CHELTENHAM
BOROUGH COUNCIL



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Poets Conservation Area

Conservation Area Appraisal

CHELTENHAM
BOROUGH COUNCIL

PURCELL

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1.0 Introduction

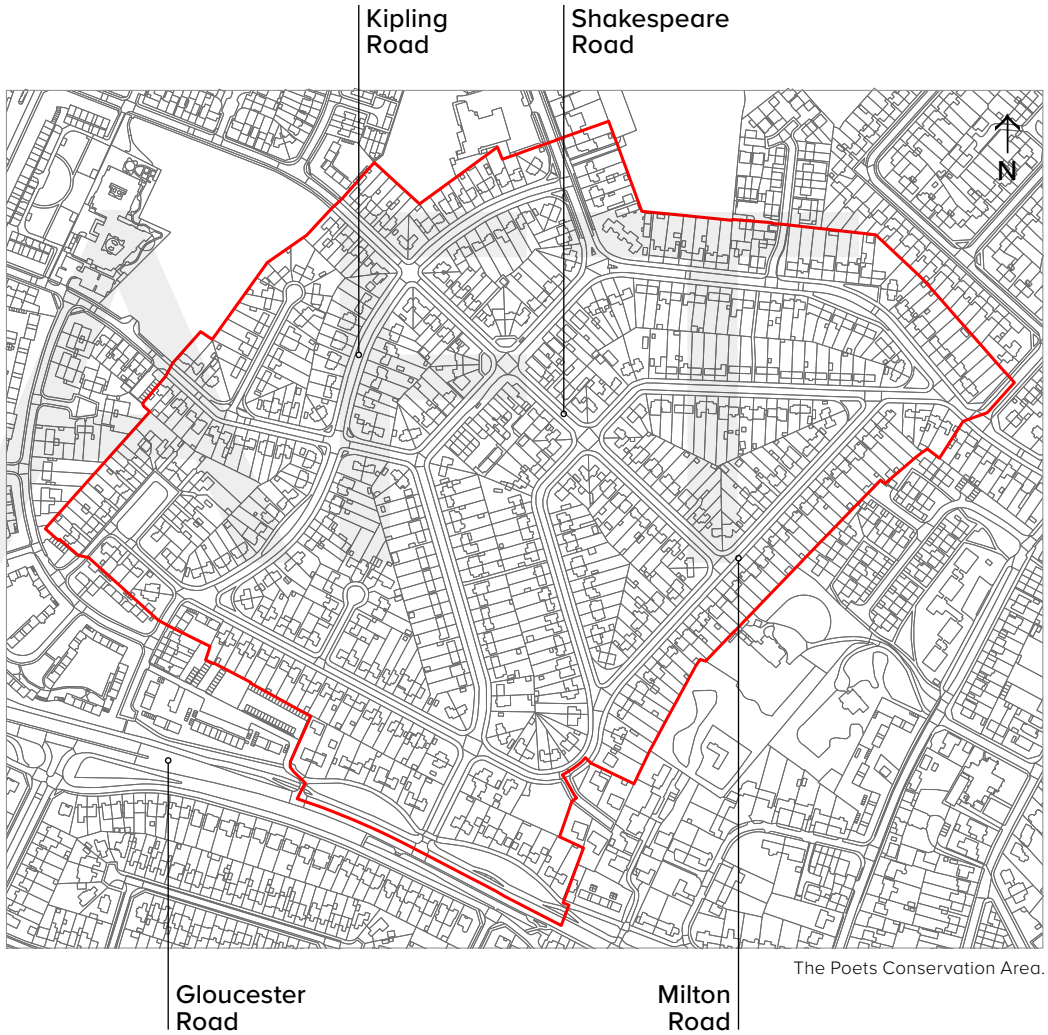
The Poets Conservation Area is located within the St Marks area of Cheltenham, to the west of the town centre. It was first designated in May 2001 for its special historic and architectural interest.

The Poets Conservation Area was the first and most extensive inter-war housing estate constructed in Cheltenham. It is distinctive due to the coherent and consistent Garden City suburb architectural character and quality throughout the estate. The Garden City movement was an early 20th century urban planning movement which built on the ideals of the Arts and Crafts movement, which sought to introduce the greenery and space of nature into urban design to counteract the density of industrial city housing.

It is named 'Poets' after the use of British poets for the names of roads across the estate: Byron, Kingsley, Kipling, Milton, Shakespeare, Shelley, Spenser, Tennyson, and Wordsworth.

The character and appearance of Poets as a planned inter-war housing estate can be read in:

- The plan form of the estate with wide avenues, grass verges, trees and hedge boundaries which gives the area a distinctive Garden City suburb character and add to the sense of spaciousness.
- The low density of houses within the 26 acres of the estate, with an average 12 houses per acre.
- The scale and massing of large individual buildings in well-spaced plots which create a unifying rhythm along the street.
- The houses on corner plots, positioned in architecturally interesting ways to provide terminating views and add to the distinctive character of the area.
- The inter-war and Arts and Crafts architectural styles of the buildings, which is unusual in Cheltenham, giving the area a strong identity of its own.



The Poets Conservation Area.

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1.1 Boundary review

A review of the Poets Conservation Area has been taken as a part of this appraisal process. The existing boundary is considered to appropriately reflect the special historic and architectural interest of the area within the planned estate and is not proposed to be amended at this time.

1.2 Definition of a conservation area

A conservation area is defined as an 'area of special architectural or historic interest the character of which it is desirable to preserve or enhance.'[01]

Conservation areas recognise the unique qualities of an area as a whole. This includes the contribution of individual buildings and monuments but also of other features, including topography, materials, spatial relationships, thoroughfares, street furniture, open spaces and landscaping. All these features contribute to the character and appearance of an area, resulting in a distinctive sense of place.

The extent to which a building, or group of buildings, positively shape the character of a conservation area derives not just from their street-facing elevations but also from the integrity of their historic fabric, overall scale and massing, detailing and materials. Rear and side elevations can also be important.

1.3 Purpose and scope of the Conservation Area Appraisal

It is a requirement under the Planning (Listed Buildings and Conservation Areas) Act 1990 for all local planning authorities to 'formulate and publish proposals for the preservation and enhancement' of conservation areas within their jurisdiction and for these documents to be periodically reviewed.[02]

The Poets Conservation Area was last reviewed in 2016.

It is important for local planning authorities to maintain an up-to-date strategy for the positive management of conservation areas so that they can be carefully adapted and continue to thrive. These public documents define and record the special interest of a conservation area and set out a plan of action for its on-going protection and enhancement.

Over time, conservation areas evolve and the integrity of characteristics which underpin their special interest may depreciate due to gradual alteration. It is therefore important to review and take stock of the character of a conservation area at intervals to ensure designation is still suitable and that the proper tools to manage change are in place.

Reviews often find that conservation area boundaries were previously drawn too tightly or include peripheral areas which do not contribute to an understanding of its character. Consequently, it is important to review the boundary and include/exclude buildings and spaces which do/not meet the requirements for conservation area designation.

This Conservation Area Appraisal seeks to:

- Record and analyse the special interest of the Poets Conservation Area;
- Recognise the designated and non-designated heritage assets which comprise the conservation area;
- Identify issues relating to condition and detracting features, as well as opportunities for enhancement; and
- Provide guidance for the positive management, preservation and enhancement of the conservation area.

Although this document is intended to be comprehensive, the omission of any building, structure, feature or space does not imply that said element is not significant or does not positively contribute to the character and special interest of the conservation area. The protocols and guidance provided in Section 6: Management Plan are applicable in every instance.

The assessments which provide the baseline information for this Conservation Area Appraisal have been carried out utilising publicly available resources and through on-site analysis from the public thoroughfares within the conservation area.

01 Section 69 (1), Planning (Listed Buildings and Conservation Areas) Act 1990.

02 Section 71 (1), Planning (Listed Buildings and Conservation Areas) Act 1990.

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1.4 Planning policy

Conservation areas were introduced in the United Kingdom under the Civic Amenities Act 1967. They are now governed under the Planning (Listed Buildings and Conservation Areas) Act 1990. The National Planning Policy Framework (revised December 2024) sets out the overarching requirement for local planning authorities to identify and protect areas of special interest (paragraph 204).[03]

1.4.1 Local planning policy

The Cheltenham Plan

The adopted development plan for Cheltenham has three sources; the Joint Core Strategy 2017, the Cheltenham Plan 2020, and the saved policies of the Cheltenham Borough Local Plan 2006.

Gloucester, Cheltenham and Tewkesbury Joint Core Strategy 2011-2031

The Joint Core Strategy (JCS) was adopted by Cheltenham Borough Council, Gloucester City Council and Tewkesbury Borough Council in December 2017. Of relevance to Poets Conservation Area and the heritage assets located within the boundary are Policies SD7: The Cotswolds Area of Outstanding Natural Beauty (AONB) and SD8: Historic Environment.

The Cheltenham Plan 2020

The Cheltenham Plan, which was adopted by Cheltenham Borough Council on 20th July 2020, provides the local-level development strategy for the borough. The policies relevant to the Poets Conservation Area and the heritage assets within it are Polices D1, HE1, HE2, HE3 and L1.

Cheltenham Borough Local Plan 2006: saved policies

A number of policies from the Cheltenham Borough Local Plan (2006) are 'saved'. Those relevant to the Poets Conservation Area is policy RT 2.

Emerging Local Policy – The Cheltenham, Gloucester and Tewkesbury Strategic Local Plan

A Strategic and Local Plan (SLP) is under development by Cheltenham Borough Council, Gloucester City Council and Tewkesbury Borough Council. The SLP will provide an overarching planning strategy and cross-boundary strategic policies covering the whole area, and local policies for each authority.

Once adopted, the SLP will replace the Gloucester, Cheltenham and Tewkesbury Joint Core Strategy 2011-2031 (adopted December 2017), the Cheltenham Plan (adopted July 2020) and the 'saved' retail policies within the Cheltenham Borough Local Plan Second Review (adopted June 2006).

1.5 Guidance

There is a range of available guidance from Cheltenham Borough Council and Historic England regarding the management and maintenance of the historic built environment:

- Historic England Advice Note 1: Conservation Area Appraisal, Designation and Management (Second Edition), 2019.
- Cheltenham Borough Council: Local Index Supplementary Planning Document, 2007.
- Cheltenham Borough Council, Regency Design Precepts.
- Historic England, Traditional Windows: Their Care, Repair and Upgrading, 2017.

1.6 Consultation and formal adoption

Consultation with key stakeholders was undertaken in May 2026 in regards to the Poets Conservation Area. Common issues and opportunities were discussed with the stakeholders present, along with a review of the existing conservation area boundary.

Public consultation will be undertaken for the statutory eight-week period once the full suite of conservation area appraisals is completed.

