

SHAPES, MATERIALS, DETAILS AND COLOURS: LOCAL DISTINCTIVENESS

- 7.21 There is no point in getting materials and details right, if the proportions are wrong: the arbitrary application of ‘pick n mix’ architectural details on an otherwise standard box is not effective and is not good enough to protect local distinctiveness. Choose the right details and the right materials, and distribute them across a well proportioned elevation. It is the relationship between all the components that make a successful building (refer back to ‘building in context’ and Design Priority 5 in chapter 4)

IHCA PDG23

General: materials

Materials for extensions and new-build should accord with the type and mix traditionally used in the immediate surroundings, or for comparable traditional buildings or groups elsewhere in the IHCA. Attention should be paid to quality and craftsmanship. The use of modern materials may also be appropriate, providing it is combined with high quality design, which is sensitive to context.

IHCA PDG28

Roofscape and roof coverings

Where traditional roof coverings exist in the conservation area, they should generally be retained and repaired or replaced in a like-for-like manner. The replacement of stone slate or Welsh slate roofs with modern substitutes would cause incremental harm to the character and appearance of the conservation area and will not normally be permitted where such work falls under planning controls. Stone slate repairs and replacements should always make use of newly quarried slates, to discourage the cannibalising of other buildings for traditional materials. New roofs will be expected to reflect locally distinctive building traditions, appropriate to the style of the building and the surrounding area. In exceptional circumstances, high quality modern materials (including Photovoltaic tiles or similar) and contemporary detailing may be acceptable, but only where part of a high quality contextual design concept, which is appropriate to the site, building or location.

Character Parts: areas of differing character in the conservation area

- 7.22 The Conservation Area Character Appraisal has established that there is a huge variety in terms of areas that have quite distinct and differing characteristics. The characteristics of the conservation area’s numerous “Character Parts” (which fall within nineteen different Character Types) are examined in VOLUME 2, while the broad context of these differing areas of character and appearance is set out in VOLUME 1. The fundamental character and appearance of buildings in the west (predominantly the Vale) differs from buildings in the east and south (the Valleys). Beyond that broad distinction, industrial areas have a distinctive palette of materials and colours, and rural areas often differ from urban. Over the following pages, a montage of images is intended to illustrate the diversity and richness that characterises the conservation area – to provide design inspiration and an indication of the quality and craftsmanship that is so important to maintaining local distinctiveness and the special architectural and historic interest of the conservation area.

- 7.23 **Shapes, materials, details and colours in the industrial environment**
Principally typical of (or most likely to be an appropriate architectural influence in):

- Character Type 7: Meadow Mill
- Character Type 8: Stonehouse Mills
- Character Type 9: Super Mills
- Character Type 10: Lodgemore & Fromehall
- Character Type 10: Longfords Mill
- Character Type 12: Landmark mills
- Character Type 13: Modern Industry and Business Parks
- Character Type 14: Non-landmark Mills
- Character Type 15: Archetypal Stroud Valleys Mills
- Character Type 19: Hubs

[Above] Design guidance in the IHCA Management Proposals SPD

7.24 Shapes, materials, details and colours in the ‘Vale’

Principally typical of (or most likely to be an appropriate architectural influence in):

- Character Type 1: Stroudwater Settlement
- Character Type 2: Core Vale Settlement
- Character Type 3: Saul Junction
- Character Type 4: The Green Corridor: Rural Frome Vale
- Character Type 5: The Green Corridor: Central Belt
- Character Type 19: Hubs

May also be an appropriate reference for:

- Character Type 16: Main Roads

7.25 Shapes, materials, details and colours in the ‘Valleys’

Principally typical of (or most likely to be an appropriate architectural influence in):

- Character Type 5: The Green Corridor: Central Belt
- Character Type 6: The Green Corridor: Secluded Valleys
- Character Type 17: Valleyside Settlement
- Character Type 19: Hubs

Also potentially appropriate as an influence in:

- Character Type 10: Longfords Mill
- Character Type 15: Archetypal Stroud Valleys Mills
- Character Type 16: Main Roads

However, sites that are primarily industrial in character (or development sites lying in typically industry-dominated valley-floor locations) should generally tend to draw from the precedent of “industrial shapes” – there is a risk otherwise that development that draws too heavily from the sorts of shapes shown here may appear too domesticated, contrary to the IHCA Design Priorities that relate to industrial character (2), canalside development (3) and housing development in the valley bottoms (4) (see Chapter 4).

