future of Teffont.



# Life in Teffont today

Teffont is a small village in the Nadder Valley whose thriving community currently includes over two hundred adults and more than fifty children.

There are residents who have lived in the village all their lives as well as many welcome newcomers. It is surrounded and intersected by footpaths and bridleways which are well used by walkers and riders, travelling across the fields and woodlands or alongside the stream. Horse riding is a major form of recreation and there are currently over 40 horses kept in the village

The Village Hall provides a meeting point for all villagers. It is a home for many and

varied village activities including local clubs, entertainers, films, children's and family parties, committee and business meetings and quiz evenings. With the closure of the last public house in the village in the late 1990s the Village Hall's role has become vital to the social life of the village.

The two historic churches in the village both hold regular clergy and lay-led services and are supported by an active Parochial Church Council.

One of the ways Teffont residents support their village is through the Teffont Trust, which was set up in 2007 and provides

grants to maintain buildings in Teffont. The beneficiaries are the two churches, the Reading Room and the Village Hall.

Every summer the Teffont Village Show is held in the grounds surrounding Teffont Manor. Traditional attractions include flower and produce classes, arena events for children and adults and an evening party. The popular show attracts many village residents and is an important annual community event.

As working patterns have changed, not only are there a number of homeworkers in the village but also many thriving

businesses, including a farm attraction, a livery yard, a market garden and a publishing company, which produces a local newspaper.

Teffont is home for a large number of thriving businesses including a hotel and restaurant, a livery stable, an energy consultancy, a digital marketing agency, a professional photographer as well as traditional service companies such as joiners, electricians and landscaping.

The provision of such a range of housing has ensured that the demographic profile of the village is constantly evolving.



Top left to right:  
Teffont Village Hall,  
St Edward's church, Teffont Magna  
Teffont Village Show tug-of-war  
Below:  
Teffont Wildlife Group  
Jubilee street party  
Village Show's organiser  
Lighting the tree ceremony  
Village Hall social event  
Bottom:  
Main arena Village Show



# Layout & Character

## OPEN SPACES

The Tour of the Village illustrates how many open spaces there are in Teffont and how significantly they contribute to its unique character. Throughout the village these spaces afford the separation between buildings which is such a fundamental part of Teffont's identity. They provide an essential contribution to the way in which the buildings largely intermingle harmoniously with the natural valley landscape.

Listed below are some of the views that villagers wish to see maintained.

- ◇ Views of the lake, manor and church in Evias
- ◇ Unspoilt views from the approach roads into and across the village
- ◇ Views of wooded areas on approach roads
- ◇ Views of countryside between and beyond buildings

## PATTERN AND LAYOUT

The settlement developed in a linear pattern, with buildings arranged in irregular clusters on either side of the road and following the flow of the stream, and many of the cottages hugging its banks. Small groups of buildings are interspersed with gardens, open fields and paddocks, which in the central and lower part of the village rise to tree-clad hillsides beyond.

There are still many of the larger defining open spaces in the upper part of Magna and in Evias, but few remain in central Magna.

Several dwellings have been built on the hill-sides, but generally the development is only in the floor of the valley, leaving uninterrupted views to the countryside beyond. There is dense vegetation in many places and this overall "greenness" still prevails over the buildings.

Almost all dwellings face the road and have small gardens at the front with larger gardens behind or to the side and fields beyond. Many bridges span the stream, mostly enlarged to accommodate off-street parking.

There is a scattering of late 20th-century buildings on the B3089 approaches to Magna, mostly single dwellings with generous space and vegetation around them.

Until recently—and this was due to a quirk in the planning system (see New Building section—reference "... close adjacent to "Barnmead")—there has been little backfilling, or diversion from the linear pattern except for agricultural purposes. This quality has been upheld by planning inspectors and there is a strong wish amongst villagers for it to remain that way.

The remaining grass verges, without kerbstones or pavement, are integral to the rural character of the village.



## CHARACTER AND MATERIALS

Fragments of earlier timber-framed cottages still exist, but the predominant vernacular style of building throughout Magna and Evias is characterful, modest, steeply pitched thatched stone cottages, one room deep and single-storey with attic. The small rectangular windows are randomly placed. They were built in the late 17th and early 18th centuries, probably by farm workers, during a boom in the wool trade, using the rubble or crudely hammered "Chilmark" stone carried from the fields and open quarries in the village. This is a glauconitic, sandy limestone – glauconite being the mineral which gives it the characteristic greenish-grey or brownish colour. This stone is referred to as the "local stone" or "Chilmark stone" throughout the document. (see Appendix for more details about the "local stone")

The coursed rubble-built walls, with squared quoins or corner stones, are often two feet thick, and many dwellings have flagstone floors and little or nothing in the way of foundations. A few of the cottages and larger build-

ings have a wider use of ashlar, or cut stone, at intervals through their walls, for their front walls or "public" face, quoins or corner stones, and around doors and windows. Simple carving was added for mullions and drip moulds over the windows and for the decorative kneelers which terminate the eaves.

Victorian buildings, mainly in Evias and described in the Tour, although not in the vernacular of the village, have settled comfortably into their surroundings partly because they have been constructed in the local stone and natural materials. Conversely, reconstituted or "artificial" stone, used for dwellings built in the latter part of the 20th century, has not weathered or become part of the landscape in the same way.

There is one red brick house and a few of the traditional buildings have small amounts of brick infill. There are only a few small examples of flint inclusions in walls.

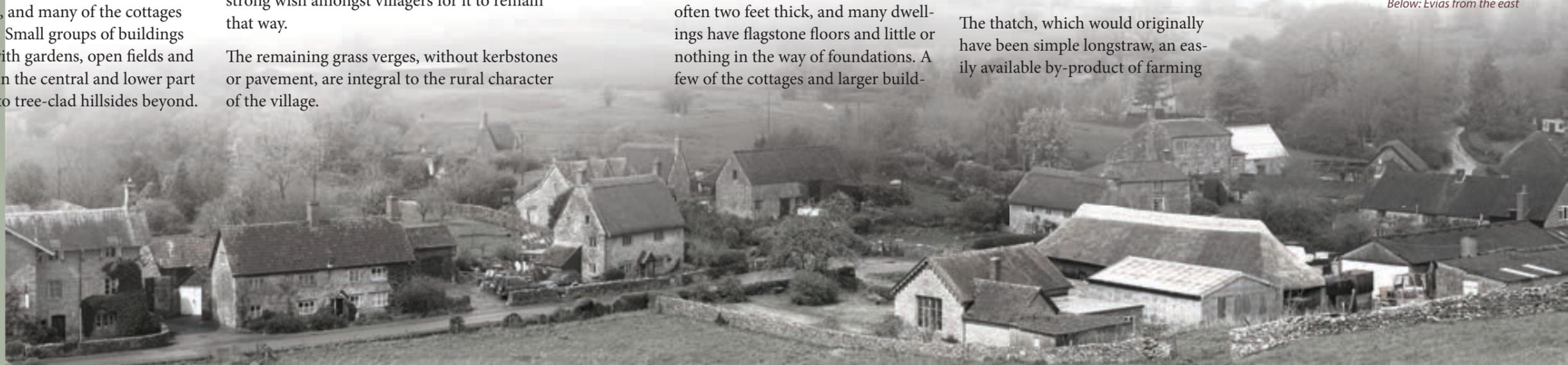
The thatch, which would originally have been simple longstraw, an easily available by-product of farming

that provided good insulation at the time, is now thick rounded wheat straw known as wheat reed. In the early 1900s several buildings had the thatch replaced with handmade clay peg tiles; many were probably made with the local clay at the nearby brick, tile and pottery works in Dinton, which was established earlier that century. Welsh slate became more easily available, via rail, in the mid 1800s, hence its appearance in the later Victorian buildings. There are a few Somerset pantiled roofs. More modern machine-made clay, composition and concrete tiles have also been used.

Other traditional "features" of the buildings are referred to in detail in the "Building & Design Guidance and materials" section.

Most traditional buildings have been extended and modernised.

Above: Magna from the west  
Below: Evias from the east



# Guidelines for Development

The mellow beauty, gentle spirit and simple proportions of the traditional buildings in the village should always be reflected in the design and materials of a new building. Before building work is considered, it is important to emphasise that Teffont was one of few villages in Wiltshire to have a full complement of the statutory designations; all of which were put in place to protect the settlement's unique heritage.

In 1973 most of the village was designated a Conservation Area (CA) (see map in Appendix) and is part of the Cranborne Chase and West Wiltshire Downs Area of Outstanding Natural Beauty (AONB). There was extra protection under the Local Plan; Teffont Magna was a Housing Restraint Area (HRA) and Teffont Evias a Special Restraint Area (SRA). These protections were abolished in the new 2015 Core Strategy and the whole of Teffont is now classified as a 'Small Village'.

(see Appendix for Wiltshire Council definition)

We are very fortunate to have nearly 50 Grade 2-listed buildings, fairly evenly distributed through the village; two Grade 2\*-listed churches, two listed milestones and a red telephone box. All these are protected by law. (For full list see Appendix and Wiltshire Council's Planning website "Conservation and the environment" section for guidance re listed buildings).

Although HRA and SRA designations no longer exist, the guidelines which follow remain essential if the unique qualities of the village are to be protected. They are intended for any new development or alterations to existing buildings, whether listed or otherwise. Where a building is listed, Listed Building Consent is required for any alteration – internal or external. It is advisable to speak to the planning department in all cases, as very limited development can be achieved without planning permission.

When any development takes place, we wish to encourage the best of the new, both in design and materials, and challenge architects

and designers to create buildings which are not mere pastiches of the past or repetitive "executive" style buildings.

Good quality and interesting design really will enhance the surroundings. This does not mean the building need be more costly, just that attention is paid to detail such as placement, proportions and heights of buildings; their relationship to the size of the plot and their roof pitches and "features". They should also demonstrate sensitivity to the spirit of the entire village, the adjacent buildings and their occupants, and the environmental setting.

Materials should, if possible, be natural and of good quality so they will stand the test of time and harmonise with their surroundings; where possible they should also be environmentally friendly and sustainable. New materials and technologies may provide acceptable alternatives if they achieve the same high standards of design and appearance - the Conservation Officer should be consulted.

Small scale commercial enterprise

is very welcome as long as it doesn't generate large amounts of traffic or noise and impact on neighbours.

## NEW BUILDING

There is limited scope for new development in this 'Small Village' without compromising its unique character and charm. (see Appendix for Wiltshire Council definition of Small Villages). Development in recent years in the upper part of Holt Lane, while outside of the Conservation Area has had a significant impact on the views of the village and the surrounding countryside.

Teffont Evias is a Special Restraint Area. The upper part of Holt Lane, where it enters beautiful countryside, is outside this restraint, and over recent years there has been development here which has had a major impact on the views of and into the countryside.

In central Magna, there has been piecemeal development along the eastern side of the B3089 over the last 15 years. There is concern that further development here would compromise the important gaps, defining open spaces and the open views of the countryside and

therefore the intrinsic character and special charm of the village. There is also concern that squeezing houses into small plots in the gardens of existing properties, especially in the street scene, creates a crowded feel which similarly compromises the character.

The village moves gently into the countryside at either end of the village and any large scale development here would damage these rural gateways which are a vital part of its identity.

The much acclaimed linear development of the village makes it unsuitable for closes, as this would constitute back building. The development adjacent to "Barnmead" was built in the late 1990s but owed its planning origin to a quirk in the system, which meant that a 1960s planning permission for three bungalows (granted long before present policies had evolved) had been kept alive by the construction of a bridge across the stream and nothing more. The houses were therefore not approved against the current criteria and cannot be taken as a template for what should be allowed in the future.