03 When considering the designation of conservation areas, local planning authorities should ensure that an area justifies such status because of its special architectural or historic interest, and that the concept of conservation is not devalued through the designation of areas that lack special interest.

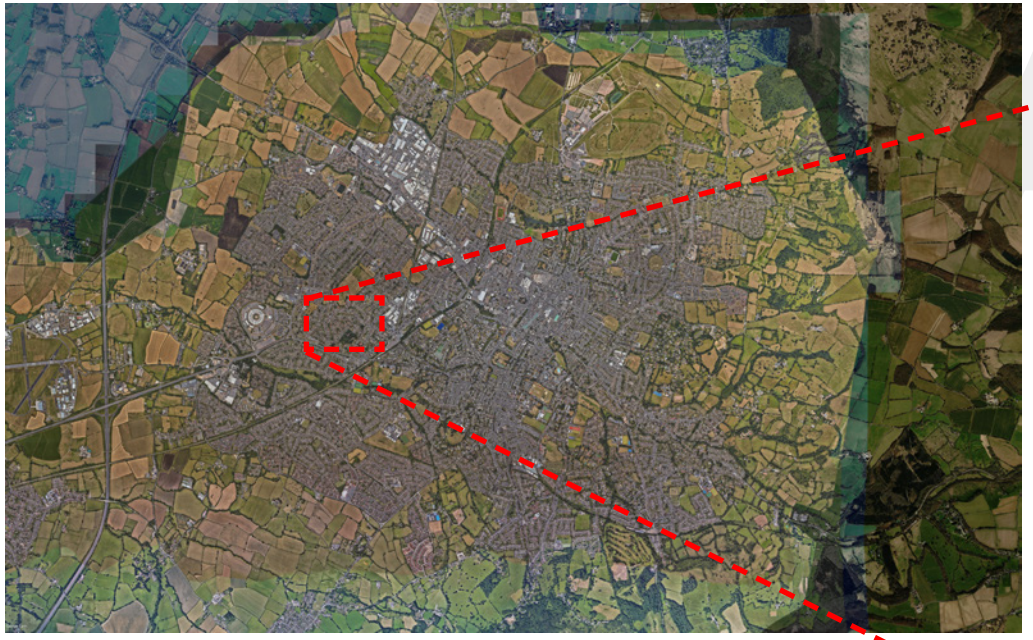
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2.0 Assessment of special interest

2.1 Location and setting

The Poets Conservation Area is located within the ward of St Mark's to the west of the centre of Cheltenham, and is principally a residential area. Until the late 1940s, the St Mark's Estate (now known as Poets) was a westerly suburb of Cheltenham.

Today the conservation area is largely surrounded by the higher density suburban developments of Benhall, Rowanfield, Fiddler's Green and Hester's Way. To the north of the estate is the King George V Playing Field. The Garden City movement-inspired estate of St Mark's (Poets) provides a juxtaposition to these neighbouring areas.



Aerial image of Cheltenham.



The Poets Conservation Area.

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2.2 Summary history of Cheltenham

Cheltenham has a distinctive history, with evidence of Roman activity found through coins and pottery discovered across the town. The first written reference to Cheltenham dates from 803 AD, although archaeological evidence suggests it existed as a farming settlement long before then. By the time of the Domesday Survey in 1086, Cheltenham had five mills along the River Chelt, and in 1226 it became a market town, with the market playing a central role in its economy for centuries.

For much of the medieval and early modern period, Cheltenham consisted primarily of a single High Street lined with narrow plots, orchards and fields. St Mary's Church, rebuilt in the 12th century on the site of an earlier Anglo-Saxon church, formed an important focal point for the settlement.

Cheltenham's transformation began after the discovery of mineral springs in 1716. The development of the Royal Well by Henry Skillicorne and the visit of King George III in 1788 established the town as one of Britain's leading spa resorts. During the early 19th century, rapid expansion created fashionable estates such as Pittville, Lansdown and Suffolk Square, while the population grew from just over 3,000 in 1801 to around 20,000 by 1826.

The arrival of tramways and railways encouraged further growth, industry and education, including the founding of Cheltenham College and Cheltenham Ladies' College. Throughout the late 19th and 20th centuries, Cheltenham expanded into a prosperous town, while retaining much of its distinctive historic and Regency character despite modern development.

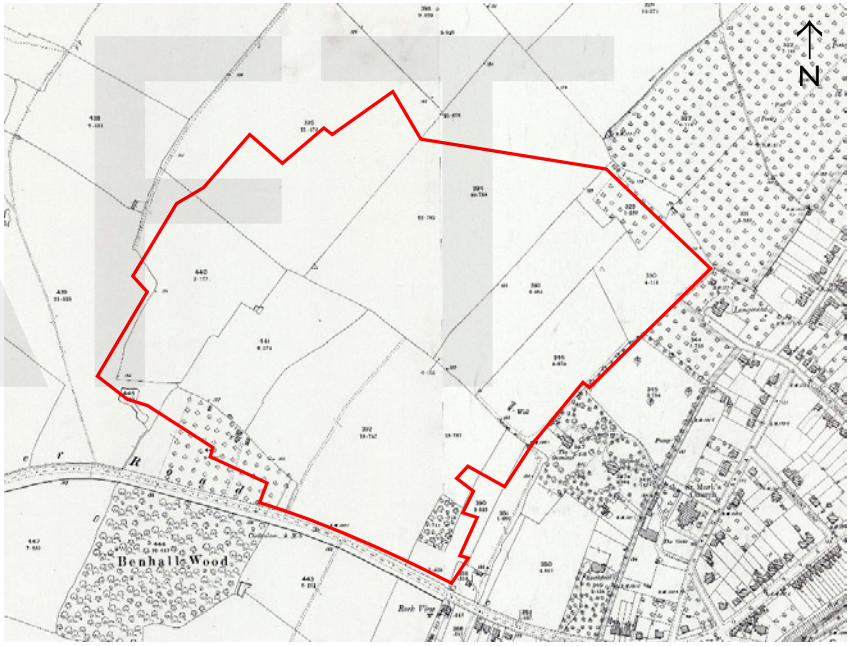
2.3 Summary history of the Poets Conservation Area

The St Marks area of Cheltenham was first developed in the mid-19th century with the construction of St Mark's Church, designed by John Middleton between 1860 and 1866. Further residential development was constructed around the church including two large private houses, The Granley and Hillfield

The St Mark's estate, now known as Poets, was first begun to be planned in 1918 following the Local Government Board's request for local authorities to prepare plans for housing to aid slum clearance initiatives. In November 1918, a new Housing sub-committee at Cheltenham Town Council was set up to prepare new housing schemes, and in 1919 the Town Council purchased 115 acres of open land in St. Mark's from landowner Mr H. Unwin of Arle Court. Plans for 400 houses on the site were subsequently approved, which would form the westerly edge of Cheltenham.

Planning for the estate began following recommendations from the Tudor Walters Report which, inspired by the pre-war Garden City movement, proposed low density developments of 12 houses per acre. Each of the houses was to be 770 square feet with plenty of large windows, indoor bathrooms and WCs, separate kitchens and two or more bedrooms. The layout was undertaken by collaboration between the Borough Surveyor and the Cheltenham architects Chatters, Smithson and Rainger. The estate aimed to emulate the Garden City aesthetic in its overall form and layout, with wide roads and substantial gardens.

The estate was built in three distinct phases under individual housing acts:



The second edition Ordnance Survey map (1894-1903) illustrating the area of agricultural land that later became the Poets estate, with the approximate location of the conservation area boundary marked in red. *Know Your Place.*

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1. The Housing (Addison) Act 1919

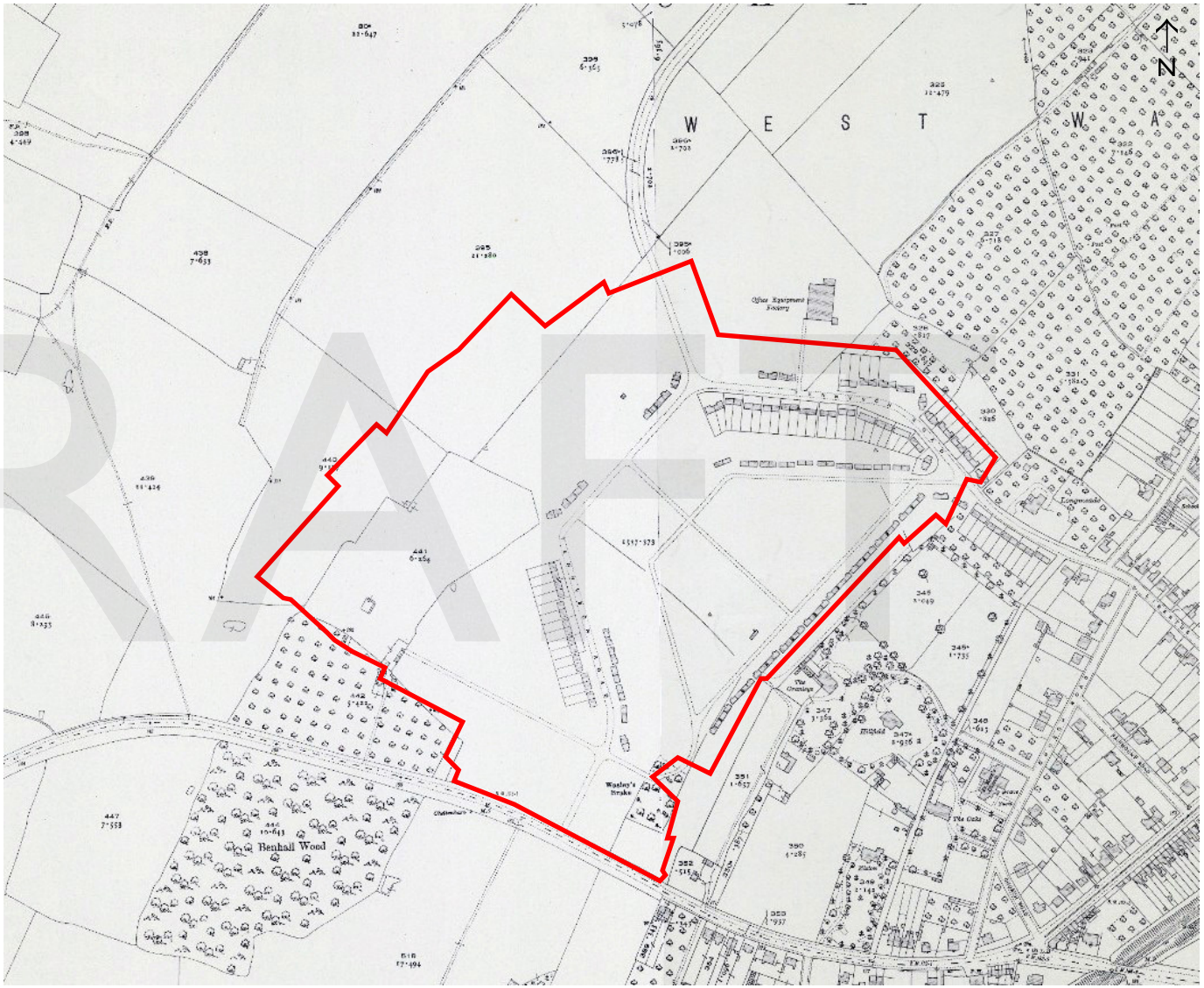
Funding was provided for the initial plans for 50 houses at the Libertus Road end of the estate, which were approved in November 1919. These were designed by Chatters, Smithson and Rainger and built by A. C. Billings, with 10 houses on Libertus Road ready for occupation on 24 January 1921. Included within the act were 119 houses along Tennyson Road and Milton Road, in addition to 20 Dorlonco houses on Byron Road. These houses were originally developed for the families of the Dorman Long Company at Dormans Town. They were designed by Stanley Adshead, Stanley Ramsey, and Patrick Abercrombie and of steel frame construction.