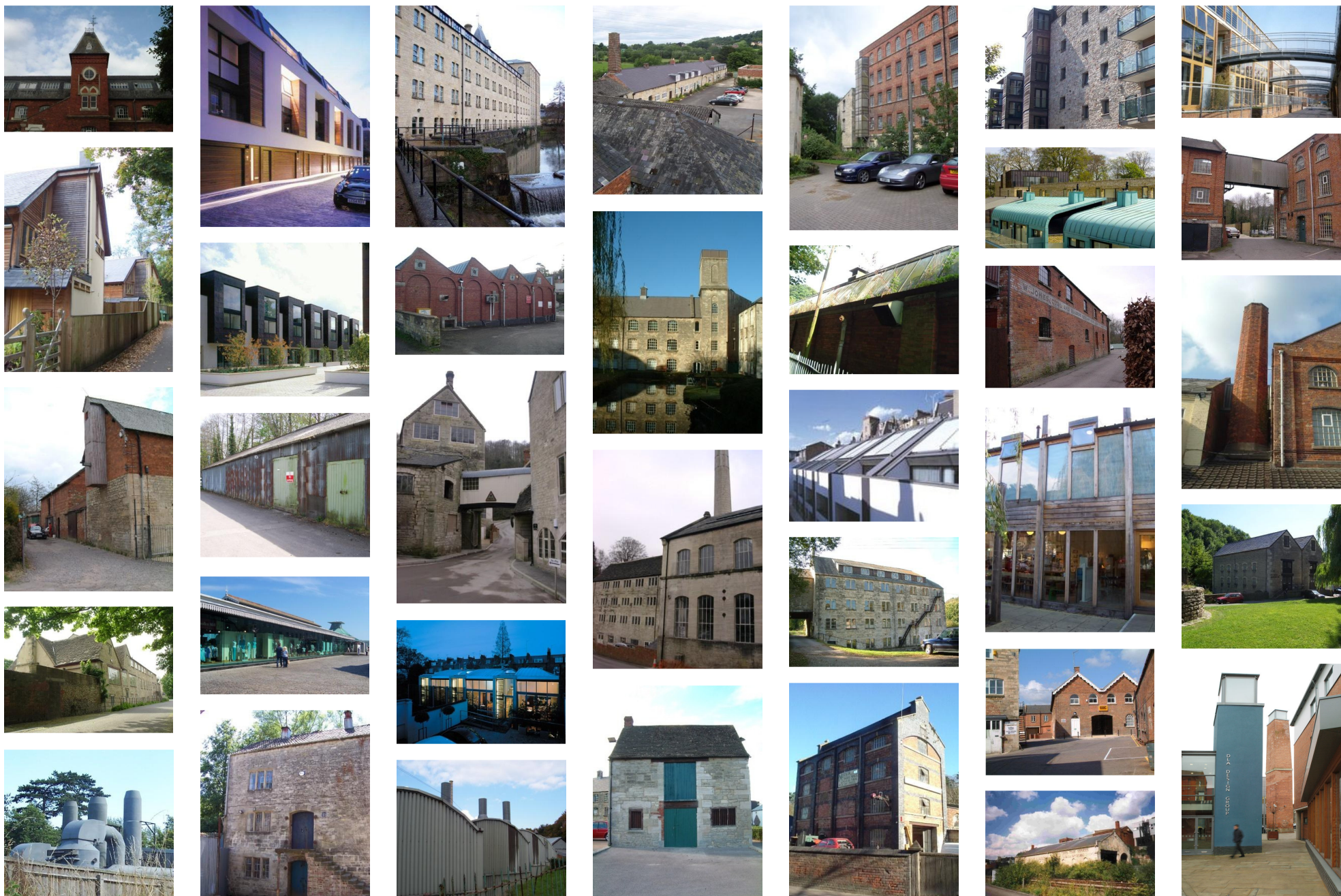
7.26 Shapes, materials, details and colours and 19th and 20th century ‘polite’ architecture – road related development