*Below: cottages in Teffont Magna*





Where new development is proposed we recommend the following general guidelines:

- Any new development should sit comfortably within its immediate surroundings, be highly sensitive to the gentle spirit of the village, enhance its distinctiveness and contribute positively to the sense of place;
- All new building, extensions and conversions (including farm buildings) should respect, but not slavishly copy, the traditional and vernacular feel of the entire village, with high quality design and sensitive scale and proportions;
- The use of natural materials will be pleasing to the eye and enable the new building to weather, settle into and become a positive contribution to the landscape;
- Any new building should include ample ground to the sides and rear so the sense of space is maintained along with the views into and beyond the plot. Existing mature trees and hedgerows should be incorporated in a new development as wildlife habitats, and the rural feel will be protected if properties are enclosed by natural boundaries;
- New buildings should be of low environmental impact, energy efficient and use materials that are from responsible and sustainable resources such as FSC timber. However the visual qualities of a building should not be compromised;
- The use of muted paint colours for windows, doors and rainwater goods helps to maintain the visual beauty of the village;



- Contemporary design is welcome if it is imaginative, provides interest, reflects these guidelines and complements the surroundings;
- All planning applications should ideally be accompanied by clear details of the amount of ground excavation required and the elevations as measured from the road;
- The siting and colour of farm buildings needs consideration so they disappear into the landscape.

### BUILDING PROPORTIONS

- Building height should be limited to single or two storeys and a mix of roof heights and levels adds character to the settlement.
- The mass and bulk of any new building should be in sympathy with the traditional cottages, and not overwhelm the neighbouring properties. Ample space must remain around the building, especially on either side, in order to protect the special open quality of the village.

### BUILDING LINE

Buildings in the village mainly follow a linear pattern and face the road although the building line is random. Most of the old cottages are close to the road/stream with very small strips of garden in front, but they

are interspersed with other, mainly larger buildings set further back from the road. There should be careful consultation with the Parish Council where any excavation of the hillsides is proposed because of the nature of the sandy soils and the springlines. Consideration should be given where any interruption to landscape and skyline views are concerned.

## WALLS

### Stone

Natural stone is the preferred building material for the walls of new dwellings.

- Locally quarried limestone is the appropriate stone, cut and laid in a style which is harmonious with the vernacular buildings in the village;
- The use of reconstituted or artificial stone, or similar artificial cladding to the outside of buildings is discouraged;
- The use of a traditional soft lime mortar, which is weaker than the stone, is recommended for re-pointing, and enhances the appearance of all walls. Careful attention should also be paid to the colour of the sand used. Repointing with mortar with a high cement content is liable to cause erosion in the stone from water ingress. The stone is unable to dry out behind the non-porous cement;
- If render is used, a soft lime render rather than a cementitious one is more appropriate, especially if applied over the



stone masonry where it could have serious consequences to the performance of the wall, causing damp problems and damaging the underlying masonry.

### Timber

Timber comes a close second in the questionnaire as a preferred building material. Where timber has been used for walls and weatherboarding, it is either hardwood such as oak or elm, or cedar—all of which when left to weather naturally have the same silver-grey appearance as the stone and thatch, or stained softwood.

- Unstained hardwood, such as oak or elm, or softwood, such as cedar is the preferred timber for walls and weatherboarding;
- Where stained softwood is used, consider a colour which is complementary to the stone and thatch surroundings;
- Painted timber walls are not a traditional feature of the village.

### Brick

If brick is to be included it should be used sparingly as on a few of the

older cottages and of a sympathetic colour and tone.

## ROOFS

The traditional cottages and barns have steeply pitched roofs and a great many are still thatched. In the 20th century several buildings had thatch replaced with either handmade plain clay peg tiles or pantiles, and in a few cases composition or concrete tiles. Welsh slate appears on 19th-century buildings, and the more recent houses from the latter part of the 20th century and beyond have an assortment of artificial, concrete and interlocking tiles. There is also asbestos (no longer permissible) and corrugated tin on outbuildings.

- Generally a steep pitch is preferred to complement the traditional thatched cottages;
- A roof is at least one third of the bulk of the building when viewed from ground level so it is

*Clockwise from above left: view of the development adjacent to Barnmead, thatched barn in Evias, ashlar (hand cut stone), stone with squared quoins, brick nogging, lime pointing, reconstituted stone, mixed roof heights in Teffont Evias.*



essential that any roofing material should be in sympathy with its surroundings, that is, in muted tones and of a material which gathers patina with time;

- Flat roofs are not a traditional feature of the village and are not encouraged.

## THATCH

Thatch is the traditional roof covering and preferred by villagers in the survey. It is currently thick combed wheat straw, known as wheat reed, but would have been long straw until the mid-20th century. It is unlikely that water reed was used in this area and its visual appearance is much thinner than wheat reed, changing the character of buildings. Its reduced thickness at the eaves allows water to drip onto and penetrate the stone of the walls. Although re-thatching is now an expensive undertaking, the use of local organically grown wheat straw, as opposed to poor quality less costly imports grown with the use of chemicals, should give the roof a life expectancy of 20-30 years.

- Thick, combed wheat straw is the traditional thatch used through the village;
- The plain flush wrap-over style of ridge is traditional in this area and is also the most hard wearing. Typically ridges had minimal decorative work and the trend for “block cut” ridges was imported by thatchers from East Anglia in the mid 1900s;
- Swept dormers are used around windows at attic level.



Note: a change of thatch or ridge from one type to another, or a change of material, which alters the profile, and therefore the character, of a roof (for example, wheat reed to water reed, or flush wrap-over ridge to decorative block cut) will require planning permission on a listed building and within the Conservation Area

## TILES

The traditional buildings were all thatched until the early 1900s, when several had thatch replaced, mainly with handmade clay peg tiles in soft terracotta colours. Each tile is slightly curved and the tones vary, which creates a natural “texture” in the appearance of the roof. Welsh slate has been used in places through the village, mainly on mid-to-late Victorian buildings. Both of these gather a patina with time, which helps to unify the “roofscape”. Strong coloured artificial tiles have appeared on several of the more recent buildings; these and any with a plastic or resin coating tend not to weather and are discouraged.

- The use of good quality handmade or hand-finished machine-made, clay peg tiles in

muted colours and mixed tones is the preferred choice in this setting and it also keeps that craft alive. Where repairing a roof of clay peg tiles, the original tiles should be reused if possible;

- Where slate is used, hand-cut Welsh slate (or one which gives a similar appearance) is the most appropriate. It has character and reflects the original slate roofs in the village. The colour and texture of many modern imported machine-cut slates are not empathic to these surroundings and artificial ones are to be discouraged;
- The use of any kind of artificial interlocking tile is considered inappropriate.

## SOLAR PANELS AND SATELLITE DISHES

Please refer to the Planning Department for any proposals for solar equipment and satellite dishes as planning permission may be required.

## CHIMNEY STACKS

Chimney stacks on the traditional buildings in the village are mainly



simple brick constructions, projecting from the gable end walls in order to keep heat clear of the thatch. They add interest to the roofline and stand out in the skyline. It is important that new houses have functional and substantial chimney stacks which are well-proportioned in relation to the building, and not too high.

Changes to the Building Regulations have introduced a minimum recommended height (of 1800mm) for chimney stacks in thatched buildings that is much higher than is currently seen on the majority of buildings, both modern and historic, and would be considered harmful to the traditional character of the village. The regulations are not retrospective. However there are situations where raising may be suggested. There is a defensible argument against this, as there is an exemption for historic/ listed buildings (with the building inspector’s consent) where it is felt that the change of height would be damaging to their character. It has been widely demonstrated that fires in thatched buildings are seldom related to the stack height, as fires are nearly always due to lateral heat transfer from the stack, due to poor

pointing or lining.

- Chimney stacks should be simple in appearance, built of matching local stone or mellow brick, and functional;
- Stainless steel flues should be sited as unobtrusively as possible.

## GUTTERS AND RAINWATER PIPES

These are not a feature on the thatched buildings, where the thick thatch throws water well clear of the walls. Where used they are simple and many older ones are cast-iron.

- Gutters and rainwater pipes should ideally be cast-iron if they are replacements on listed buildings, and metal rather than plastic on new buildings;
- Rainwater goods can easily look harsh against the gentle colour of the local stone and its lichens. They are less intrusive when painted in a subtle colour which complements their surroundings.

## WINDOWS AND DOORS

Windows and doors are the “features” of any building, old or new, and

give the building its character. Unsympathetic replacements of old doors and windows, particularly the use of “off the peg” standard designs, and materials such as UPVC, could seriously damage the character and charm of old properties and the village as a whole. The character of a new property is greatly enhanced if the doors and windows are custom made in wood (including glazing bars) and well proportioned in relation to the overall size of the building. Care should be taken to relate them to their surroundings.

## WINDOWS

The majority of traditional windows are two- or three-light, side-hung, opening casements, with chamfered stone mullion surrounds, and have a vertical emphasis. A few have leaded lights, including some with diamond panes. The frames are metal or painted wood. There is a mixture of glazing styles. Good natural lighting is important in this valley, which is often dark in the winter.

Sash windows appear on a few 19th-century buildings, but are not a common feature in the village.

- Where possible it is best to repair rather than replace traditional windows. If a replacement is needed it should be like for like, retaining the traditional feel and proportions, even where a

*Clockwise from above left: thatch with wrap ridge, clay pantile roof, welsh slate roof on a Pembroke cottage, handmade clay tiled roof, simple brick chimney of traditional height, a selection of windows, a selection of tiles.*





building is not listed. The original glass should be re-used where possible. This is often hand blown and the imperfections and irregularities give light-reflecting qualities which add a unique “texture” to the building. Replacement windows on more recent properties should reflect the period of the building;

- Chamfered stone mullion or painted wood window surrounds are preferred, set into the building by at least five centimetres in order to create a “shadow” line which creates a perspective to the face of the building; (Many new buildings—and some old—have windows flush with the wall.)
- Custom-made softwood painted in a muted colour, or natural hardwood casement windows are preferred, with well-proportioned panes and as slender glazing bars

as it is possible to achieve with the existing double- and triple-glazed building regulations;

- Sash windows may be appropriate in some parts of the village;
- Replacing traditional windows with UPVC damages the character (and value) of the building. The glazing bars are coarser in appearance than traditional joinery and the lifespan of the window is not as long;
- Conservation roof lights which are flush with the roof are essential especially in the Conservation Area. Their use should where possible be limited to the back of buildings and the use of blinds at night should be encouraged. (see Appendix: Cranborne and West Wiltshire Downs AONB Dark Night Skies policy)
- In recent years dormer windows have been incorporated into the design of some new buildings when they may have helped to lower the final roof height. However dormer windows are not commonplace amongst the traditional buildings of the village and therefore sensitivity should be shown to their number and scale, particularly when they overlook public spaces or neighbouring properties.

simple, vertically planked and studded, with sills, and of either painted or natural hardwood. Some have Victorian replacements which are simple custom-made raised and fielded four- or six-panel type, of either painted softwood or natural hardwood and several include glass panels or fanlights at the top to let in natural daylight.

- If possible original traditional doors should be repaired rather than replaced. Where replaced, a custom-made like for like version with the same proportions is the most appropriate to maintain the character of the building;
- Doors on new buildings should follow the tradition of the village and be custom-made rather than an off the peg DIY, UPVC type, and of natural hardwood, or painted, rather than varnished, timber;



## DOORS

The majority of the traditional buildings have modern replacement doors. The traditional doors were

- French windows should reflect the tradition of the building.

## PORCHES

These have mostly been added over the last 100 years. Generally, when designed to be complementary to the proportions and materials of the related building, they add character.

Examples include:

- Simple wooden painted rainhood;
- Rustic type – stone plinths with oak posts and a pitched thatched or tiled roof;
- Enclosed stone base with glazed/ wooden sides and pitched tiled roof;
- Enclosed stone, with side windows and pitched thatch or tiled roof.

Some porches on traditional cottages from the latter part of the 20th century were built solely for their utilitarian use and are unrelated in looks to their surroundings.

## GARAGES AND OUTBUILDINGS

Consideration should be given to the height of the roof of a garage and a lean-to carport is often a more appropriate option.