2. The Housing (Chamberlain) Act 1923

Shakespeare and Byron Road were completed by 1926 in an Arts and Crafts style. The Housing Act of 1923 also introduced a subsidy for houses built by private enterprise. As a result the corporation sold three plots to individuals who applied for financial assistance from the Ministry of Health to construct their houses on their own plots of land, located on Milton Road. The criteria of 12 houses per acre had to be adhered to and the design approved from the housing committee before the commencement of any works.

3. The Housing (Wheatley) Act 1924

The 1924 Housing Act funded the building of the remaining estate, including Spenser, Kipling, the remainder of Shakespeare Road and Wordsworth Avenue, the latter of which was not completed until 1934. It is likely that the majority of the houses within the estate were designed by the architects Chatters, Smithson and Rainger.



The third edition Ordnance Survey (1898-1939) illustrating the first phase of construction following the 1919 Housing Act, with the approximate location of the conservation area boundary marked in red. *Know Your Place*.

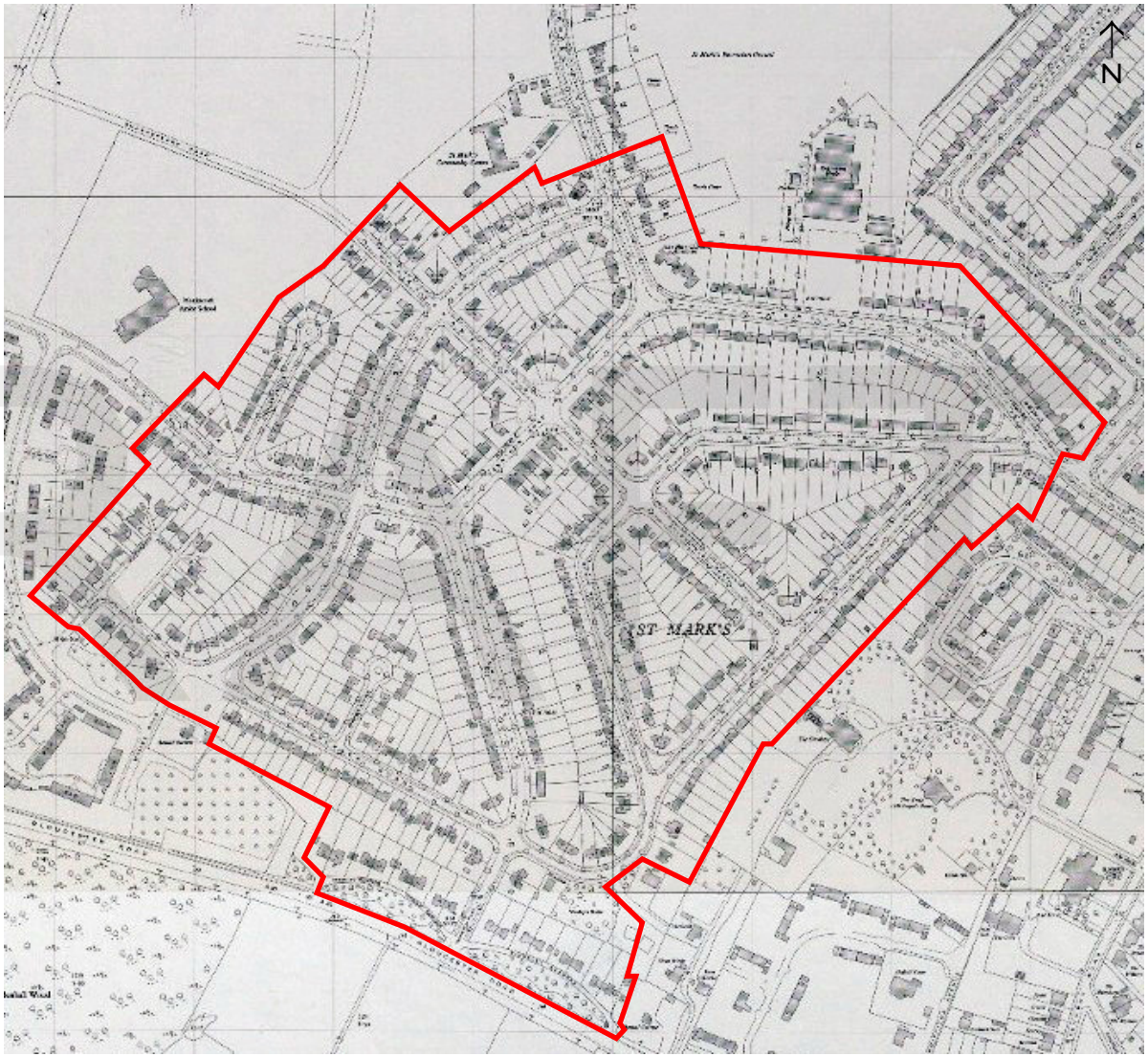
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Built in 1928, the 16 houses on Kinglsey Garden fronted Gloucester Road and were shielded from view with crescent shaped shrubberies. Due to their positioning, these houses were sold for a higher value than the rest of the estate.

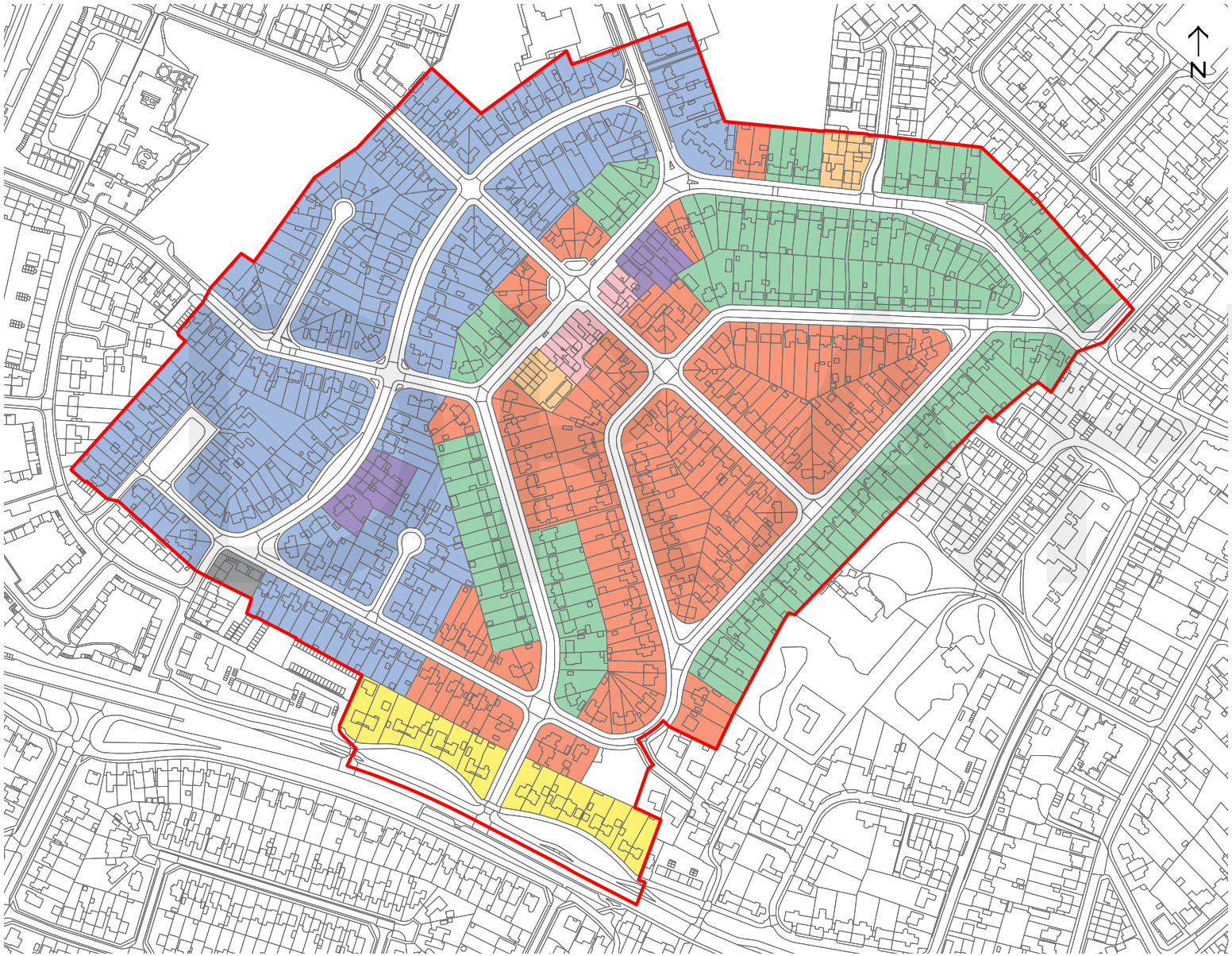
The shops in the centre of the conservation area were completed by 1932; however, the area proved less popular than expected and in 1955 the remaining gap sites originally intended for retail were sold for residential housing.

On 11th December 1940, six houses on Kipling Road were destroyed by a bomb, with a number neighbouring houses damaged. These were later replaced by a terrace of four houses and a pair of semi-detached houses in the 1950s.

There have been small scale modern developments in the late 20th and early 21st centuries. This has been limited to individual plots which have been infilled with terraced housing (Tennyson Road), a block of flats (Spenser Road) and semi-detached houses which lead to a modern housing development (Guinevere Road) on the site of a former engineering works.



The National Grid Ordnance Survey (1947-1965) illustrating the completion of the construction of the housing estate, with the approximate location of the conservation area boundary marked in red. *Know Your Place*.