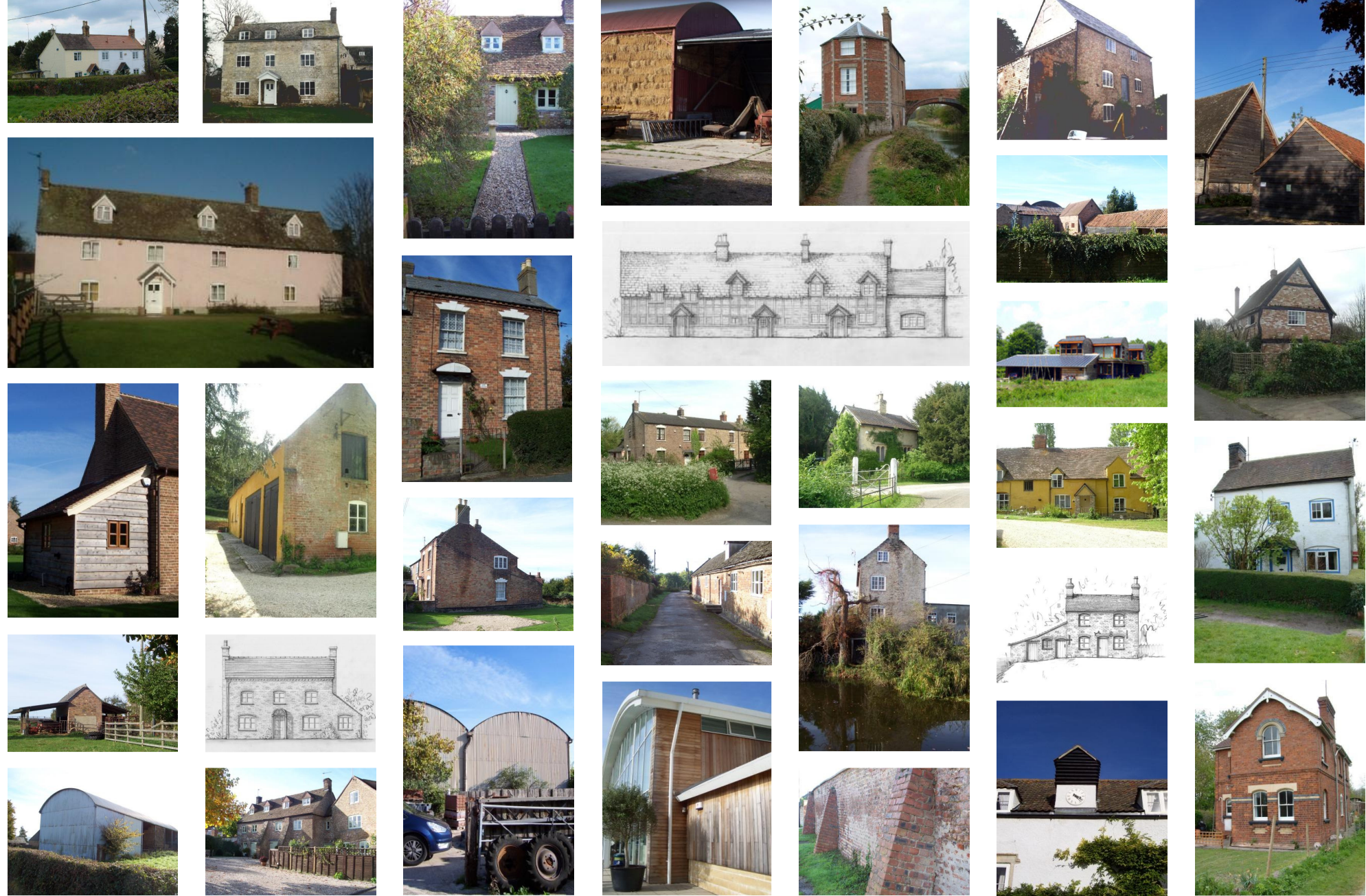
Principally typical of (or most likely to be an appropriate architectural influence in):

- Character Type 16: Main Roads
- Character Type 19: Hubs

This may also be appropriate as a reference for development at the fringes of sites within other Character Parts – for example, the roadside edges of industrial sites (Landmark Mills, non-landmark Mills, Modern industry & business parks, Stonehouse Mills); or even the Green Corridor (Central Belt), although very great care would be needed, should an acceptable development site come forward, that the IHCA’s Design Priorities relating to gaps, settlement patterns and open space (1), industrial character (2), canalside development (3) and housing development in the valley bottoms (4) were not compromised by this choice of architectural treatment (see Chapter 4). Other design solutions, explored in this chapter and elsewhere, may prove more sensitive.

The Conservation Area Character Appraisal for the IHCA (in particular, VOLUME 1, Chapter 7) provides more information about typical materials in the conservation area, and the different ways in which they are used in different contexts.

