There are many good examples of garages and outbuildings in the village, all of which work well in the context of their surroundings. Examples include:

- Chilmark stone with pitched thatch or plain clay tile roof;

- Weatherboarding: overlapped oak planks left to weather naturally; cedar, or stained softwood feather edge, with pitched plain clay tile, pantile or simple corrugated tin roofs;
- Lime render walls with pitched plain clay tiled roof.
- Garage doors can dominate their setting. A simple design, such as vertically planked, wooden swing or up and over garage doors, will complement the surroundings.

## EXTENSIONS AND ALTERATIONS

These should follow the building guidelines above using materials similar or complementary to the related house. It is important that extensions do not dominate the proportions, or upset the character of the original structure, and do not overwhelm the site or the neighbouring property.

## CONSERVATORIES

The design of conservatories requires the same attention to detail to ensure that they sit comfortably against the building. They should be simple, built with quality materials and if possible placed on the back of buildings. The privacy of neighbours needs to be carefully considered.

## BOUNDARIES, HEDGES AND TREES

- These are mainly low, local stone walls topped with an assortment of coping; also a mixture of boundary hedges.
- Local stone walls or mixed

native hedging, which also benefits wildlife, will maintain the rural character.

- Work on trees over 75mm in diameter within the Conservation Area requires notification to Wiltshire Council. (see Appendix: Wiltshire Council <http://www.wiltshire.gov.uk/planninganddevelopment/>)

## DRIVES

It is essential that drives and all areas surrounding a building should be permeable so as to absorb rainwater and stop runoff into the street and stream. Tarmac is not encouraged in off-street areas unless it is absolutely necessary.

## STREET LIGHTING AND SECURITY LIGHTING

The majority of village residents are happy without street lighting, The unlit roads contribute to the rural character of the village and villagers value their views of dark night skies. (See Appendix: Cranborne Chase & West Wiltshire Downs AONB Dark Night Skies policy)

- Any development should avoid high intensity external lighting which would detract from this and also be upsetting to wildlife.
- Security lighting should be movement sensitive and sited so as not to be intrusive to neighbours.

*Clockwise from top left: selection of windows, selection of porches, an award-winning studio, a characterful recent extension.*





# Tour of the Village



**T**effont – Magna and Evias – has many times been described as one of Wiltshire’s most beautiful villages and it is clear that most of us feel it is a great privilege to live here.

It is impossible to define all the elements which make up its unique charm, but the swiftly flowing icy chalk stream, along which most of the village is built, is intrinsic to its character. Although very low in recent years, it has never been known to dry out. The valley, with its many springs and richly wooded surrounding hillsides, is green and lush for most of the year. The landscape still prevails and is not dominated by the buildings.

There is a soft organic look to the settlement. In all lights and weathers, the buildings and linking boundary walls, with their living patina of greyish white, gold and terracotta coloured lichen, the gentle grey of the thatch and soft tones of the weathered clay tiles appear to have grown from the ground. On winter days the sun pays only a brief visit to the valley which is often hung with mist, but there is great beauty in the low shafts of early morning sunlight catching steam rising from the stream or frosty thatched roofs.

An abundance of wildlife is dependent on the stream, the lush valley and uncultivated areas,

the gardens, many trees and open outbuildings. In spring an almost deafening chorus greets the dawn and a wide mix of birdsong fills the air at most times. The “kiew” of buzzards circling above their prey, the chattering of house martins and swallows gathering the rich supply of insects, the laughter of a green woodpecker and rooks coming home to roost in tall trees on the hillsides are all familiar sounds. In the dark night skies owls and bats hunt the valley and we have a clear view of the stars. This describes only a small part of the unique identity of the village and the delicate balance between the natural and built environment. We have a precious jewel here which needs to be cared for so that future generations can enjoy living here as we do.

Six approach roads descend into Teffont. There is no ribbon development at any of these “gateways” and villagers wish to protect this rural quality.

A 30 mph speed limit applies throughout the village, much needed because of the passage of heavy vehicles.

Teffont divides naturally into three parts and we will start from the northern end which is also the source of the stream.

A far reaching panorama of chalk downland and wooded hills, uninterrupted by buildings, never fails to take your breath away as you leave the A303 and join the C277 approach road to Teffont Magna. The road crosses Teffont Down, turns left and winds gently down the hill between arable fields. In summer you are often greeted by a leaping hare and the sound of skylarks as you turn the corner to make your descent; trees clothe the valley below and the spire of Evias church piercing this green mantle is the only sign of a settlement.

The stream rises at Springhead, on the left as you enter the village, opposite a farm attraction and a group of agricultural buildings. It flows into a pond then crosses under the road and meanders roughly due south, through the length of Magna and into the Water Meadows.

A little further on behind a hedge on the left is the first pair of Pembroke Cottages, doubled in size to make a single house in the

## Teffont Magna

1990s. It is one of three sets in the village, built in the mid-19th century by the Pembroke Estate (the principal land owners in Magna from 1552) as farm labourers’ cottages, using local stone with Welsh slate roofs. Their design and use of quality materials

*“How the descent from the A303 makes my heart sing every time.....” Villager’s comment*

were acclaimed for their excellence at the time. All have moved with the times, been extended and altered. There is another pair a little further along up a track to the left which still have their wash houses in the gardens.

Just round the corner on the left, Spring Cottage is one of the oldest in the village. Set back behind a stone wall and garden it dates back to the 16th century and has unusually large pointed thatched gabled dormers.

There is a small cluster of traditional, 19th, 20th and 21st-century dwellings nearby.

The next part of the village has a timeless and peaceful feel. Ducks often rest on the grassy verges which meet the road without kerbstone or pavement and to the left horses graze in the pasture, which is enclosed on the road side by mixed hedges and sets the foreground for the unspoilt group of buildings at Manor Farm. No longer a working farm, it is approached up a drive fenced with iron railings. The Georgian farmhouse is built with dressed local stone, has an attractive overhanging clay-tiled hipped roof and sash windows typical of the period. It was built by the Pembroke Estate. The farm was divided up in the latter part of the 20th century, leaving only a few paddocks around the house. The relatively complete group of model farm buildings and dovecote, which were built about 1870, have recently been sympathetically restored and converted for use as livery stables.



On the opposite side of the road all properties are set in open fields and bounded on the stream side by low natural stone walls. The delightful thatched Yew Tree Cottage is said to have been the mill for Manor Farm. It is built with dressed local stone and positioned gable-end to road with an old stone, cob and tiled boundary wall (originally thatched) enclosing its garden and bordering the stream to its north. There is a late 20th-century thatched stone garage which complements the scene.

From here there is a view of the little church to the south. On the right, set well back over a bridge, is Moon Cottage, a small baffle-entry thatched stone cottage. A little further on is The Malthouse, a 17th-century farmhouse altered in the early 19th century when it was also the "Hole in the Wall" local ale house. Now a private house, it has plain clay tile and Welsh slate roofs. The stream flows through the garden and part of its southern boundary is formed by the church.

The entrance to the old village pound, where stray animals were kept, is on the left. The road then passes through a very narrow gap between the Church and Wren's Cottage and in winter two mid 20th-century houses dominate the hillside ahead.

The C277 joins the old Salisbury to Hindon Turnpike road and to the left are three picturesque early 18th-century small stone cottages: Wren's and Old Turnpike remain thatched and Jasmine with its pantiled roof completes the group. An old wrought iron and wooden finger post points the way to Dinton and the tiny lane rises steeply out of the village, past a much altered and extended cottage on the left which was once the old toll house, and the former Black Horse coaching inn, which is still thatched, on the right.

About half a mile further on a track to the left leads to an outlying farm. The historic sunken lane then becomes dark and tree-canopied with one or two ancient coppiced specimens; the old Parish boundary stone can be seen in the bank and it is still easy to imagine the mail coach clattering by on its way to London.

Heading back down to the crossroads, a red post box is set into the wall of the graveyard. Across the road, the church stands behind the tiny village green and both are bordered by the stream. A huge slab of stone spans the stream here and once led to a medieval "A" frame building which was demolished in the mid-20th century. It now makes a launching point for ducks and

paddling children, while the seats on the green provide a tranquil meeting and resting place for villagers and weary passers-by.

St. Edward's Church is a small buttressed rubble and dressed stone building. It has a plain clay-tiled roof and a double course of stone slates at the eaves, a simple stone porch and no tower or spire. Dating from the 13th century, it is the oldest building in the village and replaced a wooden structure which burnt down, remnants of which were found when digging for main drainage. The unembellished interior, where sunlight streams through the clear diamond pane windows, provides a peaceful meditative space for all its visitors. Apart from its ecclesiastical function, it also lends itself to concerts. The tiny churchyard, enclosed by iron railings, is often visited by bantams from a nearby garden.

Continuing south, the former village school, closed in 1936, is now a thriving Village Hall, which has recently undergone extensive restoration and modernisation. It sits behind the stream in its own grounds, on a triangle where the roads meet. Designed by local architect John Harding and built in 1877 with local stone, it has typical schoolroom windows, large and south facing, high enough not to distract the children, but letting in copious daylight—a feature which greatly enhances its diverse use today. The steeply pitched half-hipped and gabled clay-tiled roof successfully reflects the thatched

proportions of its neighbours. The grounds are enclosed by low stone walls and mixed hedges and contain the village playground.

Looking back from here there is a delightful scene: the Church, with its golden cockerel weather vane glinting in the sun and the Wren's cottage group. It is a constant inspiration for artists and photographers and is a key visual point in the village.

Crossing Spark's bridge, which was built by the Fitz family in 1717, possibly to replace a ford, the "Old Turnpike" runs up to the right of the Village Hall and joins the B3089. Turning right, the road makes a steep ascent out of the village and climbs towards Chilmark. There are three outlying properties, including a horse stud, and nearby a listed milestone rests in the verge.

Turning round, as you begin the descent into the village from Chilmark, you notice the great height of the eastern hillside ahead, which is apparent from as far away as Fonthill Bishop. On the left there are impressive views in winter of unmarred countryside and the little (C277) road winding up to the A303. To the right are views across fields to a The Upper Holt wood and a magnificent line of lime trees.

The road passes through a steep, narrow cutting as you re-enter the village, revealing the Village Hall on its island ahead, then bends very sharply to the right.

*Top left to right: Manor Farm, Wren's, Old Turnpike and Jasmine cottages, Moon cottage, St Edward's Church. Below left to right: Yew Tree Cottage, The Malthouse with St Edward's to the left.*





This is the most densely populated part of the village. A pavement runs down the left or eastern side of the main road (B3089). Much of the development in the last 20 years has been along this main road down to Larkham's Farm. This has resulted in a significant loss of the defining open spaces.

On the corner on the right are the attractive rubble stone and thatched Post Office Cottages which hug the stream and date from the early 17th century. They housed the last surviving shop and the post office which sadly closed in the mid 1990s. The gardens and open fields behind the stream side of the road, rise gently to a ridge.

To the left, a field rises steeply forming a green backcloth behind

## Central Magna

The Thatches, a late 18th-century thatched former farmhouse. Alongside it, a thatched stone and brick barn borders the pavement and within living memory the old grappling iron for dragging down blazing thatch was hooked to its walls. Nearby is the first of the little thatched and weather-boarded bus shelters and behind is Farleigh Cottage, a late 20th-century thatched and rendered building. The white rendering is probably a reflection of Barnmead opposite, before it was restored to its former appearance. This little surprise, now a dwelling, was a Methodist Chapel, built about 1820. Its brick front wall and stone sides had subsequently been rendered and painted white and the arches



of its chapel windows were hidden. Adjacent to Barnmead is the 1990's close of houses mentioned in the "New Building" section.

Opposite is Cook's cottage, where dormer windows and artificial tiles replaced thatch in the late 20th century. This has partly been used as a template for the "Barnmead" development.

The thatched 17th-century Teff Cottage, next to the stream on the right, has cob walls which have been rendered and painted. Next door and set right back in the former farmyard for Fitz House is Caister House, built in the 1990s, replacing a small stone barn.