Historic Development

- Houses constructed following the 1919 Housing Act
- Houses constructed following the 1923 Housing Act
- Houses constructed following the 1924 Housing Act
- Houses constructed in 1928
- Shops constructed by 1932
- Houses constructed in the 1950s
- Late 20th-century (post-1965) developments
- 21st-century developments

This plan is not to scale

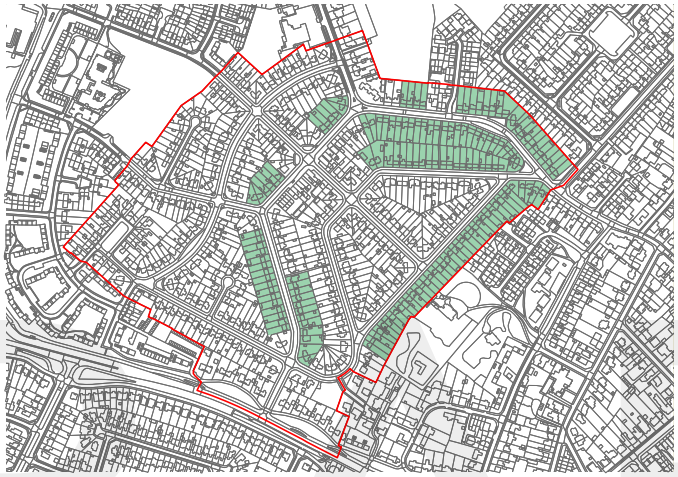
2.4 Built form and architecture

The Poets Conservation Area is an inter-war Garden City suburb constructed in three distinct phases, each with its own architectural style and features between 1920 and 1934. The houses have unifying elements which provides the area with a unique and distinctive character. This includes similar footprints, size, scale positioning and a consistent pallet of materials which helps contribute to the formation of a cohesive group.

The dominant architectural character is of semi-detached houses built in an Arts and Crafts style, most of which are constructed in brick. Roofs are a mixture of hipped, catslide or steeply pitched, with projecting gables and prominent chimney stacks which helps to create a varied and interesting roofscape.

The architectural character of the Poets Conservation Area can be subdivided into the three key phases of historic development.

The Housing (Addison) Act 1919 Phase



Buildings from the first stage of development in the Poets estate are rectangular, semi-detached residential houses. Buildings occupying corner plots vary from the established form with front and rear projecting bays. Houses generally follow a uniform building line, although some are set back slightly. Properties are generally constructed of block work and rough-cast render, but in recent years a number have been re-rendered with smooth render. There is a mixture of brick and blockwork stepped chimneys and buildings incorporate a precast concrete corbelled porch canopy over the main entrance. Windows would originally have been steel or timber casements but most have been replaced with uPVC units.



Pairs of semi-detached rendered houses along the southern end of Tennyson Road. These houses are more uniform and modest than later phases of development on the estate.



Pairs of semi-detached rendered houses along the northern end of Tennyson Road.

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Milton Road features small terraces of four houses, which feature a forward projecting storey at either corner and half bays with either hipped or gabled roofs. These have string courses and have been rendered.

Byron Road also features 10 pairs of Dorlonco Houses, built specifically for the employees of the Dorman Long Company. These are Neo-Georgian style semi-detached houses of steel frame construction, with blockwork and render. The majority still have cast iron gutters and slate roofs. Originally these properties would have had timber sash windows, but these have been replaced with uPVC.

Key architectural feature of 1919 phase

- Corbelled porched
- Stepped chimneys
- Projecting bays
- String course (Milton Road)
- Cast iron rainwater goods



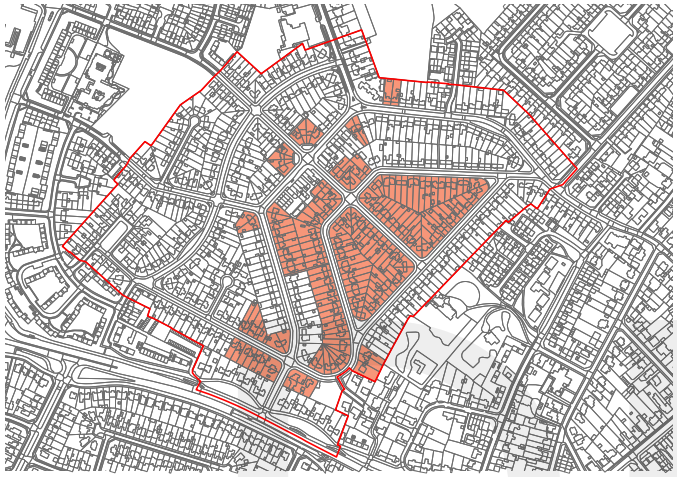
Terraces along the south side of Milton Road, some houses with projecting gabled bays and dormer windows.



The 10 pairs of Dorlonco Houses on Byron Road, all externally rendered with slate roofs and brick chimneys. These buildings from the earliest phase of development on the estate stylistically contrast from the later houses on the opposite side of Byron Road.

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The Housing (Chamberlain) Act 1923 Phase



Houses in this phase of development were completed in an Arts and Crafts style, reminiscent of the other Garden City suburbs such as that in Hampstead. Properties follow a more varied planform ranging from rectangular to U-shaped houses. Although plots are of a similar size, the location of the houses vary with some further set back than others, helping to create a more varied street scene. Houses on corner plots are angled, and at the crossroads designed in an L-shaped plan to allow views across the junction.



Houses on the northwest side of Milton Road



The southern section of Shakespeare Road



Byron Road.

Properties are constructed in red brick with roofs of flat machine-made clay tiles. There is a mixture of hipped, catslide and gable roofs. Plain and simple gables are a significant feature on front elevations.

Many of the houses feature elements of architectural detailing for example full width string courses of horizontal laid plain tiles with nibs exposed as decoration.

Rendered infill panels, with tile surround are a feature over ground floor windows on a proportion of houses. Relieving arches with tile keys are also another common Arts and Crafts detail, along with recessed porches and tall, stepped chimneys.



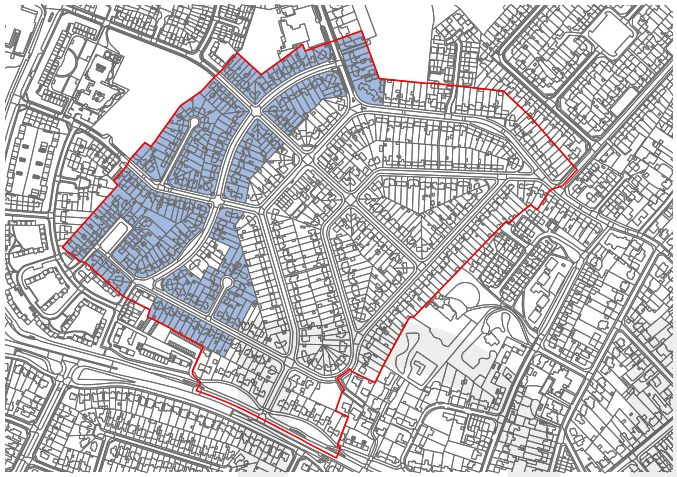
Semi-detached houses on Byron Road with catslide roofs.

Key architectural feature of 1923 phase

- Rendered infill panels with tile surrounds above windows
- String courses
- Recessed porches
- Cast iron rainwater goods
- Stepped chimneys
- Plain gables
- Catslide, hipped and gabled roofs
- Relieving arches

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The Housing (Wheatley) Act 1924 Phase



Houses under the 1924 Act were constructed to the northwest of the earlier properties and formed the last phase of development in the estate. Development initially occurred along the existing Spenser and Shakespeare Roads, before expanding out to Kipling Road and others. This phase of construction saw the introduction of cul-de-sacs and open squares such as Wordsworth Avenue.

The majority of houses built in this phase of construction conform to the pattern of red brick construction to the ground floor and roughcast rendered blockwork to the first floor. It is likely that the render would originally of been painted white.



The half-rendered houses on Kipling Road.



The half-rendered houses on Shelley Road.



The half-rendered houses on Shelley Avenue.



The semi-detached houses arranged around the green space on Wordsworth Avenue, with render to the first floor and exposed brick to the ground floor.

Tall, stepped chimneys are common throughout. The stepped chimneys on Shelley Avenue are visually distinctive, and notable for being taller than all others, and houses on Spencer Road have large central chimneys.

Gables are generally plain, except for Shelley Avenue which is the only street on the estate to feature wavy horizontal boarding to the first-floor gables. String cornices are in place above ground floor windows, and in many cases above the first-floor windows.

Roofs are predominantly plain clay tiles but there are also examples of Bridgewater Interlocking Tiles. Bomb damage during World War Two meant that a considerable number of roofs were replaced in Kipling and Shelley Road, which accounts for the darker brown coloured plain tiles. On Kipling Road properties also have brick detailing under the eaves.

Key architectural feature of 1924 phase

- String courses
- Plain gables
- Stepped chimneys
- Brick detailing at eaves
- Centrally located chimneys
- Horizontal boarding on gables (Shelley Avenue)

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Brooklyn Road

Brooklyn Road is the location of the buildings included within Cheltenham Borough Council's Index of locally important buildings.

The Jesse Mary Chambers Almshouses are located on the junction of Brooklyn Road and Tennyson Road and form a key terminating view when looking north along Tennyson Road. The almshouses were constructed in 1924 following a bequest in the will of Henry Chambers who requested the almshouses were founded in memory of his sister, who was one of the first female graduates of the University of London in 1886. The building is of two storey construction, with hipped roofs and low eaves levels commencing at one and half storey height. The ground floors comprise exposed brickwork with the first floor walls of natural colour render. The roof is made of clay tiles, and unlike many properties all original timber doors and windows are retained.

To the north of the almshouses is 1 and 3 Brooklyn Road, a pair of semi-detached houses built in 1925, by Chatters, Smithson & Rainger. The houses are both two storeys tall, rendered and half-timbered with prominent roof slopes and hipped gables of red clay tile and a tall central chimney.



The Jesse Mary Chambers Almshouses on Brooklyn Road.





Nos.1 and 3 Brooklyn Road.

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Commercial architecture

A row of shops is located along Tennyson Road and occupy a visually distinctive set of buildings. These are set back from the road within prominent positions on the junction of Tennyson and Shakespeare Roads.

The Garden City model sought to create a central public area with green space and amenities such as community and commercial buildings. The section of Tennyson Road with the shops acts as this centre in the Poets estate.

The buildings vary in form, comprising of several semidetached and a long terrace, all having domestic accommodation above. Several contain their original shop fronts, although there are examples of modern shop front materials and signage. Vertical tile hangings have been incorporated into the design, predominantly on first floor elevations.





The rows of shops on Tennyson Road.

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2.5 Materials

There is a consistent use of material palette across all the key phases of historic development across the Poets Conservation Area.

Red brick is the predominant construction material and is left exposed to the buildings along the central thoroughfares. Houses also have chimney stacks, which are consistently constructed in red brick across the conservation area.