CHOOSING, USING AND COMBINING MATERIALS

Local distinctiveness

- 7.27 *By Design – Urban Design in the Planning System: towards better practice* (the government’s companion guide to its PPGs and PPSs) recognises the importance of “local distinctiveness”; the selection of materials and finer points of detailing are just one part of the whole process:

“Designing for local distinctiveness involves the creative reconciliation of local practices, on the one hand, with the latest technologies, building types and needs on the other. Where there are no significant local traditions, the challenge to create a distinctive place will be all the greater. There is no reason why character and innovation should not go together. New and old buildings can coexist happily without disguising one as the other, if the design of the new is a response to urban design objectives” [refer back to urban design objectives in CHAPTER 2]

- 7.28 Local distinctiveness should be reflected and respected, alongside an acknowledgement of today’s needs and technical capabilities; there are still opportunities for new development to introduce a strong and distinctive design of its own. In all cases, some basic rules about materials and detailing should apply:
- Pay attention to the craftsmanship, building techniques and detail of the various building components, true to local context: use materials and building methods that are at least as high in quality as those in existing buildings.
 - Consider the texture, colour, pattern, durability and treatment of the materials. Would the effect be to complement or make a positive contrast with the surroundings, or would the effect be to devalue, jar or compete with what exists?



[left]: 1 TETBURY STREET, Cirencester

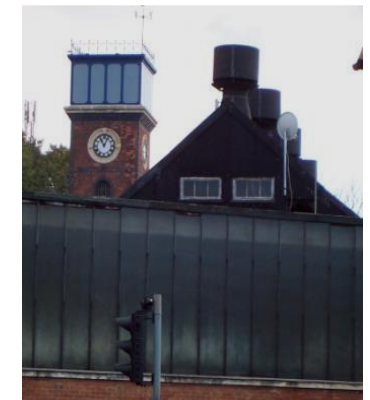
Detailing large buildings in a locally-distinctive way can be particularly tricky. Of course, it isn’t as simple as just dressing up any old building in local stone. But somehow, this building is very much of its place and it is difficult to imagine it sitting so comfortably in East Anglia or Devon or Manchester. The creamy limestone is high quality and finely crafted; the timber, which is left untreated, will weather to a soft, silvery grey. Both are native materials to the Gloucestershire Cotswolds and are typical of both rural and urban situations



Traditional dry stone walling, combined with more unconventional materials such as large frameless expanses of glass and a ‘green roof’ planted with sedum. The sedum’s seasonal colour changes pick up those of the landscape setting.



Modern materials and design can look great up against historic buildings. A sleek glass atrium links an old brick viaduct to a modern timber-clad building; the juxtaposition shows off the quality and craftsmanship of both.



The industrial environment is full of exciting shapes, colours and materials, as well as the very strong traditional vernacular of its historic mills. This offers so much potential for interesting and innovative architecture, rooted in the area’s character and traditions.

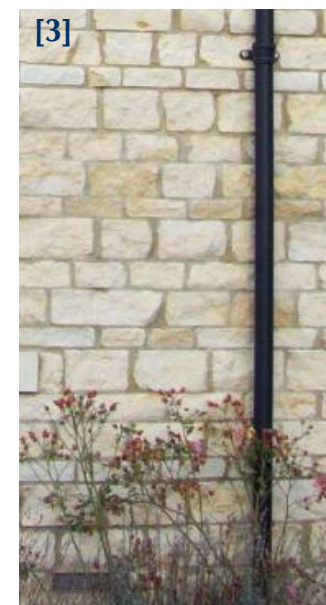
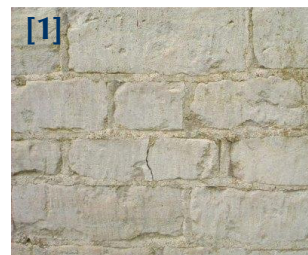
Modern design and materials

- 7.29 There are many ways to approach local distinctiveness, and it is not always the case that replicating the exact shapes, forms, materials and details of traditional local building vernaculars in a complete and faithful package will produce the most satisfactory end result.
- 7.30 Inevitably, there has to be a place for modern materials and architectural design in the conservation area. Traditional bricks and mortar construction may not be the best response to climate change, and good matches for historic materials can be hard to source in large quantities.
- 7.31 Chapter 3, 'Building in Context' has already looked at some of the basic principles of rooting modern architecture into its context. The key is to look at the underlying qualities of layout, scale, appearance and public realm that give the area (or the building to be extended) its particular character and local distinctiveness. That broad framework will often provide potential to design and detail in an imaginative way. The two key bullet points given on the preceding page apply as much to the use of modern materials and contemporary architecture as to traditional design and craftsmanship.
- 7.32 As Chapter 3 (3.10) suggested, the locally-distinctive detailing of very large buildings can be particularly tricky. Detailing large modern buildings with models taken from small historic ones, or attempting to sub-divide large volumes while retaining big floor-plates/footprints, often only serves to emphasise just how large the new building is, instead of making it look similar. New big buildings in the conservation area may be particularly suited to modern design; but using locally distinctive materials can help to anchor the building (see illustrations on preceding page).
- 7.33 The industrial environment in particular is full of exciting shapes, colours and materials, as well as the very strong traditional vernacular of its historic mills. This offers so much potential for interesting and innovative architecture, which can still be rooted firmly in the character and traditions of the conservation area.