Opposite, a listed red telephone box stands outside the small stone Reading Room which was built just after and to commemorate the First World War. It is now a village amenity and there are pleasing views from here up to Hillside—the third terrace of Pembroke Cottages, King's Orchard and the woods beyond. The paddock to its south and the protected lime trees which border the pavement here, provide a characteristic break, or breathing space, in the linear building development along the main road and foreground for Hillside Cottages above; also a setting for the historic

Fitz House group and Goodfellow Cottages opposite. This area of the village is collectively a valued feature and another key visual point.

The eastern side of the valley is steep-sided here, any harsh sound and the vibration of heavy vehicles reverberate across the valley. These green undeveloped spaces help to absorb this.

The attractive Fitz House group is arranged around three sides of a courtyard and includes a large thatched rubble stone 15th-century barn, its gable end bordering the stream, which passes briefly inside the garden alongside a gated stone

*"Teffont is an island in a sea of over-developed villages. We have a duty to future generations not to destroy it. The villages have evolved gradually and in linear fashion. Backfill development has been kept at bay until recently. The rural identity of the village, especially the water meadows, is under threat and must be protected at all costs"*  
Villager's comment

wall. Fitz House was home to the prosperous sheep-farming Fitz family from the mid 1600s until the mid 1800s. They enlarged a smaller dwelling into the dressed limestone house as seen today and built the crosspiece as a wool barn in 1700. It was converted in the early 1900s and thatch on the house and cottage was replaced by hand-made clay peg tiles and pantiles around the same time. The little stone and clay-tiled cottage beside the stream has a half-hipped roof and was said to have been where they dipped and sheared the sheep. Goodfellow Cottages, a pair of



thatched late 17th-century cottages, set back a little from the stream, completes this scene.

Rooks roost in tall trees near Hillside Cottages and in the lime trees which command the ridge above Fitz House and were once partnered by ancient elms. Shy, grey wagtails launch from roofs here to snatch insects and enjoy the protection of the walls bordering the rushing stream for their nesting sites. Water voles live in the soft banks of the stream beside the road.

From here until Larkham's Farmhouse, there is piecemeal 20th and 21st-century development of houses and bungalows mainly along the left hand side of the road, half of them built within the last 10 years. Some do not reflect either the

vernacular or traditional building materials of the village.

In their midst is the unusual Read's Cottage, a partly timbered house. It was re-built in the early 21st century from the remains of, and in a similar style to, Read's Close, an early 19th-century building. Bathurst Cottage, almost opposite, which sits behind a quirkily sculptured box hedge, is also not traditional in style, even though it is said to date from the 17th century. The house, as seen today, is white pebbledashed brick. It has pleasing

Top Left Post Office Cottages  
Top Right: The Reading Room foreground, with Teff Cottage and its thatched garage across the road  
Lower left: Fitz House  
Lower right: Bathurst Cottage





proportions and features, including pointed fanlight windows and a fish scale tiled roof. The stream flows through its garden and into the water meadows.

Opposite, an ancient, narrow, sunken bridlepath, Dark Lane, joins the old coffin path and leads eventually to Dinton Church. To its south two recently built houses are on the site of a former wooden dwelling. The Birches had to be placed further back and raised up owing to the presence of water at road level which was discovered during its construction.



The road narrows here and the pavement comes to an end. It continues on the west side of the road and runs above the water meadows, another defining open space and greatly treasured part of the rural character of the village. Still “drowned” within living memory to bring on early grazing for the sheep, it is a sanctuary for wildlife: the heron is often seen fishing and egrets perch in the bushes beyond. There are long views across the fields to the Upper Holt woods.

Further down the road is the second characterful bus shelter. The early 18th-century Larkham’s Farmhouse occupies an imposing position on the corner, ideal for its transformation into the Black Horse Inn around 1843. The lease was transferred here from the Old Turnpike road after the building of the new road to Salisbury (now the B3089). It was struck by lightning and burnt down in 1915 and when rebuilt, handmade clay tiles replaced the thatch. The Inn survived as a business until the late 1990s and is now a private house. There is an old bread oven in the wall of the extension near the road.



The road bends sharply to the left around the recently built high stone boundary wall of Larkham’s Farmhouse, opposite which stood the old village petrol pumps; this is a dangerous corner with a turning to Evias on the right. The pavement comes to an end outside Three Hands Cottage on the opposite side of this corner.

*“Please don’t turn Teffont into either a museum or mere pastiche...”  
Villager’s comment*

The main road leads out towards Dinton and there is a scattering of late 20th-century houses and bungalows on this eastern exit of the village. Although none of them is in the vernacular of the village, they are all set well back from the road within ample gardens containing mature trees and shrubs, so their combined effect does not impose on the old meadows which surround them. The old charcoal burner’s cottage nestles at the back of these meadows and further up the hill on the left, a large reconstituted stone barn, The Long House, built as a heavy horse centre in the 1990s, has been converted into a private house.

The road rises steeply through beautiful deciduous woods, passing the second listed milestone on the right. At its summit are two lodges: on the left a small stone and slate-roofed building was originally the lodge to Philips House in Dinton. It is here that we will turn right and take the most picturesque and much cherished approach into Teffont Evias.

*Top to bottom left:  
Larkhams Farm, the ‘Oaks’,  
The Lodge on the turning to Evias.  
Facing page:  
The Water meadows.*





You almost feel you are stepping back in time as you enter the demesne of Teffont Evias. Most buildings relate historically to the Manor and the majority remain under its single ownership. There has been little visual change for over a century and this was a major factor for its years of Special Restraint protection under the Local Plan. All but two of the traditional dwellings are listed and and there is no pavement, which contributes to its rural character. Although like Magna it is a linear development, it is quite different; the valley here is more open and less steep and there are still many defining open spaces. The only recent development has been up Holt Lane



## Teffont Evias

which was outside both the Special Restraint and the Housing Restraint Areas, but nonetheless is a beautiful stretch of the landscape which features in views from many parts of the village.

The essence of Evias becomes apparent immediately after turning right. The little cottage, once lodge to the Manor, was built around 1816 of rubble stone and thatch in the “Picturesque” style, characterised by exaggerated dormers, steep catslide roof and gothic diamond pane windows.

There are fine views of the chalk downland here and shortly afterwards a lane on the left leads to Goldens, which belongs to the Manor and was built with stone from the mill house further along, soon after it was destroyed by fire in 1904.

The road descends steeply through parkland enclosed by iron railings and still feels like the drive to the Manor which it once was. As a beautiful and quintessentially English scene comes into view you realise you are entering an exceptional place. There is a serene lake with gliding swans, who have reared their young here for generations. Ducks, moorhens, a heron and little egrets perch in bushes at the water’s edge.

To the right is a timeless view of cattle grazing amongst specimen trees in the foreground, the Manor house, manor cottages and church behind, and the green backcloth of the Upper Holt woods beyond. To the left of this group, fields rise gently to a wooded ridge. This spectacular setting is possibly the most treasured in the village and has featured in guidebooks, films and planning guidance leaflets. It is generously loaned each year for the Village Show as there is no other appropriate community space.

The road crosses the lake and

*Above: Teffont Manor and Church.  
Below left to right: Evias finger post,  
The road by Evias Lake.*



immediately climbs steeply up again leading eventually to Tisbury. There is a leafy triangular junction on the right, from which a road runs down to Evias and a recently remade wooden fingerpost points the way. The tiny hamlet of Ley on the edge of the parish—three quarters of a mile along the Tisbury road—was once part of the Evias estate. It consists of a group of farm buildings recently converted to dwellings, a cottage, bungalow and a little further on Ley Farmhouse, a handsome square early 19th-century stone building with a Welsh slate roof, is still a working farm. Several of its outbuildings have recently been sensitively restored.

Returning to the finger post, the road into Evias takes a sharp turn to the left and runs down a little hill past the former coach house for the Manor. On the right is another view of the church, behind a low wall and approached over an arched bridge through impressive iron gates. This tranquil, streamside setting makes a perfect foreground for the Manor.

The small 15th and 16th-century Church of St. Michael and All Angels—some of which was probably reclaimed from an earlier church—was renovated and enlarged in the Gothic Revival style to designs by Charles Fowler early in the 19th century. This included the addition of the



pinnacled two-stage tower and a little later, the elegant spire, designed by George Gilbert Scott. It has a Welsh slate and fish scale tiled roof.

The Manor, owned by the Keatinge family for generations, was converted to flats in the 1950s. Extensions, including fanciful battlements, flamboyant chimneys, loggias (now gone) and follies disguising utilities were added to a large 16th and 17th-century house in the early 19th century. Both buildings include stone taken from the quarries in the woods opposite, above the small cemetery.

As you continue up the narrow road the grassy verges on the left are smothered with snowdrops



in February. A box hedge, full of character, winds its way along the far edge of the stream fronting the high stone boundary wall of the Manor’s kitchen garden, then gives way to a field. From here to the Old Forge, the fields run behind and between the buildings and slope gently up to woods.

Howard’s House, once Dower House to the estate is now a hotel. The main part of the house, built sideways on to the road, is a curious mix of styles. It carries a datestone for 1623 and was originally a smaller house. An attic floor was added around 1837, to include “Swiss chalet-type” wooden brackets on the deep eaves (now a home to swifts) inspired by its owner’s “Grand Tour” through Switzerland. At the same time, a new wing was added along the roadside and both include pointed gothic arched windows. A delightful cobbled courtyard, carriage house and stables date from the earlier period of the house and remain little changed.

A datestone for 1682 appears on the thatched Montague Cottage nearby.

Next is a group of buildings which collectively encapsulate the manorial history of Evias. The little

*Above: Evias looking south to Home farm.  
Below: Howard’s House Hotel and  
Enderley cottage.*



There are two traditional cottages up Carter's Lane, a bridleway much loved by walkers, which soon leads to open countryside. It links back in a "horseshoe" via a permissive track, to the Holt Lane bridleway further north. The old lime kilns which for centuries provided for the local building mortar can still be seen part way up the lane.

Continuing along the road, cedar shingles have replaced thatch on Rose Cottage, which still has a bread oven protruding from its wall. Greystones, opposite, built part way up the hillside and set well back in a garden behind a stone wall, is now thought to have originally been a barn for Home Farm. It is a tall, three-storey stone building, with a shallow pitched

school bungalow, over the stream on the right, with its high, arched stone mullion windows and the almshouses (now Acacia Cottage) up to the left were both built for the estate workers in the late 1800s. They are stone with ornamental roof tiles and decorative ridges. Ahead is the 17th-century thatched Home Farm house and completing the group across the stream to the right, the characterful thatched, weather-boarded, timber-framed barn of similar date.

House martins, swallows and sparrows gather and swoop at this junction and you may catch the bright blue flash of a kingfisher darting up the stream.

*"New development should be proportionate and in sympathy with the character of the village"*  
Villager's comment

Welsh slate roof and it was recently discovered that the Georgian façade is "false" and probably added in the early 1900s. An attractive group of stone barns, set around a cobbled yard and including a listed 17th-century cowshed, borders Greystones to the north.



A short walk from here, Riverside a pair of simple, thatched stone cottages on the right, are the only unlisted dwellings in the SRA. The road crosses over the stream that has flowed from the southern end of the Water Meadows in Magna, behind Three Hands and Brooklyn and through the grounds of Bridges.

A mixed hedge borders a field to the right and behind a mature beech hedge on the left is Bridges — a farmhouse which was refaced and enlarged in a simple Gothic Revival style from 1841-2, probably by Moffat, for its use as a rectory. Built

*Clockwise from top Left :  
Howards House courtyard, Greystones,  
Home Farmhouse.*



of local rubble stone with dressings of Bath stone, embellishments include castellated parapets and Tudor arched windows. The roofs are Welsh slate and clay tiles. It sits proudly within its open setting, with lawns rolling down to the stream and a sweeping gravel drive.