Tennyson Road



Milton Road



Shakespeare Road



Spenser Avenue



Shelly Road

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Roughcast render is also a common feature, particularly along Byron Road. Some buildings are entirely rendered, whereas some buildings within the later 1924 phase of construction have render to their first floors only.

The initial 1919 phase on the planned estate utilised a mixture of roof coverings, including pantiles, Bridgewater interlocking clay tiles, and some instances of slate on Byron Road. The later phases of construction utilised flat machine-made clay tiles as well as some instances of Bridgewater interlocking tiles.



Tennyson Road



Kingsley Gardens



Milton Road



Kipling Road



Shakespeare Road

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2.6 Boundary treatments

Privet hedges play a significant role within the conservation area forming a visually attractive and historic boundary treatment. Generally they are well maintained, but the introduction of drives in many cases has resulted in the partial and in certain cases the complete loss of original boundary treatments. This is a particularly evident on Shelley Avenue where very few properties have any boundary treatments as a result of the introduction of parking.

The Garden City movement aspired to integrate the greenery and space of the countryside within an urban context to improve the quality of life of residents. The Poets estate was originally designed with hedging boundary treatments to compliment the large gardens to ensure each house had a natural setting.



Brooklyn Road, where the survival of hedged as boundary treatments contributes to the Garden City suburb characteristic of the conservation area.



Privet hedging on Byron Road.



Hedging and fencing to front boundaries on Byron Road.



The surviving hedge boundaries and contrasting missing boundary treatments on Spenser Avenue.



Hedge boundaries around the open green space on Wordsworth Avenue.

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There are examples of close-board fencing, railings and brick walls also within the conservation area. The most successful of these boundary treatments is where a low boundary wall is topped with hedging or trees to maintain the greenery of the streetscape.



Low masonry and timber fence boundaries on Spenser Road.



Masonry wall boundaries on Byron Road.



The variety of front boundary treatments to Kingsley Gardens, including brick walls, hedges, and iron railings.



Hedges and timber fence boundaries to Kipling Road.

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2.7 Urban grain, configuration, direction of movement

The planform of the estate, designed by Chatters, Smithson & Rainger, is a key defining feature of the Poets Conservation Area as a planned housing estate. The configuration of the estate allows for circular routes with the area of shops on Tennyson Road the epicentre. This is in keeping with design intentions of the Garden City movement which sought to create central public areas with green space and amenities.

Streets each have a terminating view which focus on the corner plot at junctions, which are triangular shaped to allow clear lines of vision across corners and add to the sense of spaciousness within the estate.

The streets are tree lined, with Tennyson Road and Shakespeare Roads being the widest and designed as the main thoroughfares of the estate. The remaining roads are narrower and quieter in character, and all roads are straight aligned with the exception of Kipling Road which is winding. Later developments under the 1924 Housing Act introduced cul-de-sacs such Shelly and Spenser Avenues which deviate from the earlier plan form.

2.8 Public realm

Roads are tarmacked with pavements covered in a mix of concrete paving slabs and tarmac, with concrete kerbs. Historically, the pavements were continuously laid with concrete slabs which would have given the estate a consistent appearance.

Street furniture is generally limited in the conservation area, with the majority located in the centre surrounding the shops and along Tennyson Road. This includes a George V pillar box located outside the shops, in addition to a bus stops and street bins which are all modern in design.



Shakespeare Road, illustrating the poor condition of the pavements and the layout of the wide streets.

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Metal road signs are affixed to houses on the junctions of each street and positively contribute to the character of the conservation are. Metal gates on Brooklyn Avenue access the neighbouring King George V playing field and also make a positive contribution to the conservation area by providing an open green space setting which reflects the connection to nature that the Garden City movement sought to create.







Traditional metal street signs embedded in hedges and affixed to houses.

Historic Swan neck streetlights are prevalent throughout the conservation area; however, in recent years efforts to improve their efficiency have resulted new heads of a utilitarian design being added.







The swan neck streetlights found across the conservation area.

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2.9 Key views

There are several types of views which contribute to and enhance the special interest of the Bafford Conservation Area. An indicative selection of these key views is provided to illustrate the views analysis. The omission of any view from this selection does not imply that said view is not important.

2.9.1 Streetscape views

The key streetscape views within the conservation area emphasise the Garden City suburb character of the Poets planned estate. These are typically linear views that take in several individual or groups of prominent buildings that contribute to the special historic and architectural interest of Poets Conservation Area.

Views along roads and footpaths are dynamic and the selection included here is not exhaustive. Other views along the direction of travel along the principal streets are also acknowledged as important in establishing the character and appearance of the conservation area.



Views Plan
- Character area boundary
- Streetscape view

This plan is not to scale



View 01: Brooklyn Road at the conservation area boundary, looking south. The trees, hedging and trees soften the stretscape and along with the style of the buildings are characterful of the Garden City suburb typology.



View 02: Kipling Road, looking west. The curve of the road draws the eye along, with the streetscape softened by hedging and trees.



View 03: Kipling Road, looking northeast. The curve of the road draws the eye along, with the streetscape softened by hedging and trees.



View 04: Shelley Avenue, looking northeast. The trees, hedging, grass verges, traditional street furniture and uniform terraces with a consistent material palette are characterful of the Garden City suburb typology.



View 05: Spenser Road, looking southeast. The trees, hedging, grass verges soften the streetscape.



View 06: Kingsley Gardens, looking east. The single track road, hedging and trees give this area of the conservation area a rural characteristic.



View 07: Tennyson Road, looking northwest. The curve of the road draws the eye along, with the streetscape softened by hedging and trees.



View 08: Tennyson Road, looking southeast. The trees, hedging, grass verges, traditional street furniture and uniform terraces with a consistent material palette are characterful of the Garden City suburb typology.



View 09: Shelley Road, looking west. The trees, hedging, grass verges soften the streetscape.



View 10: Tennyson Road, east. The curve of the road draws the eye along, with the streetscape softened by hedging and trees.



View 11: Tennyson Road, looking east. The trees, hedging, grass verges, traditional street furniture and uniform terraces with a consistent material palette are characterful of the Garden City suburb typology.



View 12: Tennyson Road, looking west. The trees, hedging, grass verges, traditional street furniture and uniform terraces with a consistent material palette are characterful of the Garden City suburb typology.



View 13: Milton Road, looking southeast. The trees, hedging, grass verges, traditional street furniture and uniform terraces with a consistent material palette are characterful of the Garden City suburb typology.



View 14: Shakespeare Road, looking northwest. The style, use of red brick and the prominence of greenery in the streetscape is typical of the Garden City suburb typology.



View 15: Shakespeare Road, looking southwest. The style, use of red brick and the prominence of greenery in the streetscape is typical of the Garden City suburb typology.



View 16: Shakespeare Road, looking southwest. The trees, hedging and uniform houses with a consistent material palette are characterful of the Garden City suburb typology.



View 17: Shakespeare Road, looking northeast. There is a consistent massing, material palette and greenery which gives the area a distinctive character.



View 18: Byron Road, looking southwest. The style, use of red brick and the prominence of greenery in the streetscape is typical of the Garden City suburb typology.



View 19: Byron Road, looking northeast. There is a consistent massing, material palette and greenery which gives the area a distinctive character.



View 20: Byron Road, looking west. Trees and hedging soften the streetscape.

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2.9.2 Views of key landmarks

The key landmark within the Poets Conservation Area is Jesse Mary Chambers Almshouses, located on the junction of Brooklyn Road and Tennyson Road.



Views Plan

- Character area boundary
- Views of key landmarks

This plan is not to scale



View 21: from the junction of Tennyson Road and Shakespeare Road, looking northeast towards the Jesse Mary Chambers Almshouses.



View 22: on Tennyson Road looking northeast towards the Jesse Mary Chambers Almshouses.



View 23: from the junction of Tennyson Road and Brooklyn Road, looking northeast towards the Jesse Mary Chambers Almshouses.

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2.9.3 Views into the surrounding landscape

The Cotswold scarp lies to the south and east of the Poets Conservation Area and general streetscape views that look east have glimpses of the surrounding landscape within them.



Views Plan

- Character area boundary
- Views into the surrounding landscape

This plan is not to scale



View 24: from the junction of Kipling Road and Shakespeare Road, looking northeast with a glimpsed view of the Cotswold scarp.



View 25: from Tennyson Road looking southeast with a glimpsed view of the Cotswold scarp.



View 26: from Byron Road looking east with a glimpsed view of the Cotswold scarp. This view has become partially obscured by mature trees within the streetscape.



View 27: from Tennyson Road looking south with a glimpsed view of the Cotswold scarp.

2.10 Trees and open spaces

Trees play a fundamental role in the setting of the Poet's Conservation Area, with tree lined avenues being a key characteristic of the Garden City suburb principle which the estate is based on. There were intended to be three types of trees within the estate; Black locust, Cherry and Box-elder.

Today, few of the trees survive from the original planting scheme, with almost all being replaced over the years. Where trees have been replaced, species which are largely alien to the estate such as Hornbeam and Himalayan Birch have been planted.

There is an area of dense vegetation, made up of trees and hedges, between Kingsley Gardens and Gloucester Road (A40) to the south of the conservation area. This vegetation includes large trees and is an effective soft screen of significant visual and ecological amenity between the busy road and the conservation area. It contributes towards a "green lung" along the A40 main gateway into the town centre of Cheltenham.

There is also a heavily wooded area in Wasley Brake, at the south of Milton Road. The area is managed and owned by Cheltenham Borough Council and there is currently no public access enabled, however this has facilitated the retention of several large oak and yew trees, as well as a generation of young trees.

The street layout and the relationship of built form to open spaces form a key characteristic of the area with development following a regular building line throughout the estate. Plot sizes are regularly shaped and generous, with a low density of 12 houses per acre, all featuring small gardens at the front but substantial plots to the rear.

The sense of open space is an important feature throughout the Poets and is provided by the wide tree lined roads and the large paths. These formerly included grass verges, but over the years have been lost to be replaced with asphalt patches to enable residential parking. Areas of grass are still common at corner plots such as Tennyson Road and Byron Road and where the road meanders for example through Kipling and Tennyson Road.

Wordsworth Avenue forms an attractive green amenity space to the west of the conservation area.