Stone

- 7.34 Limestone forms the basis of the traditional Stroud building vernacular. It still predominates as a building material in the valleys and hilltops to the east and south of Stroud, despite the introduction of mass-produced brick from the 19th century onwards, as well as other non-native building materials. The towns and villages at the foot of the Cotswold escarpment (including Stonehouse, Kings Stanley and Ryeford) are also notable for a prolific use of stone, although west of Stroud the conservation area becomes increasingly characterised by the brick-dominated 'Vale' building vernaculars. Across the whole IHCA area, though, stone tends to denote status and quality on important key buildings.
- 7.35 When altering an historic building, or planning any new build, it is important to pay close attention to the locally distinctive qualities of nearby stonework. Getting this wrong can make even the most thoughtfully designed building look alien. Consider;
- the size of the stone blocks – are they large, small, consistently sized or varied?
 - are the stone blocks roughly squared-off, finely dressed or rough and rubbly?
 - are they laid randomly or in horizontal courses?
 - what is the mortar like? Thick and buttery or fine and barely visible? Or is mortar lacking entirely, as it does with dry stone construction?
 - what is the predominant colour and tone of the stone?
- 7.36 These qualities and characteristics can vary from one part of the conservation area to another and can depend on the age, style and status of a particular building, or whether it is a building or a boundary wall. Despite the range in techniques and characteristics, the quality and craftsmanship is traditionally high. See chapter 8 for guidance about stone boundary walling.
- 7.37 Find out more about the characteristics and qualities of local stone, and the types of buildings and structures it is traditionally used for, in Chapter 7 of VOLUME 1 (Conservation Area Statement Summary and Character Overview).

- If a good match for the local stone cannot be found, or new work is unlikely to match the quality and craftsmanship of the original, it may be useful to look at alternatives (such as brick or timber cladding). Sometimes it is better to go for a positive contrast, rather than a poor match.
- **Limestone native to the conservation area has a soft creamy grey colour [1, 2, 4, 5, 6], which can be difficult to match from modern sources.** This is true of both natural stone and reconstituted stone: products marketed as ‘Cotswold’ can often be too deeply coloured and too yellow or orange in comparison to our local stone [8, 9, 10].
- **Pay attention to coursing and the size of individual stone blocks.** Most stone walling in the conservation area is coursed and, unless you are creating a genuine random rubble wall, avoid large ‘jumper’ stones, which span more than one course and disrupt the horizontal pattern [7 and 9].
- **Around Stroud and the settlements close to the foot of the Cotswold escarpment** (e.g. Stonehouse, the Stanleys, Ebley), blocks of stone tend to be quite large and are generally coursed, squared and dressed (a much finer, smoother finish than rubble, but not as flawless as ashlar) [1 and 2]. Courses are typically 15-20cm high, but blocks can be as large as 25-30cm. Mortar joints are between 1-2cm thickness, with quite a lot of irregularities. This is very good quality stone, and craftsmanship is high – giving buildings a distinctive Stroudish character, although these characteristics also feature in and around Nailsworth and Chalford. This size and quality of stone block can be extremely difficult to match.
- **Down the southern and eastern valley legs of the conservation area** (Nailsworth, Chalford, Toadsmoor), away from the escarpment ‘freestone’, the layers of sediment in the stone (“beds”) are closer together, meaning block size can tend to be smaller [6]. Courses are commonly 10-20cm.
- **Smaller courses can also be typical of older buildings [6], as can a slightly more rubbly appearance.** Rubble walling tends to feature on the backs and sides of buildings, or minor structures. Dry stone walling often uses long, thin stones, so the courses are tightly packed (even dry stone walling is usually coursed, rather than random). Dry stone construction was used for minor structures like field barns and out buildings, as well as boundary walls, and can look impressive [see chapter cover]. Sometimes it was subsequently pointed [5].
- **Pointing and mortar are crucial to the appearance of stone walling.** A good lime mortar often blends visually with the walling stone [1, 2, 5]; too much contrast serves to highlight individual blocks and break up the overall tonal consistency [8]. Pointing should usually be flush with the surface [4, 3], rather than brushed back [12], ‘struck’ or projecting.
- **Reconstituted or imitation stone products do have a place in the conservation area, but they must be very carefully selected for their location, colour, texture, block size and shape;** they may be acceptable if not directly juxtaposed with the real thing, and should generally be avoided where they would be seen in views with real stone buildings. Pointing can make or break the impression, as it can with natural stone. If well colour-matched and generously pointed up flush with the block surface, some ‘random block’ products can produce a good rubbly appearance [12 if better pointed; 10 and 11].