To the north of Bridges and over a little stone bridge is Holt Lane, a tarmac lane petering out into a track. On the left The Holt a small, early 18th-century dressed stone and thatched barn, which was subsequently turned into a cottage, has been extensively altered and added to in the late 20th and early 21st centuries. Next door is the only



social housing in the village, a group of four unobtrusive and modest reconstituted stone retirement bungalows completed in 1977.

*"...any large scale development would damage the character of the village..."*  
Villager's comment

To the right several late 20th—and early 21st-century dwellings have been built and opposite is the delightful 16th-century Holt Cottage, where a cruck frame is still visible, along with square-panelled timber framing with brick nogging, perhaps replacing earlier wattle and daub. It has a good example of well rounded thatch with a simple wrap over ridge. Opposite is a small recently built reclaimed stone studio, of good proportions, with a plain clay tiled roof and painted wood frame windows; the building is pleasing to the eye and complements both its built and natural surroundings. It was recently the subject of a Civic Society award "For the quality which had gone into the design and workmanship..."

Soon the lane becomes a bridlepath that enters beautiful countryside and leads eventually to Chilmark. This secret and spacious valley running between the Upper and Lower Holt woods, has outstanding southerly

views to the downs. When sun drenched in winter, it gives a great lift to walkers who live in the valley below.

Finally, returning to the road and turning left, the last village smithy was housed in a building to the right and before that in Forge Cottage. Three Hands Cottage and Brooklyn (both thatched) on the left are "Picturesque" in style, similar to The Lodge, with exaggerated deep eaves and arched diamond pane windows. They make a most unusual and decorative welcome to the village when entering on the B3089 from Dinton.

*Clockwise from Top left:  
Bridges, Holt cottage, Brooklyn,  
Montagu and Enderley cottages.*





# Landscape & Geology



**T**effont has a rich geology and ancient history. Set in a beautiful, verdant valley, a fast-moving stream runs its length. The stream pours out of springs beneath the chalk downs, where the gault clay meets the greensand; it then flows down to the end of the valley where it joins the River Nadder. The geology of Teffont underpins its unique beauty.

*Tef - old Frisian word for boundary  
Fontana - Latin word for spring*

Over many millions of years there have been dramatic climate changes, from severe heat and arctic cold to milder warm periods. During these differing conditions the earth's geology has been laid down and equally dramatic changes have occurred. 150 million years ago, Teffont lay on the floor of a warm

sea. Quartz sand grains, shell fragments, and chalk were deposited on the sea floor. Over vast periods of time these turned to stone and now form the Portland stone formation. This stone is buried beneath the whole village and eventually its layers were brought to the surface in the Chilmark ravine, which is today partly in Teffont's parish where it is quarried and known as Chilmark stone.

At the end of the Jurassic period, the sea gave way to a low-lying area of dry land, lagoons, and mudflats. Shelly carbonate (chalky) deposits were laid down in the lagoons, hardening to create beds of grey shelly limestone. This Purbeck stone formed a later stratum beneath the village that has been quarried in Evias since pre-Roman times.

During the Cretaceous period the sea returned and its deposits formed the gault clay, the upper greensand, and chalk, which is largely composed of microscopic skeletons of plankton. These marine conditions persisted until 65 million years ago; the many fossils, such as sea urchins, sponges and devil's toe nails (small oysters) that can be found in the gardens and fields of Teffont were all formed during this period.

As a result of global changes, the Atlantic Ocean widened, Europe and North America drifted apart and the African plate collided with the European plate. These stresses in the earth's crust subsequently uplifted the accumulated Jurassic and Cretaceous rocks, bringing them to the surface. Rocks were folded locally in an east-west direction; the weakened crest of an upward fold or anticline was eroded away by great rivers before the Ice Age. This formed and revealed what is now known as the Nadder Valley and Vale of Wardour, with the outer chalk

escarpments to the north and south and the upper greensand escarpment within them. The River Nadder meanders through the centre.

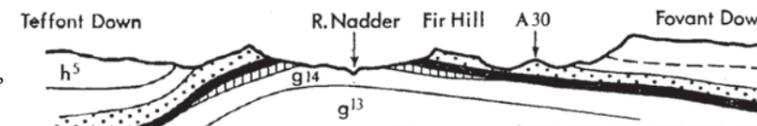
Tributary streams formed side valleys cutting through and across the grain of folded rocks. One of these valleys follows the watercourse from Springhead to the Nadder River, cutting through the upper greensand ridge in Teffont Magna by the Village Green. The boundary between the gault clay and the upper greensand

forms a natural spring line, where water percolating down through the chalk and greensand is finally forced to the surface by an impenetrable layer of clay, making Teffont a spring-line village.

The landscape today has been greatly influenced by the effects of the Ice Age. During the final glacial period, which ended about 10,000 years ago, the area now occupied by the village was in tundra. Water percolating down through the chalk was frozen by deep permafrost. The tundra had winter freezes and warm summer melts when the water flowed over the ice and formed dry valleys. The freeze-thaw action fragmented rocks beneath the soil to form head deposits; these slipped downhill during melt periods and rapidly accelerated erosion. By the end of the last Ice Age vast amounts of water and deposits were released from both the tundra and the ice sheet north of present-day Wiltshire, forming the Teffont valley that we know today.



Main image: the escarpment.  
Below left: Chalkland fossils - two echinoids and a sponge.  
Above right: Devil's toe nail.  
Below right: Sectional view of rock strata in the escarpment.



# History



The light woodland above the chalk downs in Magna and dense woodland on the Jurassic soil in Evias and the stream have attracted man and beast to the valley from the earliest of times. There is evidence of settlements in Teffont since about 8000 BC, spanning the Mesolithic, Neolithic, Bronze and Iron Ages.

On the apex of the greensand escarpment, 180 metres above sea level, just on the Dinton side of the Parish boundary, there remain the ditches of an Iron Age fort known as Wick Ball Camp. It overlooks Teffont Common and is a vantage point for miles around. A small number of artefacts from the Iron Age have been found in Teffont, including a skeleton with a blue glass bead at its throat, which was unearthed at Springhead.

The Romans settled in the area soon after AD43. 100 stone cist coffins were discovered in Teffont Evias quarry, suggesting they were well established; one coffin was also found in Magna. In the Upper Holt there

is a registered ancient monument classed as a building or shrine of that period. Archaeologists have recently found remains of the walls and floor of a Roman building. A number of metal artefacts and high-quality Roman pottery have also been unearthed. One of the first Roman roads in Britain runs along the top of the parish near the more ancient Ox drove and Grimm's Ditch.

The first written reference to the Village is in a Saxon charter of AD860 granting 14 hides of land 'Be Teffunte' to Osmond the Thegn by Aethelwulf King of the West Saxons. Teffont was on the border of West Saxon territory at that time, Tef being the old Frisian word for boundary. There are carved Saxon stones in Magna church.

In AD966 the land was split up: the upper part of the village and Dinton were gifted to Shaftesbury Abbey, while the lower part was independently owned.

After the Norman invasion in 1066, upper Teffont was still owned by the Abbey but according to the Domesday Book, in 1086 the lower village was now in the

hands of a powerful noble, 'Alfred of Marlborough'. His main seat was Ewyas in Herefordshire and it is from here the name 'Evias' is derived. Since 1086 Teffont Evias has been a manorial estate and has remained so to the present day. It has passed through the hands of many families, including the Hungerfords and the Leys. The Keatinge family have owned it since 1692, although some parts of the estate—Ley Farm and a few cottages, including Three Hands Cottage—were sold in the 20th century.

Upper Teffont was leased out by Shaftesbury Abbey to peasants: villeins who cultivated the land under the strip farming system, and bordars who were small-holders and grazed their animals on the Common, which was lost to the village at the time of the 18th-century Enclosure Acts.

In 1539 Shaftesbury Abbey was dissolved and King Henry VIII gave Teffont Magna to the Duke of Somerset. Falling from grace, the Duke was executed in 1552 and Magna was granted to the Earl of Pembroke at Wilton.

In the mid-17th century the Fitz family moved to Teffont. They were prosperous sheep farmers and wool merchants and became the largest freeholders of land in Teffont. This land was taken over by John Wyndham of Dinton in 1840.

In the 19th century Lord Pembroke reclaimed and enclosed much of his land in Teffont, including common land. Villagers who depended on the land for their livelihoods suffered. However some smallholders were allowed to keep their plots while others took up trades: they became coopers, drapers, grocers and maltsters. Barley was sprouted to make malt in an A-framed Medieval cottage next to the present day Malthouse, which had a small mill. Beer was served through a hatch known as 'the hole in the wall'.

There were now two main farms in Magna, Fitz and Manor Farm, and two in Evias, Home and Ley Farm. Two schools were opened. Teffont Evias had clean spring water piped from Springhead so people no longer had to rely on wells and the stream; Magna had to wait a while longer for this amenity.

In the 20th century mechanisation caused profound and rapid changes in farming. In the 1930s enterprising farmers at Manor Farm in Teffont Magna were at the forefront of this



Top left clockwise: Painting by the Teffont artist Harry Fidler 1856 - 1935

Saxon fragment from St Edward's church.

Middle to Late Bronze age axehead, Neolithic polished axehead and a pair of Roman brooches

Teffont Evias in 1960 from the Frith collection

Wick Ball Camp shown on the Teffont/Dinton Parish boundary

process of agricultural modernisation with their thousand-acre farm. Species rich chalk downland that had previously been grazed was ploughed, and the poor chalk land soils were chemically fertilized for crop production. In conjunction with 'Dunns', a seed merchant in Salisbury, the farmers produced a short straw variety of wheat better suited to machines but no good for thatching. They employed about 20 men who lived in the farm cottages with their families. In 1951, the remainder of the Pembroke Estate was broken up. Some of the land, houses and cottages were sold to sitting tenants, while other property was sold on the open market.

Teffont remained a working agricultural community until the last quarter of the 20th century, when agri-business led to mono-cropping and contract farming. By the turn of the 21st century, the farm workers' stone cottages had been modernised and were no longer inhabited by people who worked the land.





# Biodiversity

Teffont is fortunate in that it still has a wide diversity of species and varied habitats, although there have been stresses and losses. The chalk downs, valley and stream, the high-sided many wooded hills, the fields, meadows, broad, mixed hedgerows, green lanes and many different types of soil make a wonderful environment for nature to flourish.

Teffont has two Statutory Wildlife Sites: the first significant for its geology, the second for bats. Both are Sites of Special Scientific Interest, the second is also a Special Area of Conservation. There are six Non-Statutory Wildlife Sites, termed 'County Wildlife Sites', three of botanic interest, two Areas of Ancient Woodland and one Woodland Site. Teffont has legally protected species, UK Biodiversity Action Plan species and Red and Amber List birds of conservation concern. The River Nadder is also a Site of Special Scientific Interest and part of the River Avon Special Area of Conservation.

## Grassland

The three botanic sites important for their plant diversity are part of only two percent of multi-species grassland typical of old meadows and pastures remaining in Britain. Both churchyards, their graveyards and Village Hall grasslands have been surveyed and are plant-rich. There are many sites including hillsides, gardens and roadside verges that have not as yet been surveyed but look promising, and some villagers allow areas of their 'lawns' and verges to grow and flower.

Three Teffont farms have planted field margins, one with a wildflower and grass mix, leading to greater plant diversity and new habitat for insects, mammals and birds. The other two farms have opted for a grass mix which also benefits wildlife.

## Birds

Of the more than eighty bird species that have recently been noted in the Parish, there are eighteen on the 2015 Birds of Conservation Concern (BOCC4) Red List of high conservation concern: grey partridge, lapwing, woodcock, lesser spotted woodpecker, marsh tit, skylark, yellowhammer, corn bunting, linnet, starling, pochard, fieldfare, song thrush, mistle thrush, spotted flycatcher, house sparrow, yellow and grey wagtail.



Twelve are on the Amber List of medium conservation concern: mute swan, mallard, snipe, tawny owl, swift, kingfisher, kestrel, house martin, dunnock, bullfinch, teal, and willow warbler.