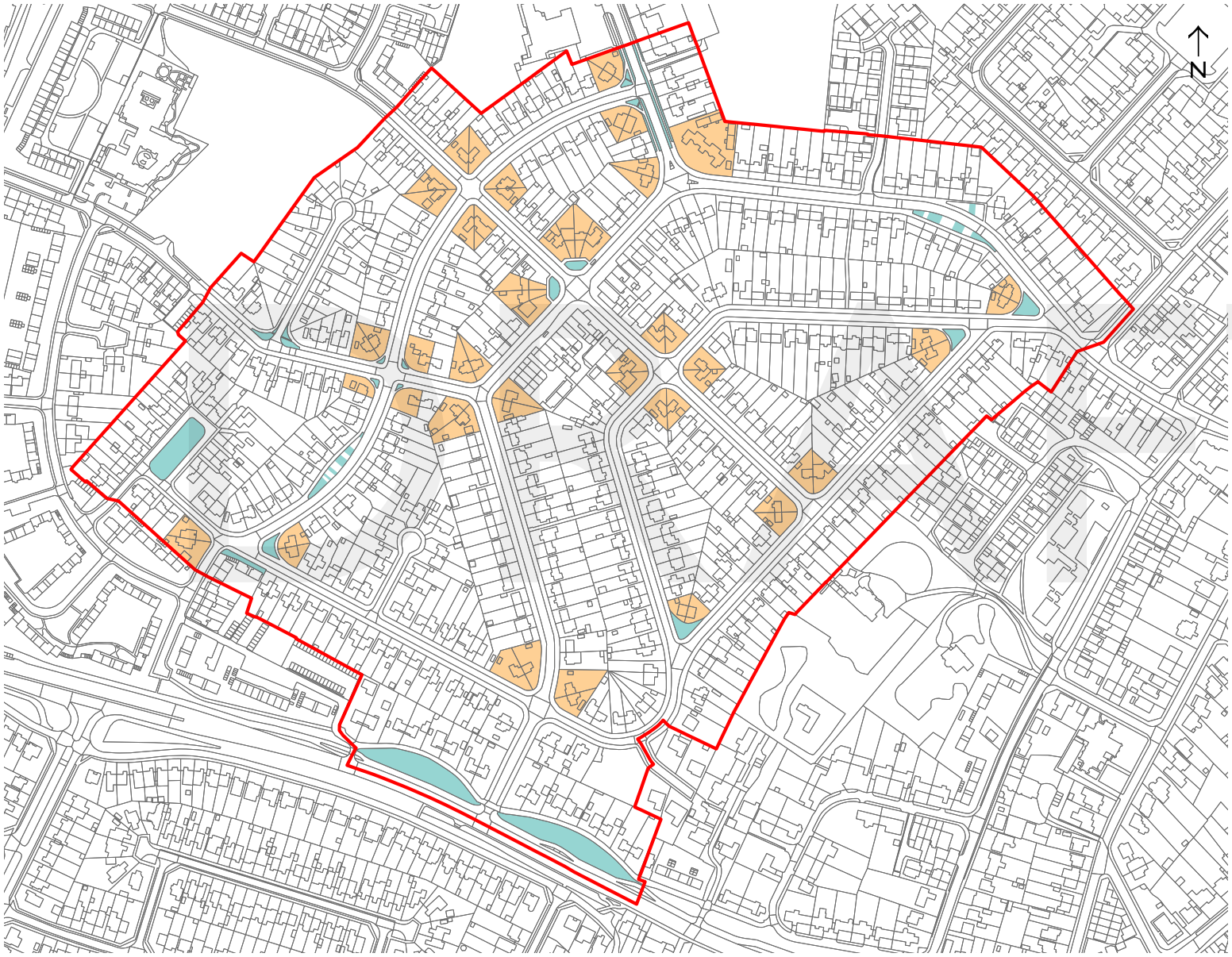


Verges and trees on Kipling Road, which soften the streetscape and create a sense of space, and contribute to the character and appearance of the conservation area.



The green space on Wordsworth Avenue.

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Conservation area boundary

Open green spaces and verges

Corner plots with large gardens, forming terminating views

This plan is not to scale

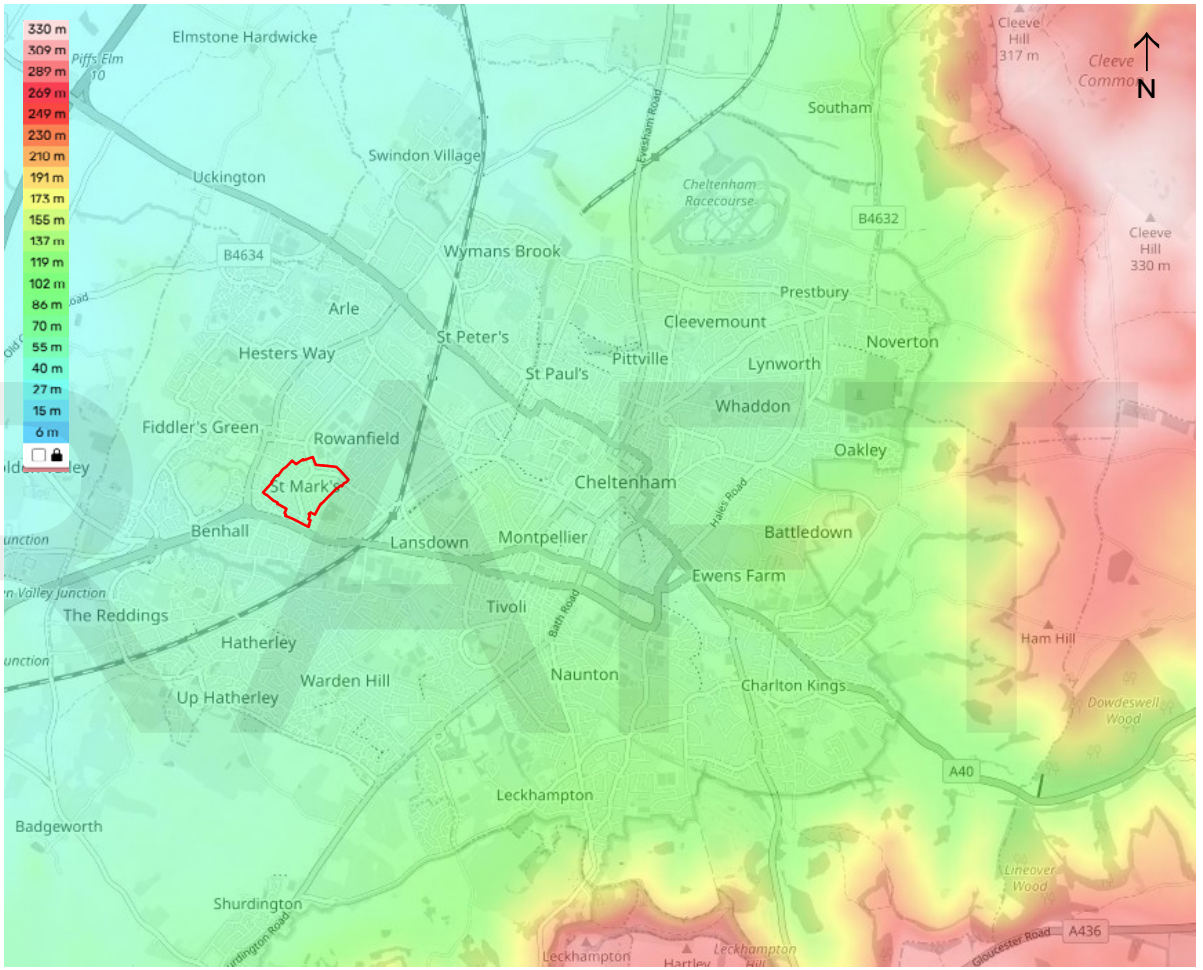
The information provided in this map may not accurately reflect the existing data set. Up-to-date records can be found in the relevant interactive mapping resources, which are accessible via the Council's website.

2.11 Topography

The Poets Conservation Area is on a flat plateau with minor undulations in the topography; the north and central areas of the estate are elevated above the southern areas. There are limited views out of the conservation area into the surrounding landscape because of this topography.

2.12 Archaeology

No archaeological remains have been discovered within the Poets Conservation Area boundary, however further information on the archaeological potential of the conservation area can be accessed via the Gloucestershire Historic Environment Record (HER), which is maintained by Gloucestershire County Council. Portions of the HER database can be searched online via the website Heritage Gateway.[01]



Map showing relative topography in and around the Bafford Conservation Area. The coloured key represents the relative elevation of the terrain both within the Conservation Area boundary and in its wider setting. Source: OpenStreetMap (ODbL).

01 https://www.heritagegateway.org.uk/gateway/

3.0 Heritage assets

The Poets Conservation Area is a heritage asset in its own right but contains no individual designated heritage assets. The conservation area contains three buildings on the Index of Buildings of Local Importance (Local List).

A detailed assessment of heritage significance, specific to a building or site within the conservation area, should always be carried out prior to proposing any change.

The accompanying map shows the distribution of heritage assets at the time of writing. However, please consult the National Heritage List for England via https://historicengland.org.uk/listing/the-list/map-search/ and consult Cheltenham Borough Council's Index of Buildings of Local Interest for the most up to date records.

3.1 Locally indexed buildings

Cheltenham Borough Council maintains an index of buildings of local interest. These are defined as buildings which do not meet the strict criteria for listing, but still make a special contribution to the history, appearance, character and cultural value of Cheltenham. Inclusion on the index does not affect any planning rights at the properties identified.

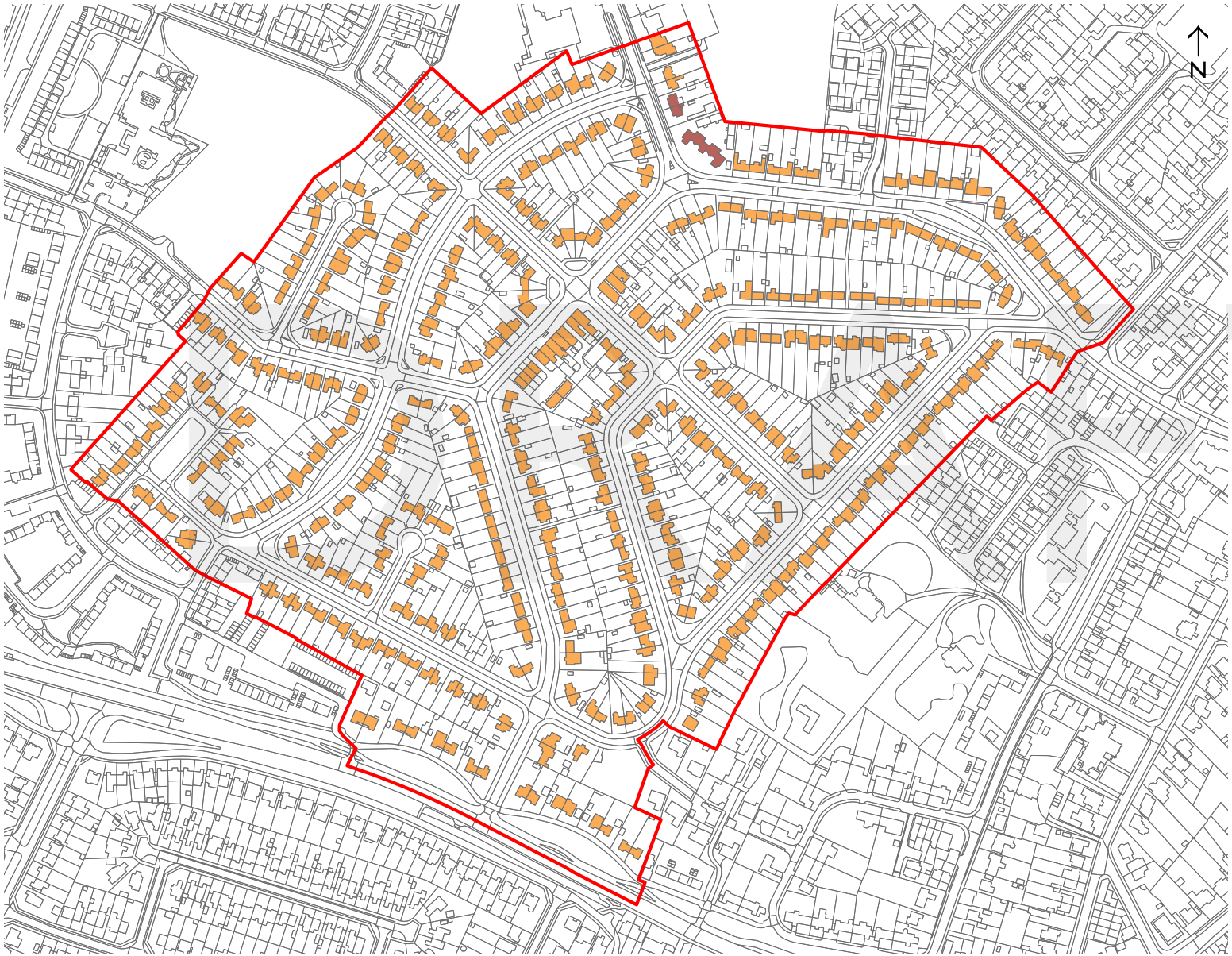
However, the Council will give careful consideration to the local importance of the property and its setting when considering any applications for planning or other consents. The Council may consider action to protect the building if it is considered to be under threat of demolition or damage. The index is reviewed regularly and the public are consulted on proposed inclusions.