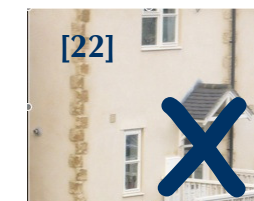
Brick

- **A good match for brick is as important, and sometimes as difficult, as a good match for stone.** The character, colour, texture and even the size of brick varies, depending on its age, the area it comes from, and sometimes the type and status of the building or structure it is used for (as does the appearance of the pointing). There is a huge amount of variation across the conservation area. Sometimes bricks were made on site or at very local brick works, which can make them extremely distinctive to a particular place. Find out more about the varied qualities and characteristics of brick across the conservation area and the types of buildings and structures it traditionally tends to be used for in Chapter 7 of VOLUME 1 (Conservation Area Statement Summary and Character Overview).
- **Brick can be used in highly traditional ways, with attention to historic detail, or equally in very contemporary ways.** An architecturally adventurous design can be complemented by very locally distinctive bricks.
- **There are many strong traditions of brickwork decoration and ornament in the conservation area** (e.g. the use of contrasting coloured bricks or stone detailing, projecting brick details [13, 14]). Why not experiment with this as part of a contemporary architectural concept [15, 16]? But if your building design is traditional, it is important to pay close attention to historic locally-distinctive detail, rather than creating an unconvincing hybrid [17]



Render and limewash

- **Render should generally be avoided as a principal walling finish on large buildings.** Although lime render (both smooth and roughcast) is a locally distinctive material, it is never traditionally used on very big buildings. It tends to be a more domestic material.
- **Thick, blobby roughcast render, which looks rather like loose cottage cheese, is a tradition in both the vale and the valleys.** This is often finished with layers of limewash in golden, creamy or earthy colours. It produces a soft, mellow, textural effect, unlike the crisp, square arises and clear, flat surfaces of many modern rendered buildings.
- **It is generally advisable to avoid “stuck-on” exposed details.** Often, on earlier vernacular buildings, stone details (mullioned and hood-moulded windows etc) are left exposed [20]. On new buildings, though, this can look contrived and unnecessary; in particular, contrasting brick soldier courses (often seen above new-build windows and doors) are not locally typical [18]. Smooth rendered arises around window and door openings can look effective and understated, particularly when emulating traditional stucco render or ashlar stonework [21].
- **Avoid the half-and-half horizontal combination of render with other material,** which crops up particularly in modern house building [23]: this has no basis in the local vernacular and it tends to look like a cost-cutting device, making buildings appear flimsily “clad”, rather than “built”.
- **Limewash is a traditional protective coating, which was historically applied to brickwork as well as stonework and render.** Unlike most modern masonry paints, it works in harmony with the walling material, allowing it to breathe and preventing spalling and flaking. Many stone buildings in the conservation area display traces of old limewash.



Timber frame

- **Timber frame was the dominant building tradition throughout the conservation area in the Middle Ages** (although barely any legacy was left in the Stroud valleys). In the vale, timber frame construction prevailed from Medieval times, right through the 17th century (being superseded by brick from about 1700). Find out more about the characteristics and qualities of local timber frame, and the types of buildings and structures it is traditionally used for, in Chapter 7 of VOLUME 1 (Conservation Area Statement Summary and Character Overview).
- **Modern timber frame is becoming a popular architectural choice today, often combined with large areas of glazing.** This can be an attractive option for extensions [25], even where the historic timber frame tradition does not dominate. Useful as a conscious architectural contrast, particularly where a good match for the original material would be difficult. However, scale and proportions are crucial, and it may not be appropriate for very conspicuously sited extensions.
- **As a ‘modern vernacular’ in its own right**, timber frame details or construction methods may sit happily in non-residential contexts [24] – in industrial or rural settings, for example. By picking up on aspects of scale, proportion, rhythm and shape from the conservation area’s buildings stock, it should be possible to create buildings and spaces that are somehow locally distinctive, in a fresh medium. Wood is a very sympathetic material, which sits well in many situations, particularly the natural landscape (see timber cladding, below).