There are no longer any nightingales and nightjars as in former times and in recent years the cuckoo has only been heard for a few days in springtime. There is one site in Teffont where grey wagtails have been recorded nesting for a hundred years.



## Mammals

Of legally protected species there are watervoles, badgers and bats. Otters are now seen again along the River Nadder and have even been spotted at Teffont's water-meadow in the centre of the village. Of UK Biodiversity Action Plan species we have brown hares and hedgehogs.

Other mammals include: roe deer, foxes, rabbits, grey squirrels, stoats, weasels, bank voles, shrews, pygmy shrews, wood mice, house mice and brown rats.



The Chilmark Quarries Special Area of Conservation, part of which falls within Teffont, is of major importance for bats. This is a statutory wildlife site with European-level protection. More or less all British bats are represented, with eleven recorded species. The serotine and pipistrelle are known to roost within the Village. Along with the greater horseshoe bat, they are common sights throughout the village.

Teffont is lucky in that we still have watervoles along the stream, as there has been a drastic decline in their numbers nationally. Until recently, only their habitats and places of shelter have had legal protection. However, since April 2008, it has also become an offence to kill or injure them. The Water for Wildlife Project Officer at Wiltshire Wildlife Trust can give advice to owners of bankside properties if required.



## Reptiles

Of legally protected reptiles there are adders, grass snakes and slow-worms.

## Amphibians

In recent years, the legally protected greater crested newt was discovered in a garden pond. There are common toads (UK Biodiversity Action Plan) and also frogs.

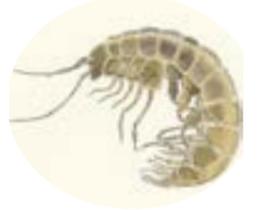
## Fish and Crustaceans

Brown trout (UK Biodiversity Action Plan), bullheads, and freshwater shrimps live in the stream. There was an official recording of the legally protected native crayfish in the 1990's.

## Insects

Some years ago a site in Teffont had a professional assessment of butterfly habitat, when sixteen butterfly species were recorded. In addition some species of moths, wasps, clegs, soldier beetles, weevil and bumblebees were noted.

Teffont generally would seem to have a very healthy population of bumblebees. Wasps and hornets nest in the Village. There are dragonflies, damselflies, crickets, glow-worms and grasshoppers and other species too numerous to name.



## Woods, Hedgerows and Trees

The Parish has two Non-Statutory Sites of Ancient Woodland and one Woodland Site, and large areas of Teffont's woodland are managed for timber, conifer and broadleaf. Some of the hedgerows along green lanes, footpaths and tracks may be of some antiquity. For example, alongside one of the lanes the tiny clocktower plant was spotted, an indicator of Ancient Woodland. Pollarded ash trees of great girth, large oaks, field maple, hawthorn, hazel, elder and beech can all be found. The flora of the woods and hedgerows include bluebells, wood anemones, violets, primroses, celandine, foxgloves and ferns.



Illustrations and photographs Top left clockwise: Little Egret, Kingfisher, Water Vole, Freshwater shrimp, Mayfly, Comma butterfly and Yellow wagtail.





One farm in Evias has, in recent years, been planting extensive mixed native hedgerows, creating wildlife corridors and links between existing woodland and hedgerows. Another farm has been gap-filling hedgerows and replanting longer stretches. A large arable farm in Magna has planted about a mile of new native hedging. The Village Hall Committee planted a native hedge some years ago that is now well established.

Tree Preservation Orders exist on the lime trees on the east side of The Street opposite Fitz House.

### Springs, Stream, Ponds and Lakes

Chalk streams are recognised as a key habitat type and are listed in the UK Biodiversity Action Plan and Teffont's stream, with its sensitive ecosystem, is an intrinsic, vital part of the village.

Apart from its major spring source at Springhead, small springlines enter the stream along its course. Much of the stream flows within an artificial channel of stone walls. However, the pond near the stream's source, (originally created for washing sheep) has natural banks, as does the Village Green by Magna church, the water meadow and the Manor parkland in Evias, where on-stream lakes were created. Beyond this point it then falls to the river Nadder below.

There are a number of ponds throughout the village, from small ones in gardens to large fishing ponds. Two new settlement ponds

*Teffont's stream with its sensitive ecosystem, is an intrinsic, vital part of the village*

were created at Manor Farm in Teffont Magna after the last serious flood in 1999. The large pond and its ditch running through the pasture towards the stream have created a whole new area of benefit to wildlife, enjoyed by insects, amphibians, fish, watervoles and herons.

A River Corridor Survey of the Teffont stream was published in 1996. Further to this a hydrological study was undertaken and consequently the Environment Agency

published a leaflet entitled The Teffont Stream: 'How you can help your local river', which is available in the village. This gives guidance on how to achieve good management, through balancing the need to minimise flood risk with care for the stream's ecology. A summary of some of the main points is made below.

### Stream management

The submergent plant that grows in the stream is water-crowfoot, which is the basis of the distinctive plant and animal communities of chalk streams, and one of the reasons they are so special. Good management recommends that weed is cut away from the entrances and outflows

*The weed that grows in the stream is water crowfoot, and it is the basis of the distinctive plant and animal communities of chalk streams, and one of the reasons they are so special*

of bridges and culverts. Thereafter the recommendation is to cut winding channels, so the water can flow as fast as possible, while still providing the conditions for wildlife to thrive, leaving 30% of weed as cover for wildlife at all times.

Where possible it is important to keep a fringe of bankside plants. Ideally stone banks should be uncemented to allow springs and water to drain, and provide crevices for wildlife. Where new planting of trees near the stream is considered, native deciduous trees are recommended, ie., hazel, ash, field maple, hawthorn and blackthorn.



Below left clockwise:  
The Stream; bluebells in a Teffont wood;  
; Watervole; Water Crowfoot.



# APPENDICES 1.0

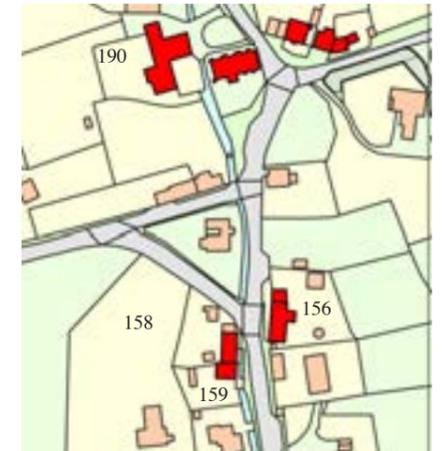
## ORIENTATION MAP



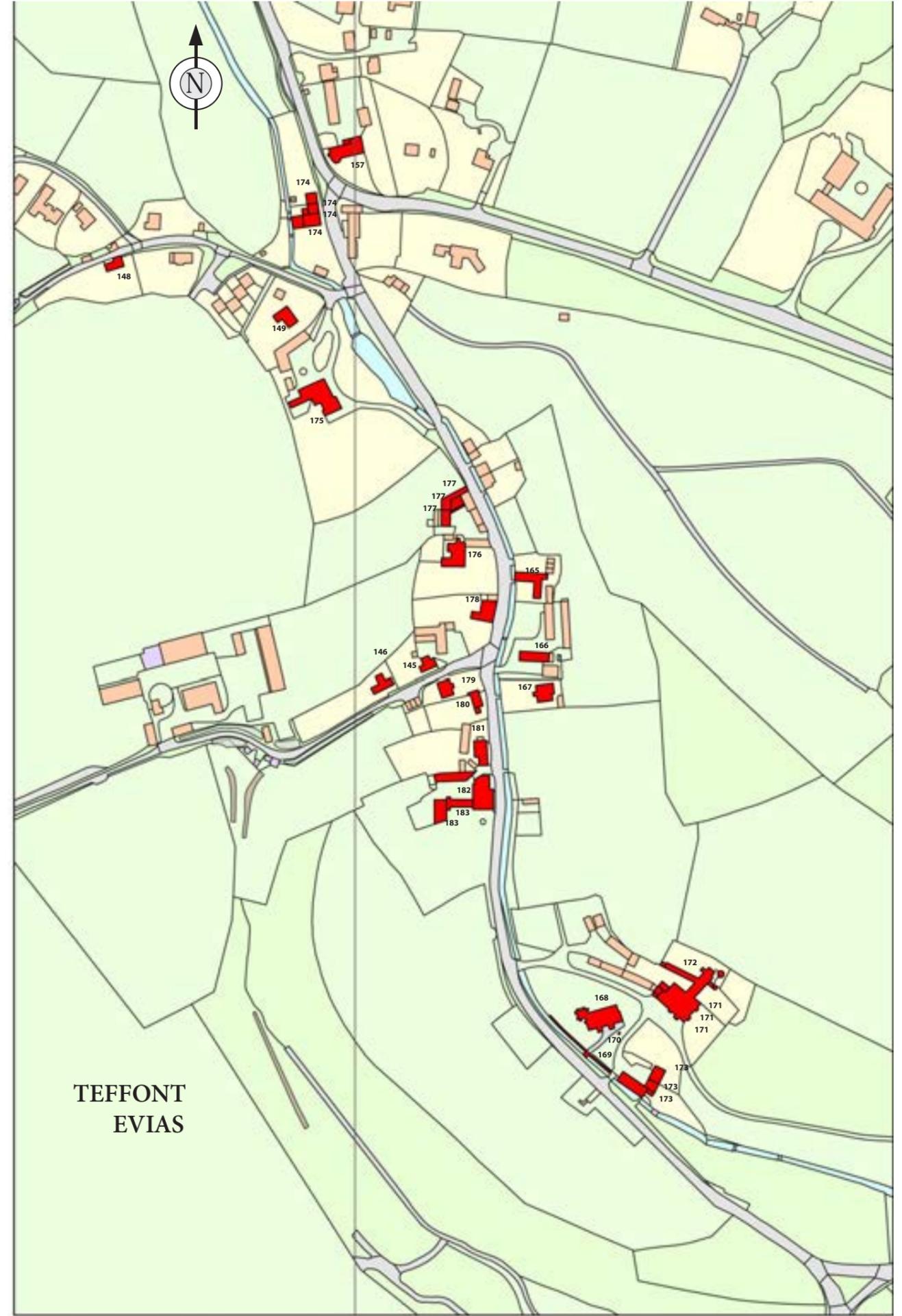
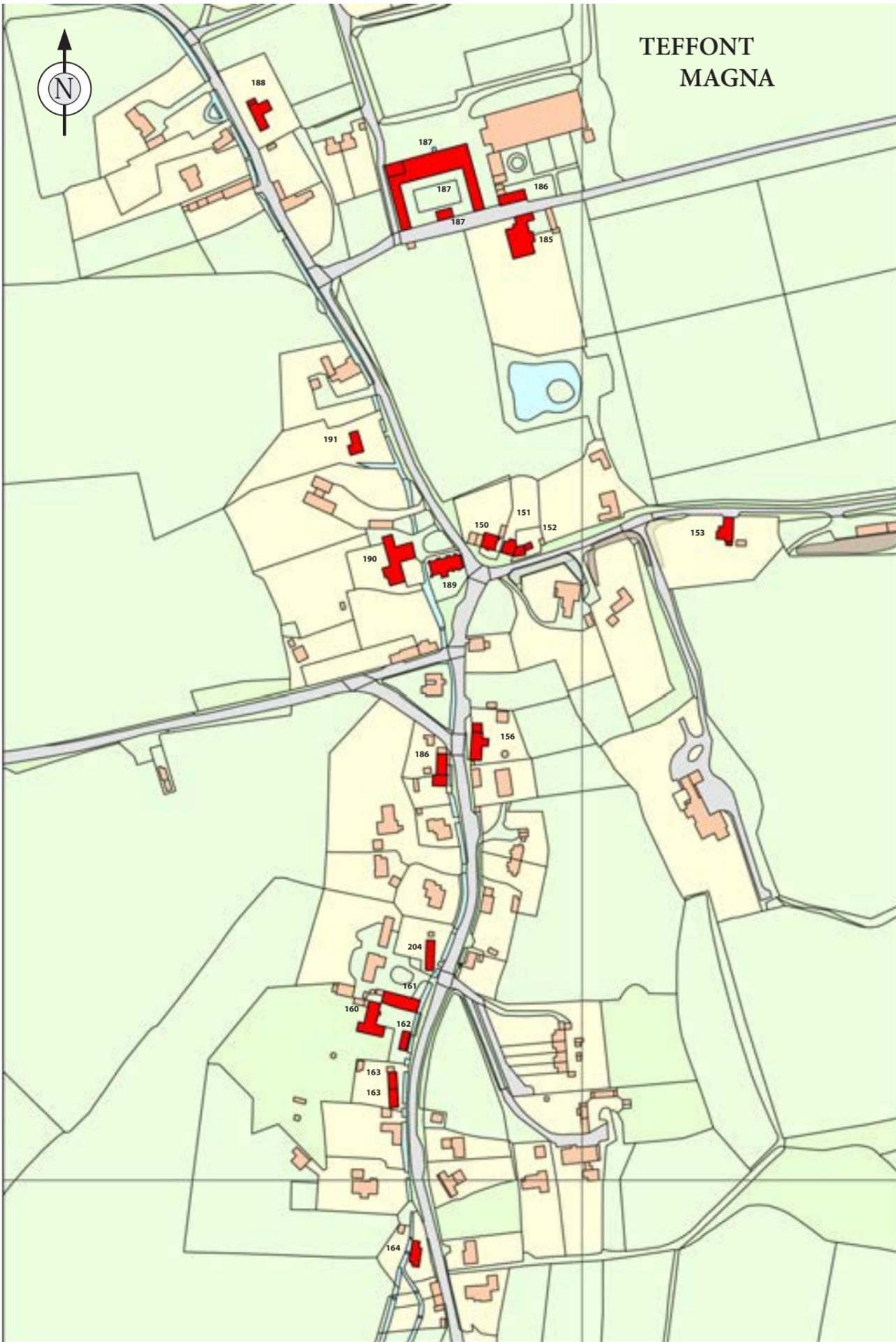
# APPENDICES 2.0