There are three index buildings within the Poets Conservation Area; the Jesse Mary Chambers Almshouses on the corner of Tennyson Road and Brooklyn Road, and a pair of semi-detached houses on Brooklyn Road.

3.2 Positive Contributors

Buildings identified as positive contributors are unlisted buildings that are not on Cheltenham Borough Council's index of buildings of local interest but are recognised for their contribution to the special historic and architectural interest of the Poets Conservation Area.

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Heritage Assets Plan

- Conservation area boundary
- Index buildings
- Positive contributors

This plan is not to scale

The information provided in this map may not accurately reflect the existing data set. Up-to-date records can be found in the relevant interactive mapping resources, which are accessible via the Council's website.

4.0 Challenges

4.1 Detracting features and loss of historic detail

There have been instances of the loss of traditional architectural features such as the loss of and alterations to original timber windows and doors in prominent locations. Their replacement with uPVC and the infilling of recessed porches has negatively impacted the historic character and appearance of the conservation area.

Individual houses and the streetscape within the Poets Conservation Area are negatively impacted by the installation of external modern features such as alarm boxes and satellite dishes on front elevations, unsightly flues, uPVC rainwater goods and unsuitably designed signage.

There have been unsympathetic changes to the original external finishes, which detracts from the character and appearance of the conservation area as distinct yet consistent phases of development. This includes the introduction of smooth render to replace roughcast render, the painting of bricks, the use of contrasting paint colours on render, and the introduction of fake quoins on houses.

The shopfronts on the Tennyson Road retain the historic proportions as they were first built; however, the signage and advertising are inconsistent, use modern materials and detract from the historic character of the buildings and the conservation area.

There is a prevalence of telephone wires across the Poets Conservation Area which are visually intrusive, particularly where these are present within key views of the streetscape, landmarks and the wider landscape setting. As modern technology develops, it will become likely that telephone wires will begin to be decommissioned where they are no longer required.

There is a prevalence of uPVC windows, doors and rainwater goods in unlisted historic buildings across the Poets Conservation Area. First generation uPVC double-glazing is visually intrusive and negatively impacts the historic character of the conservation area, whereas later uPVC units are better designed and more in keeping with the established special historic and architectural interest of the area. The loss of glazing bars in replacement window units and the installation of top hung casements have particularly negatively impacted the historic character of the conservation area.

4.2 Modern development

Generally, modern development has conformed to the established urban grain of the planned housing development and there are only individual instances of late 20th and early 21st-century buildings as infill.

There have been some poor-quality boundary treatments in the conservation area, which are mainly wooden fences. These are not traditional forms of boundary treatment and do not complement or enhance the distinct character of the Poets Conservation Area.

Modern tarmacked roads and pavements, with concrete kerbs, have been laid throughout the conservation area. These, along with modern materials used for driveways and paths to front door, have incrementally impacted the overall historic Garden City Suburb character of the conservation area.

4.3 Building maintenance

Sections of the conservation area in good condition; however, there are notable examples of buildings that have not been maintained adequately, and which negatively impact the distinctive character and appearance of the housing development. The poor condition of these individual buildings has manifested in flaking and failing render, damaged and inefficient rainwater goods, and stained paint to render.

4.4 Parking and loss of historic front gardens

The loss of front gardens and low front boundary walls for off-street parking spaces is a common occurrence across the conservation area. The incremental loss of these features has cumulatively reduced the character of the conservation area.

The loss of front gardens has resulted in less green space within the streetscape of these roads. The installation of hardsurfacing has negatively impacted the setting of the individual houses which all contribute to the character and appearance of the conservation area.

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4.5 Tree and vegetation management

Trees and open spaces face a range of pressures within urban environments. Development proposals, including extensions, infill development, changes to access arrangements, and the installation of new infrastructure and services, can result in tree loss, root damage, or reductions in available growing space. Street trees may be particularly vulnerable where highway or utility works require excavation below pavements, while trees in private gardens can be affected by increased hard surfacing, subdivision of plots, and incremental development.

There has been widespread loss of trees within the housing development, which undermines the quality of the Poets Conservation Area and detrimentally impacts the street-scene. The introduction of drives has also contributed to the loss of trees and traditional hedging across the conservation area which has negatively impacted its character and appearance. Whilst there is evidence of an ongoing management of the tree stock within the public realm, there is also a lack of maintenance of existing trees resulting in a number that have died or are in need of pruning.

Climate change is likely to increase these challenges. More frequent periods of drought, higher temperatures, intense rainfall events, and storms may affect tree health, longevity, and resilience. The careful management and retention of mature trees, together with opportunities for new planting, will be important in maintaining the character, environmental quality, and landscape setting of the conservation area.

The Cheltenham Tree Strategy, published February 2026, provides further information and guidance around maintaining existing trees and planting new ones. The Trees and Design Action Group (TDAG) have also published resources on best practice to support the role of urban trees through the planning, design, construction and management of urban environments.[01]

4.6 Public realm

Street furniture can make an important contribution to the conservation area; unsympathetically sited or nontraditional street furniture can be highly detrimental to the public realm. The uncoordinated collection of features such as modern street signs, grit boxes, telecoms cabinets and modern bus stops have a detrimental impact on the area and add to the cluttering of the streetscape.

The loss and alteration of historic street lights has an adverse impact on the character of the conservation area. Of particular note is the introduction of LED lights to the conservation area, which results in a change of appearance of the swan-neck street lamps.

There is evidence of section of roads and pavements that have been excavated for the installation of services. These appear to have occurred incrementally and cumulatively have become a detracting feature across the streetscapes in the conservation area. The ad-hoc replacement and introduction of dropped kerbs has detrimentally impacted the character of the conservation area. Where this process has happened over a long period of time, there are a number of different treatments including brick replacements and the more modern concrete dropped kerbs. The condition of the concrete kerbs is also poor throughout. Of particular negative effect is the alteration of the pavements throughout the conservation area which have lost sections of the concrete paving slabs and grass verges, and instead have been infilled with tarmac.

01 https://www.tdag.org.uk/

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5.0 Opportunities for enhancement

The key opportunity for the Poets Conservation Area is to ensure the continued preservation of the established historic character and appearance of the Garden City suburb style planned estate.

There is scope to enhance the conservation area through addressing the minor but altogether detracting elements such as external accretions, appropriate maintenance of the houses and the preservation of features such as front gardens. Incrementally addressing these issues will have a positive impact and enhance the conservation area by preserving its historic character and appearance.

Although many of the uPVC windows and doors which have already been installed are unlikely to require replacement in the near future, there is scope for any further replacement windows and doors to be carried out using styles, materials and methods that are better suited to enhancing the special interest of the conservation area. It would be especially beneficial for first-generation uPVC double-glazing, which is generally coming to the end of its life cycle, to be replaced with more suitable alternatives, rather than the more visually intrusive standard option.

There is an opportunity to encourage ongoing boundary maintenance and replacement of inappropriate features that detract from the historic character of the conservation area. This could include the replacement of close-board fencing with hedging to soften the appearance of boundaries within the streetscape. This, alongside the reinstatement of appropriate tree species, would enhance the distinctive character and appearance of the conservation area.

The replacement of front gardens and soft verges will be preventing adequate water run-off and risk the increased chance of pooling after heavy rainfall. There is an opportunity to reinstate and appropriately manage these areas of soft landscaping where they do survive. The greenery and open space is a key feature of the Garden City suburb movement and maintaining these features would enhance the character and appearance of the Poets Conservation Area.

The small number of shops within the conservation area, concentrated along the Tennyson Road, have advertisements and signage that accompanies some of these commercial businesses and is not appropriate to the appearance of the host building. There is the opportunity to introduce more sympathetic and traditional signage and advertising to these shopfronts to these buildings to enhance the historic character of the conservation area.

There are several externally rendered buildings within the Poets Conservation Area which have been painted a range of colours. Historically these would all have been white and there is an opportunity to develop an advisory colour palette for building owners to ensure that appropriate colours are used for the exterior of rendered buildings to preserve the historic character and appearance of the conservation area.

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6.0 Management plan

6.1 Control measures

In order to protect and enhance the conservation area, any changes that take place must conserve its character and special interest. Statutory control measures are intended to prevent development that may have an individually or cumulatively negative effect. Control measures within include:

- Planning permission will usually be required to totally or substantially demolish buildings or structure (including walls, gate piers and chimneys). This will also need a heritage statement (sometimes called a heritage impact assessment) as part of the application.
- The extent to which permitted development (i.e. changes that are allowed without requiring consent from the local authority) may be restricted. For example, replacement windows, different elevational finishes or the installation of satellite dishes may require planning permission.
- Trees with a diameter of 75mm or greater, measured as 1.5m above the soil level are protected. Any work proposed to these trees require permission from the local authority by means of a planning application. This allows the authority to determine whether a tree preservation order (TPO) is necessary.
- Advertisements and other commercial signage may be subject to additional controls and/or require planning permission.