Sheet materials and timber cladding

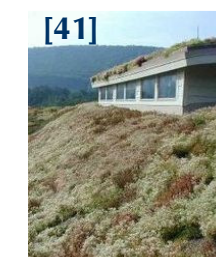
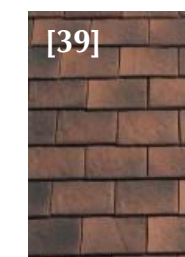
- **Timber cladding** was sometimes used on small extensions and porches. Avoid woodstains: the timber should be left to ‘silver’ naturally, or should be painted [28]. Coloured paint is traditional, as well as white or cream – and can be very complimentary against local stone or brickwork colours. Timber cladding can be effective in more rustic or industrial contexts too – useful for sheds, shelters or barns (and for ancillary buildings such as garages and carports in rural domestic situations) [27]. Agricultural or industrial cladding looks best when left to weather naturally; or it was sometimes traditionally creosoted – producing a dark matte black finish. Like stone, wood weathers naturally, changing colour and texture over time. As the pigment is leached out, it settles into the natural landscape – it can even appear tonally similar to local weathered limestone from a distance [29].
- **Corrugated iron is a very traditional and versatile material**, commonly used for many types of buildings throughout the conservation area from the 19th century. Often brightly painted (adding a welcome splash of colour to industrial environments) and used for both walling and roofing, it features on barns, ancillary industrial buildings, add-ons like loading bays and lift shafts, cottage porches – even churches (such as the recently demolished ‘blue tin chapel’ at Ham Mill, Thrupp). Good for curved shapes, like the barrel-vaulted form of traditional Dutch barns. Often combined with delicate decorative features, such as fretted timber barge boards or cast iron structural elements [30].



- Some modern sheet materials can be seen as an extension of this tradition, and will often sit happily in a traditional context. A pragmatic alternative to cheap mass materials like reconstituted stone or render, which can sometimes compare very badly against the quality and craftsmanship of historic buildings. But sheet materials can also be effective as part of a high quality architectural concept [32, 33] — and may even be worth experimenting with as a material for new housing developments in the industrial valley bottoms (see Priority 4, Chapter 4). However, sheet materials tend to be the material of choice for very large modern industrial warehouses and factories, which are basically portal-frame sheds with massive roof spans and little or no architectural quality; as a building form, these do represent a significant threat to the character and quality of the conservation area's historic industrial environment.

Slate, tiles and roofing materials

- Slate is perhaps the most widespread, universal and versatile material in the conservation area.** Mostly typical of buildings post-dating the railways and canals (19th and 20th century), but widely used as a replacement for historic roof coverings. It sits well in many contexts. Reasonable quality natural slate is widely available today and there is no real excuse for using imitation products, particularly chunky interlocking “slate” tiles. If cost is an issue, consider some other alternative.
- Stone slates are very locally distinctive – commonly associated with archetypal Cotswold architecture, but they were also used on the vale (some early timber frame buildings feature stone roofs).** Stone roofs are distinctively shaped, with a steep pitch (no less that 45° and typically 50-55°); ‘sprocketed eaves’ (a slight flare at the bottom) are also typical [35]. Features like diminishing courses and swept valleys are important and involve great technical skill. With regular maintenance, a Cotswold stone roof can easily last 100 years and could last 200-300. Existing stone roofs should be repaired and maintained, with replacement slates obtained from newly quarried sources (reclaimed slates feed a market for stripping historic roofs, sometimes involving theft). Imitation stone slates are generally inappropriate for historic buildings and are not a suitable replacement for the real thing. But they do have a place on new-build [36], preferably where not directly juxtaposed with the real thing. Similarly, concrete plain tiles [40] have often replaced original stone roofs, and now form part of the conservation area's roofscape – they will never be acceptable as a replacement for a real stone roof, though.
- Clay tiles: plain tiles, pantiles and double-romans are all typical of the western leg of the conservation area,** appearing on houses and cottages, industrial and agricultural buildings; in combination with brick, timber frame and timber cladding. Red clay tiles with stone walling is a very unusual combination (although you can always find the odd historic example); the intense colouration of many modern building products tends to heighten the visual clash [37]. Take care with the choice of colour and profile [38, 39].
- Thatch is part of the historic Gloucester vale building vernacular,** together with timber frame. Although no historic examples exist within the conservation area, it is an appropriate locally distinctive medium, and offers great creative architectural potential.



- **Sheet materials, corrugated iron and profiled cladding** of various kinds have historically been used for industrial and agricultural buildings; lead is a traditional roofing material, and increasingly zinc and copper offer interesting architectural possibilities. Some modern sheet materials can work well as a conscious modern intervention during refurbishment of industrial buildings [34], or for new-build. However, care must be taken that modern materials do not degrade or unbalance the quality and character of a traditional roofscape. Where possible, historic roofs are usually best repaired or replaced with good traditional materials.
- **Photovoltaic tiles [42] can have a sleek, streamlined effect and in some ways appears similar to patent glazing** (which is a traditional feature of many industrial roofscapes – see Chapter 4, Priority 2). These are materials with similar rules and possibilities to sheet materials (above) – particular care must be taken about reflective qualities (this could be used to aesthetic advantage, or could prove a distracting blot on the landscape).
- **Green roofs offer great architectural potential for all kinds of buildings** – residential, industrial, commercial, visitor centres, leisure facilities... Although a green roof can't make a building invisible, it certainly offers some interesting options for settling a new building into open countryside [41], or minimising visual impacts on highly visible valleyside roofscapes. A 'green roof' planted with sedum, for example, will have seasonal colour changes, which pick up those of the landscape setting. See more on the possible applications of green roofs in Chapter 4 (priorities 1 and 4) and Chapter 9.