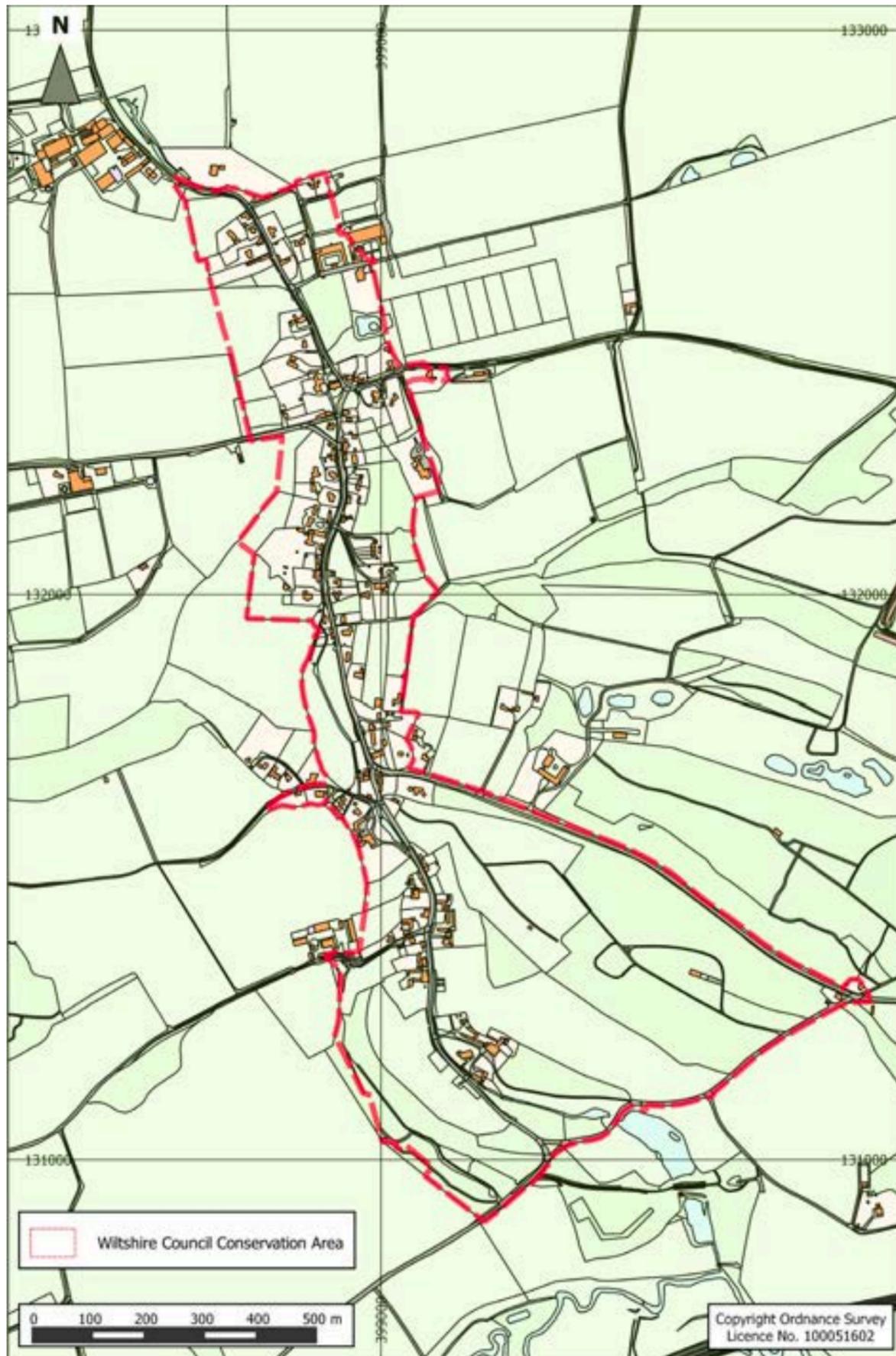
## 1. THE BUILT ENVIRONMENT: LISTED PROPERTIES IN MAGNA AND EVIAS

145	Home Farm Cottage, Carters Lane, Teffont, Wiltshire	II
146	Kiln Cottage, Carters Lane, Teffont, Wiltshire	II
147	Milestone approximately 50 metres east of Clarendon Stud (formerly Woodfield Park Stud), Hindon Road, Teffont, Wiltshire	II
148	Holt Cottage, Holt Lane, Teffont, Wiltshire	II
149	The Holt (formerly Brookfield), Holt Lane, Teffont, Wiltshire	II
150	Wrens Cottage, Old Dinton Road, Teffont, Wiltshire	II
151	Old Turnpike Cottage, Old Dinton Road, Teffont, Wiltshire	II
152	Jasmine Cottage, Old Dinton Road, Teffont, Wiltshire	II
153	Old Black Horse Cottage, Old Dinton Road, Teffont, Wiltshire	II
154	The Lodge, Salisbury Road, Teffont, Wiltshire	II
155	Milestone approximately 300 metres to north west of The Lodge, Salisbury Road, Teffont, Wiltshire	II
156	The Thatches (formerly Fitz Farmhouse), The Street, Teffont, Wiltshire	II
157	Larkhams Farm (formerly The Black Horse Inn), The Street, Teffont, Wiltshire	II
158	Post Office Cottages, 1 and 2, The Street, Teffont, Wiltshire	II
159	Post Office Cottages, 3, The Street, Teffont, Wiltshire	II
160	Fitz House, The Street, Teffont, Wiltshire	II
161	Barn at Fitz House, The Street, Teffont, Wiltshire	II
162	Fitz House Cottage (formerly Fitz Cottage), The Street, Teffont, Wiltshire	II
163	Goodfellow Cottages, 1 and 2, The Street, Teffont, Wiltshire	II
164	Bathurst Cottage, The Street, Teffont, Wiltshire	II
165	Rose Cottage, Teffont Evias, Teffont, Wiltshire	II
166	Barn at Home Farm, Teffont Evias, Teffont, Wiltshire	II
167	Manor School Bungalow, Teffont Evias, Teffont, Wiltshire	II
168	Church of St Michael and All Angels, Teffont Evias, Teffont, Wiltshire	II*
169	Gate piers, gate, attached walling and bridge at Church of St Michael and All Angels, Teffont Evias, Teffont, Wiltshire	II
170	Smith Monument in the churchyard about 4 metres south of nave of Church of St Michael and All Angels, Teffont Evias, Teffont, Wiltshire	II
171	Teffont Manor; flats 1, 2 and 3 with two attached follies, Teffont Evias, Teffont, Wiltshire	II
172	Folly to rear of Teffont Manor, Teffont Evias, Teffont, Wiltshire	II
173	Manor Cottages with attached coach house, 1 and 2, Teffont Evias, Teffont, Wiltshire	II
174	Brooklyn; Three Hands; Evias and Riverside (formerly Pathways), Teffont Evias, Teffont, Wiltshire	II
175	Bridges, Teffont Evias, Teffont, Wiltshire	II
176	Greystones, Teffont Evias, Teffont, Wiltshire	II
177	Cowshed to north side of Greystones, Teffont Evias, Teffont, Wiltshire	II
178	Home Farm House, Teffont Evias, Teffont, Wiltshire	II
179	Acacia Cottages, Teffont Evias, Teffont, Wiltshire	II
180	Montague Cottage, Teffont Evias, Teffont, Wiltshire	II
181	Enderleys, Teffont Evias, Teffont, Wiltshire	II
182	Howard's House Hotel, Teffont Evias, Teffont, Wiltshire	II
183	Stables and carriage house at Howard's House Hotel, Teffont Evias, Teffont, Wiltshire	II
184	Ley Farmhouse, Tisbury Road, Teffont, Wiltshire	II
185	Manor Farmhouse, Wylve Road, Teffont, Wiltshire	II
186	Dovecote at Manor Farm, Wylve Road, Teffont, Wiltshire	II
187	Model farm buildings at Manor Farm, Wylve Road, Teffont, Wiltshire	II
188	Spring Cottage, Wylve Road, Teffont, Wiltshire	II
189	Church of St Edward, Wylve Road, Teffont, Wiltshire	II*
190	The Malthouse, Wylve Road, Teffont, Wiltshire	II
191	Moon Cottage, Wylve Road, Teffont, Wiltshire	II
203	K6 telephone kiosk, Teffont, Wiltshire	II
204	Teff Cottage, Teffont Magna, Teffont, Wiltshire	II