6.2 Conservation aims and best practice

There is no generally accepted detailed definition of 'best practice' in conservation: it is a term used to describe the management of change (including repair) so that the integrity and character of a historic site is not eroded or compromised. It is not the intention of conservation best practice to prevent change from happening: alterations can still be carried out but should be subject to additional scrutiny to ensure that the special interest of the conservation area is protected.

It is the purpose of this document to provide guidance that will help achieve these aims. Overall, any change in the Poets Conservation Area should seek to:

- Preserve its historical features;
- Enhance, where possible, its special interest;
- Positively contribute to its established character; and
- Be of appropriate detailing and traditional materiality.

6.3 'Like-for-like'

A term that is frequently used in conservation is 'like-for-like' replacement or repair. This is frequently – and mistakenly – taken to mean that a modern alternative that generally echoes the style of the element removed is acceptable. However, this is not accurate or acceptable. Like-for-like should always be interpreted as an alternative that matches the historic element removed in terms of its material, dimensions, method of construction, finish, means of installation and any other feature specific to the original element, such that the modern replacement is hardly discernible from the original (accepting that its condition will be greatly improved where the original has failed beyond repair).

For example, modern uPVC windows in imitation of historic windows but with false glazing bars and a top-hung casement opening mechanism do not constitute a like-for-like replacement for traditional timber-framed windows, although they may appear stylistically similar.

6.4 Repairs and replacement

Repairs and replacement are inevitable with any building or site, regardless of age; however, within a conservation area, it is especially important that this is carried out sensitively to protect the historic fabric of its buildings and respect the character of the wider area. Key points to remember when looking to carry out repair work or install replacement features are:

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- A method of repair that was suitable for one building may not be suitable for another. Repair and replacement should always be considered on a case-by-case basis.
- Repairs using appropriate materials and techniques are always preferable over wholescale replacement. There is a prevalence of red brick and render across the Poets Conservation Area: any repair on maintenance should maintain this consistent and distinctive material palette, looking to repair, reuse or reinstate.
- Where a historic feature has degraded beyond repair, replacement should be carried out on a like-for-like basis.
- Where seeking to improve failing modern features, a traditionally-designed alternative using appropriate materials is preferable. For example, the replacement of uPVC gutters and downpipes with lead, cast iron or coated aluminium alternatives that better reflect the traditional character of the conservation area.
- Due consideration should be given to the sustainability of the repair or replacement, i.e. what is its lifespan? What maintenance will be required to prolong this?
- Reversibility is an important consideration as better alternatives may become available in the future.
- Historic external detailing should be retained or, where damaged beyond repair, replaced on a like-for-like basis. This includes (but is not limited to): the texture and colour of render; size and colour of bricks used, and the bond in which they are laid; stone dressings; and chimneystacks.
- The reinstatement of historic features that have been lost is favourable. For example, re-exposing brickwork that has been rendered or painted over, or reinstating hedging as boundary treatments.
- The repair and replacement of windows can have a notable effect on the character and special interest of the conservation area, both positively and negatively. The aim should always be to retain historic windows wherever they survive, carrying out refurbishment work where needed to make sure they remain usable. Timber frames are preferable over uPVC for a number of reasons, mainly their comparative slimness and breathable quality which has a positive knock-on effect on the overall condition of the historic building. However, it is recognised that modern double-glazing is becoming increasingly well-designed to suit historic contexts and may be permitted, subject to their appropriateness.

6.5 Maintenance

Maintenance differs from repair in that it is a pre-planned, regular activity intended to reduce instances where remedial or unforeseen work is needed. The higher the levels of maintenance, the less need to carry out repairs. Regular maintenance activity should include annual gutter clearing, seasonal vegetation control and repainting external joinery with an oil-based paint. This is not an exhaustive list and each historic building will have its own specific needs.

Larger historic buildings and those which are listed may benefit from occasional condition surveys (usually around every five years) to highlight their individual maintenance and repair needs.

The maintenance requirement of a building will depend on its age, materials and susceptibility to wear. Historic England, the Society for the Protection of Ancient Buildings (SPAB) and other heritage bodies publish specialist guidance on the suitable maintenance and repair methods for different historic buildings.

6.6 Trees

Trees are afforded protection within the conservation area and there are hundreds of tree preservation orders in place around Cheltenham (both within and outside conservation areas). Any tree surgery work should be carried out only once the relevant permission has been sought.

Good arboricultural management can help to maintain the safety of trees and reduce potential conflict with the built environment around them. Such works should be undertaken in line with industry best practice in order to protect their physiological and structural health, as well as their amenity.

The Cheltenham Tree Strategy, published February 2026, provides further information and guidance around maintaining existing trees and planting new ones. The Trees and Design Action Group (TDAG) have also published resources on best practice to support the role of urban trees through the planning, design, construction and management of urban environments.[01]

Contact details for the trees team at Cheltenham Borough Council are provided in Appendix A.

01 https://www.tdag.org.uk/

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6.7 Modern and new development

It is not the intention of conservation area designation to prevent new development or entirely exclude existing modern development where this is woven into a surrounding historic space. Instead, it puts in place a process whereby any proposals are more thoroughly studied to ensure that the special interest of the conservation area is protected and opportunities to improve its character are identified.

New development can range from entire new buildings to the introduction of new features, however small, on existing buildings.

New development within the setting of the conservation area should also be carefully managed as it has the potential to detract from its character and special interest. Any proposals will need to be considered on a case-by-case basis and take account of:

- The significance of any existing building affected;
- The impact on the setting of neighbouring key buildings of individual heritage interest and/or positive contributors;
- How local features and materials can be incorporated into the new design, such as red brick or render;
- Whether or not any historical plot boundaries survive or could be recoverable;
- The impact of the overall scale, massing and design on the wider streetscape;
- The loss of any important rear/side elevations or views of these;
- Characteristic boundary treatments and planting;
- The potential for below-ground or built archaeology; and
- Any other heritage or conservation constraints identified.

The addition of new features on existing buildings can be detrimental to the individual buildings as well as the overall character of their wider setting if unmanaged. Specifically:

- Television aerials and satellite dishes should not be fixed to principal or highly visible elevations, or chimneystacks.
- Features such as external lighting and security cameras should be as discreet as possible.
- Solar panels should be restricted to rear or secondary elevations, especially where a building forms one of a group.
- Internal alterations can have an external impact; for example, staircases cutting across windows or the removal of chimneybreasts necessitating the removal of the associated chimneystack.

6.8 Sustainability

Maintenance and continued use of historic buildings is inherently sustainable. However, there are growing pressures to improve the energy efficiency of the country's historic building stock in order to reduce carbon emissions, particularly from heating which uses fossil fuel sources. Pressures to increase sustainability performance can be accommodated within the conservation area but will require a bespoke approach to ensure that the measures needed can be viably implemented without harm to its special interest.

Straight-forward measures to improve building performance include:

- Refurbishing historic windows and doors to prevent drafts.
- Re-pointing external walls to prevent damp and air leaks.
- Maintaining rainwater goods.
- Improving and/or expanding green spaces.
- Inserting breathable insulation in loft spaces and suspended floor voids.
- Installing thick curtains or internal shutters.

Double-glazing is now available in slimline, timber frame units which are considerably more sympathetic within historic contexts than earlier versions. It will be necessary to obtain the relevant permissions to install double-glazing. Best practice will always be to retain historic windows wherever possible, with the installation of secondary units being an alternative to full replacement.

The installation of solar panels and other infrastructure such as electric vehicle charging points and heat pumps in a conservation area is generally acceptable; however, they must not be installed in a location that is visible from any public highway and their physical and aesthetic impact will need to be carefully considered and mitigated.

Historic England, the Society for the Protection of Ancient Buildings, the Royal Institute of British Architects and other bodies publish extensive guidance on the sensitive adaptation of buildings in response to climate change and sustainability challenges.

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Appendix A: Useful contacts

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Appendix B: Glossary

Terminology	Definition
Arts and Crafts	A late 19th century design movement that focussed on traditional craftsmanship, decorative fine artistic form and local materials as a reaction to the industrialisation of the previous century.
Corbel	Stone, wood or metal bracket, often structural but sometimes decorative.
Cornice	A horizontal decorative moulding.
Fanlight	A small semicircular or rectangular light above a doorway.
Fascia	A horizontal band beneath the eaves of a building or over a shopfront.
Fenestration	Architectural terminology for windows and doors.
Finial	Vertical decorative element found on roofs, towers, spires and gables.
Garden City movement	An early 20th century urban planning movement which built on the ideals of the Arts and Crafts movement, which sought to introduce the greenery and space of nature into urban design to counteract the density of industrial city housing.
Gothic	Architecture inspired by the style of medieval churches - featuring pointed arches and tracery.

Terminology	Definition
Key stone	A wedge-shaped stone found at the apex of a masonry arch.
Massing	Refers to the shape, form and size of a building.
Mullion	A vertical glazing bar on a window or window opening.
Patina	Visible signs of historic use.
Polite building	A building designed with regard for architectural fashion, often by an architect.
Portico	A projecting porch supported by columns.
Quoins	Masonry blocks to the corner of a wall - can be structural or aesthetic.
Rubble stone	Unfinished stone.
Stallriser	A platform below a shop window.
Tracery	Division of openings with stone bars or moulded ribs.
Transom	A horizontal glazing bar on a window or window opening.
Urban grain	The pattern of building plots in an urban environment.
Vernacular building	A building constructed using local materials with limited or no regard for architectural fashion.

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Appendix C: Frequently asked questions

Frequently asked questions

Do I need planning permission for demolition and new development with a Conservation Area?

Planning permission will usually be required to totally or substantially demolish buildings or structures within a conservation area (including walls, gate piers and chimneys). Applications for demolition will also need a heritage statement (sometimes called a heritage impact assessment) as part of the application.

Consult with Cheltenham Borough Council to confirm whether planning permission will be required ahead of any new development.

Are there any additional restrictions on permitted development rights?

The extent to which permitted development (i.e. changes that are allowed without requiring consent from the local authority) may be restricted. For example, replacement windows, different elevational finishes or the installation of satellite dishes. Always confirm any restrictions with Cheltenham Borough Council before carrying out any works to the exterior of a building within the conservation area.

What are the implications of Conservation Area designation for tree works?

Trees with a diameter of 75mm or greater measured at 1.5m above the soil level are protected. Any work proposed to these trees require permission from the local authority by means of a planning application. This allows the local authority to determine whether a tree preservation order (TPO) is necessary.

Are there restrictions on advertising and commercial signage?

Advertisements and other commercial signage may be subject to additional controls and/or require planning permission. Contact planning@cheltenham.gov.uk before installing any advertising infrastructure or commercial signage.

How do I seek pre-application advice?

For pre-application advice on major developments, contact planning@cheltenham.gov.uk. A pre-planning application will provide guidance on what permission is required.

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