And finally... combining, joining and juxtaposing materials

- **Avoid mis-matched materials:** sometimes it is better to go for positive contrast, rather than poor replication
- **Take particular care over junctions between materials.** Sometimes an abrupt junction or unconventional finish can be architecturally interesting. But if the idea is to appear 'traditional', then it is important to observe the ways that materials are historically crafted together



Building in context: appraising appearance

4 Impact on close views

- Has the impact of the building in close views been assessed?
- Is it either weak or overpowering?
- Does it respect the scale and rhythm of its neighbours?

5 Materials

- What materials are used?
- How do they relate to those of the surrounding buildings?
- Is the quality as high?
- Are there interesting comparisons or contrasts in the use of materials?
- How will the colours work together?

6 Architecture suitable to its use

- Is the architecture of the building suitable for the uses it contains?
- Is it trying to be too grand or pretending to be more modest than it really is?

7 Composition

- How does the architecture present itself to the viewer?
- Is there a strong composition in the pattern of solid to void/opening in the façade?
- Does the detailing of the materials show signs of careful thought or originality in the way the building is put together?

8 Public realm

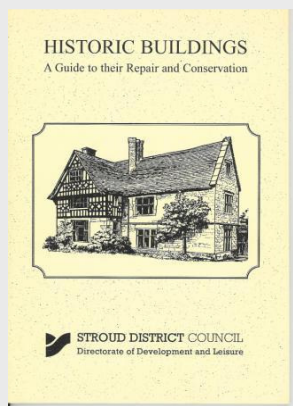
- What contribution, if any, does the proposal make to the public realm?

9 Vistas and views

- In the wider setting, has the impact of the building in views and vistas been considered?
- Does it make a positive or negative impact?
- Does it form an harmonious group or composition with existing buildings or features in the landscape?
- Does it distract the eye from the focus of the view and if so does it provide something better to look at?

Questions taken from the *Building in Context Checklist* – see Chapter 3.

Further information

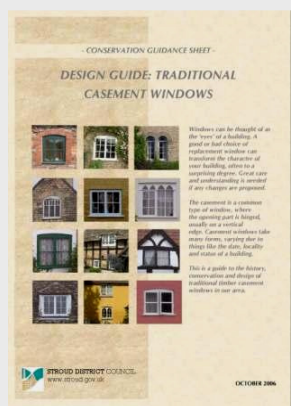


Historic buildings, a guide to their repair and conservation

[Stroud District Council, May 1998]

www.stroud.gov.uk

A useful guide, giving general information about repairs and alterations to historic buildings – not just listed buildings. Covers some of the key principles of building conservation, and advises about aspects of the various local building vernaculars found across the Stroud District



Design Guide: Traditional Casement Windows

[Stroud District Council, 2006]

http://www.stroud.gov.uk/docs/planning/design_guides.asp

General principles of repair, replacement and the design of new casement windows based on traditional appearance and construction. Includes technical drawings for both single and double glazed versions.

This is the first of a series of design guide sheets for historic areas and buildings. Look out for future publications on porches and dormers.

There are many books available on local history and architecture. Often they contain old photographs, which can be useful to give you an idea of traditional building types, styles and details.

Quick check: how does the scheme match up to national policy guidance on design and appearance?

PPG 15: Planning and the Historic Environment

Para 2.14

“...new buildings do not have to copy their older neighbours in detail. Some of the most interesting streets include a variety of building styles, materials and forms of construction, of many different periods, but together forming a harmonious group”.

PPS 1: Delivering sustainable development

Para 13, key principle (iv)

“Planning policies should promote high quality inclusive design in the layout of new developments and individual buildings, in terms of function and impact, not just for the short term but over the lifetime of the development. Design which fails to take the opportunities available for improving the character and quality of an area should not be accepted”

PPS 3: Housing

Para 37

“New development should be of high quality inclusive design and layout... and be informed by its wider context, having regard not just to neighbouring buildings but to the townscape and landscape of the wider locality... The key test should be whether a development positively improves the character of an area and the way it functions.”