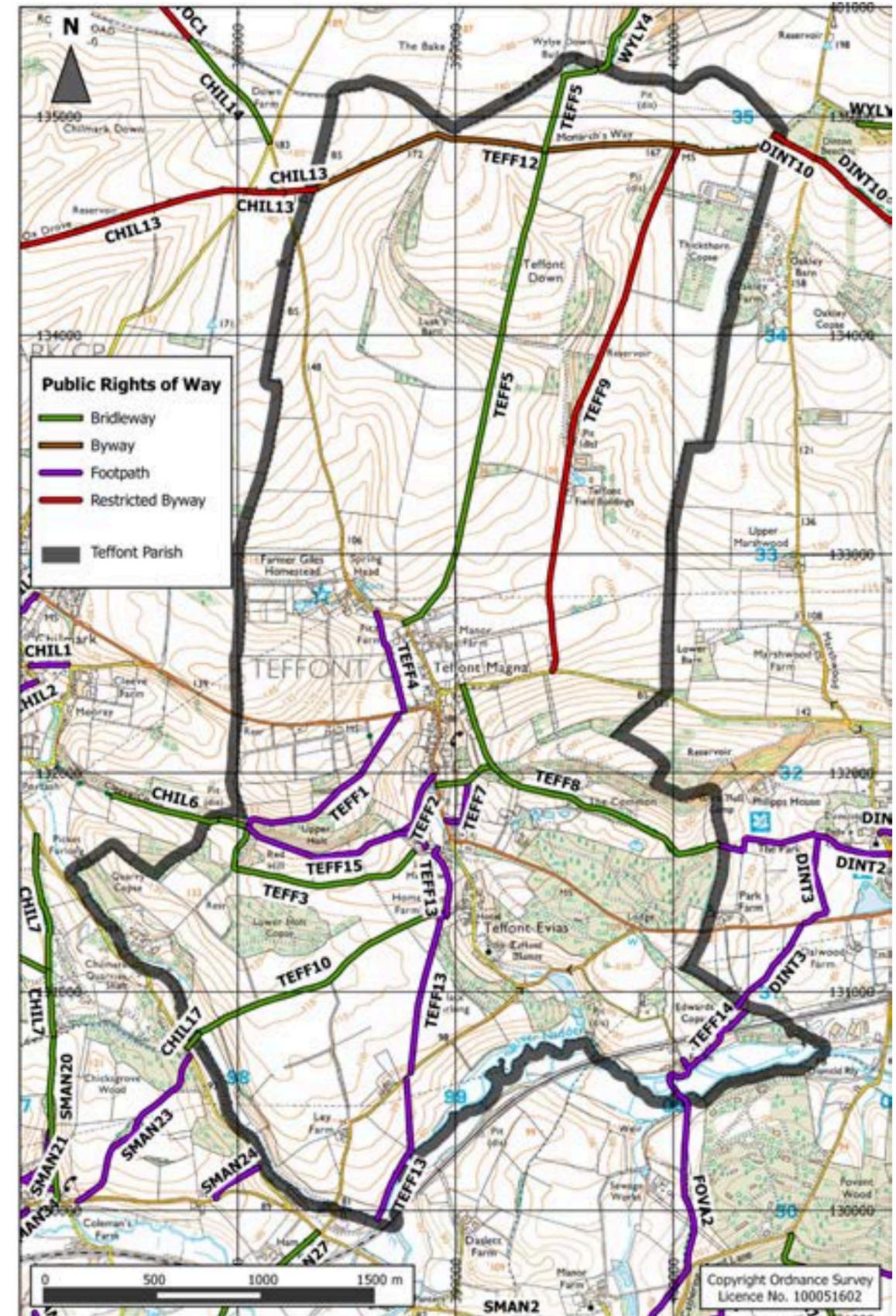
See numbered maps overleaf





# APPENDICES 3.0

## 1. THE NATURAL ENVIRONMENT: RIGHTS OF WAY



## 2. THE NATURAL ENVIRONMENT: SITES OF SPECIAL SCIENTIFIC INTEREST



### SUPPLEMENTARY TEXTS:1. FLOODING

Historically, Teffont was prone to flash flooding, particularly in the summer when the ground was dry and hard. There have been four floods since 1980, the last in 1999 when a torrential summer rainstorm lasted for one and a quarter hours. This was very severe and its effects were exacerbated by two exposed and vulnerable hillsides. At that time one hillside was bare of vegetation because it contained an intensive outdoor pig unit. Another hillside, near the Wick Ball Camp escarpment, had over a hundred acres of degraded land after excavations for a golf course had been abandoned and where the topsoil had been removed into heaps.

The sudden torrential rain washed pig-slurry, topsoil and water through Magna, where it merged with run-off from the abandoned golf course coming down the Old Dinton Road, flooding the street, the stream and many properties.

Since that time, measures—endorsed by the Environment Agency—have been put in place to prevent a similar occurrence happening again.

#### Measures Taken in Magna

The intensive pig enterprise was removed from the hillside. The land was reinstated at the golf course site. Existing culverts and ditches were cleared. Funded by Salisbury District Council, a deep ditch was dug parallel to the Old Dinton Road, with new grips feeding into it from the lane to carry run-off into newly created ponds at Manor Farm. Silt remains in the first pond, and water is held in the second and then slowly released into the stream. Fields on another hillside are being cultivated using a shallow tillage method which should mitigate against soil erosion in heavy rain.

#### Measures Taken in Evias

A waterfall impediment was removed, the bridge to the Church was lifted, a central pillar in the stream, by the water-keeper's house was removed, and large diameter pipes were installed at the end of the lake, in case the tunnel under the embankment should block up.

The measures taken have helped immeasurably but the importance of ongoing land management practices such as the maintenance of effective grips, should not be underestimated.

### SUPPLEMENTARY TEXTS:2. RENEWABLE ENERGY & ENERGY CONSERVATION

Given the inevitable increase in demand for renewable energy systems and for greater energy efficiency, the Village Design Statement should take a view on the incorporation of such technology within the village.

Leaving aside the technical performance of such systems, from a VDS perspective it is possible to categorise these systems in terms of their impact (visual and aural) on the environment within the village. Thus, at the very low end of the spectrum are measures such as improved domestic insulation in roof spaces and cavity walls where they exist. Slightly further up the spectrum lie measures such as secondary glazing and double glazing. Further still up the spectrum of impact are such systems as air and ground-source heat-pumps. Further still lie solar collection technologies (encompassing both solar-thermal and photo-voltaic technology) either roof-mounted or ground-mounted. Towards the far end of the spectrum lie wind-generation systems and anaerobic digestion systems.

Quite clearly the impact of any particular proposed system depends very greatly upon where and how it is sited. For example, within the Conservation Area a highly visible roof-mounted solar array might well be considered too high-impact. The same system ground-mounted and largely invisible might be quite acceptable. A wind generation system is by its very nature likely to be highly visible and noisy.

Thus it is likely that each application should be treated on its merits. Nonetheless, the underlying stance of the VDS should be to encourage the sensible utilisation of energy efficient technologies wherever and whenever possible, provided that they do not impact unacceptably upon the character of the village. Therefore where an applicant can show that the incorporation of a particular technology is genuinely contributing to the energy efficiency of the property or the

development then the assumption is that it will be approved. Withholding of such approval should be by exception only where it is considered that the proposed development will have a clear and significant impact upon the visual or aural character of the village.

## SUPPLEMENTARY TEXTS; 3. LOCAL STONE

Portland stone was formally mined as Chilmark stone in the Chilmark – Teffont quarry complex in the Chilmark ravine. It is a fine stone that is good for carving it has been used widely in the village on and in the more prestigious buildings also on detailed work such as window mullions and the beautiful pillars of Teffont Evias church. Local stone of this type was used building Salisbury Cathedral and for the restoration of Westminster Abbey. Also used was stone from the nearby quarries of Chicks Grove, Tisbury, Wardour, and Fonthill.

Purbeck limestone was quarried in old Teffont Evias quarries; one of the layers was a grey shelly limestone, the thicker layers have been used for the walling in most of the village's older buildings, bridges, and flagstone floors. The small shells are clearly visible in Magna church floor. The thinner layers were split and made into tiles. Quarry stone waste was burnt in the lime kilns up Carter's Lane in Evias to produce hydraulic lime for mortars.

Teffont Evias quarry and cuttings are sites of Special Scientific Interest, they provide one of the best remaining collecting sites from the 'insect limestones' within the middle Purbeck beds though now all of the area is very overgrown

# APPENDICES 5.0

## 1. DEFINITIONS

A Conservation Area (CA) is a tract of land that has been awarded protected status in order to ensure that natural features, cultural heritage or biodiversity are safeguarded.

A Site of Special Scientific Interest (SSSI) are the country's very best wildlife and geological sites. They include some of the most spectacular and beautiful habitats.

A Tree Preservation Order (TPO) Planning authorities have powers to protect trees by making Tree Preservation Orders. The issuing of a TPO makes it an offence to cut down, top, lop, uproot, wilfully damage or destroy any protected tree(s) without first having obtained permission from the Local Authority. Check with the Planning Department.

AONB: In this document AONB refers to the Cranborne Chase and West Wiltshire Downs Area of Outstanding Natural Beauty.

At the Small Villages development will be limited to infill within the existing built area. Proposals for development at the Small Villages will be supported where they seek to meet housing needs of settlements or provide employment, services and facilities provided that the development:

- i) Respects the existing character and form of the settlement
- ii) Does not elongate the village or impose development in sensitive landscape areas and
- iii) Does not consolidate an existing sporadic loose knit area of development related to the settlement

## 2. USEFUL WEBSITES

### Wiltshire Council for building control, planning and conservation matters

[www.wiltshire.gov.uk](http://www.wiltshire.gov.uk)

<http://www.wiltshire.gov.uk/planninganddevelopment/ourplanningservices/conservationhistoricenv/conservationareas.htm>

### Teffont Village website

[Teffont.com](http://Teffont.com)

### The Society for the Protection of Ancient Buildings :

[www.spab.org.uk](http://www.spab.org.uk)

Provides helpful publications, technical advice and training and for owners of old buildings

### English Heritage

[www.english-heritage.org.uk](http://www.english-heritage.org.uk)

Have many useful publications relating to historic and listed buildings including:

“Thatch and thatching: a guidance note”

### Salisbury Civic Society

[www.salisburycivicsociety.org.uk/](http://www.salisburycivicsociety.org.uk/)

aims to promote high standards of planning and architecture, to educate in the architecture, history and geography of the area to secure the preservation, development and improvement of features of public interest .

### Cranborne Chase and West Wiltshire Downs AONB

[www.ccwwdaonb.org.uk](http://www.ccwwdaonb.org.uk)

The primary purpose of AONB designation is to 'conserve and enhance the natural beauty of the area.'

For information on the Cranborne Chase AONB Dark Skies policy see:

<http://www.ccwwdaonb.org.uk/aonb-management-plan>

### Wiltshire Wildlife Trust

[www.wiltshirewildlife.org](http://www.wiltshirewildlife.org)

Shares a vision of creating a sustainable future for wildlife and people.

### Environment Agency

[www.environment-agency.gov.uk](http://www.environment-agency.gov.uk)

UK government agency concerned mainly with rivers, flooding, and pollution.

### Natural England

[www.naturalengland.org.uk](http://www.naturalengland.org.uk)

Natural England is the non-departmental public body of the UK government responsible for ensuring that England's natural environment, including its land, flora and fauna, freshwater and marine environments, geology and soils, are protected and improved.

## 3. PUBLICATIONS:

'River Corridor Survey Survey of the Teffont Stream: A report for Teffont Environmental Forum and the Environment Agency.' D. Exton Msc November 1996.

'The Teffont Stream: How you can help your local stream.' Environment Agency

'Recommendations for the Management for Wildlife Conservation of Five Sites at Teffont.' Dr Philip Wilson MIEEM and Marion Reed. September 1996

'The Population Status of Birds in the UK.' RSPB and other leading conservation agencies

#### 4. ACKNOWLEDGEMENTS

We are extremely grateful to the Cranborne Chase and West Wiltshire Downs Area of Outstanding Beauty for their financial support of this Village Design Statement.

In addition, we could not have completed this work without the donations from the Teffont Reading Room Charity and Teffont Parish Council, who have been so helpful and constructive throughout the process.

Our thanks go to the Salisbury Planning Department and Conservation officers for their invaluable help and advice

We acknowledge the help and advice of John Needham on the geology and history information included in this VDS

Wiltshire & Swindon Biological Records Centre for background information

Topographic Mapping was supplied by Ordnance Survey, under the Public Service Mapping Agreement (OS Copyright Licence No. 100051602)

Thematic Mapping was obtained from a number of publically accessible sources:

Listed Buildings – English Heritage

The Built Environment – Wiltshire Council

The Natural Environment – Natural England

Public Rights of Way – Wiltshire Council

A wide number of village residents have been involved in producing this VDS who are listed below. We have drawn on an amazing amount of professional expertise throughout the process.

The whole village has been helpful in commenting on and critiquing the document along the way. Their points of view and detailed information have helped to shape this VDS.

Richard Blamey

Dan Brunton

Rose Chapman

Peter Dawson

Tony Deane

Pam Fisher

Richard Hawkins

Nigel and Nancy Gow-smith

Carol Jacobs

Andrew Jones

Nick Nicholson

Anita Ridley

Cally Troup

Sara Willan

David Wood

Emma Worth



