

## **Appendix 3: SPG – Example of a Draft Development and Design Guidance**

### **Proposed works to existing buildings**

#### **External Alterations**

5.2.1 The character and appearance of the Conservation Areas are shaped overwhelmingly by traditional domestic scale buildings, grounds, boundaries and openings. Architectural elements common to all three periods are clearly discernible, such as roofs, chimneys, external walls, window and door openings, detailing and materials.

5.2.2 The majority of new development within the Conservation Areas since their designation in August 2000 has consisted largely of the alteration of existing properties, for example, extensions, conversions, partial demolition and rebuild, new front boundaries and gates.

5.2.3 For the foreseeable future, it is likely that development in the Conservation Areas will continue to relate mainly to such works. In carrying out such operations it will be important to ensure that architectural details are retained, inappropriate replacement window frames and external doors are not fitted and that the loss of hedges, fences, garden walls and railings is avoided. Change must always be judged against its possible detrimental effect not only upon the property but also upon the surrounding built environment.

5.2.4 The cumulative effect of these often small developments, if undertaken without regard for the established architectural and townscape character, can result in the aesthetic quality and appearance of the Conservation Area being seriously eroded.

5.2.5 Alterations to existing buildings need to be carried out with sensitivity, taking account of both the host property and the wider streetscape. Changes that may appear relatively minor, can individually and cumulatively, have a detrimental impact on the character of both the building and area. For example, in a residential context, alterations to individual properties such as loss of a historic chimney stack, removal of an original boundary structure, creation of a 'picture' window out of two openings of a vertical proportion, cladding over an historic elevation faced in brick, loss of historic window frames / doors etc. individually and taken together, can have a harmful affect on the aesthetic quality of a place, its legibility and narrative value.



5.2.6 In considering works to a historic property the basic conservation principles of maximum retention of fabric, minimum intervention and clarity between the old and new works apply.



5.2.7 It is important that historic elements and detailing are retained and sensitively repaired if necessary. For example works to buildings should always seek to retain elements that allow the historic period in which it was constructed to be visually read. Examples of these include bow and canted bay windows, chimneys, dormers, lucarnes, timber window frames and doors, stain and leaded glass, applied timber detailing to gables, visual embellishments such as stucco detailing and stone masonry mouldings, rainwater goods etc. This principle also applies to outbuildings and boundary structures. Minimal intervention implies the least possible disturbance to the fabric and appearance of the building.



5.2.8 Repair works may also necessitate the use of permeable materials such as lime mortar and render.

5.2.9 An important consideration is the concept of architectural unity. This embodies the principle that the aim of architecture is the concrete expression of an single abstract idea of the artist (architect). The idea is complete and not composed of scattered elements unrelated to each other. A completely unified realisation of this idea results in a harmonious architectural composition in which nothing could be added, diminished or altered but for the worse. It results in visually unified architectural, compositions, without (unresolved) duality / contrast.

5.2.10 New work should not physically or visually damage or devalue the old. It should be of appropriate quality and complement the historic building. Whether carefully matched, blended or contrasted in should result in a composite building of architectural and visual integrity. New work should not draw attention from the historic composition. Some buildings may not be capable of being

extended in an architecturally sensitive manner. Choice of appropriate materials is often key to success; use of historic materials is not incompatible with contemporary design.

### **Conservation Approach to Repairs and Alterations**

5.2.11 Whilst repairs and alterations are inevitably required to be undertaken with any property of whatever age, the Victorian, Edwardian and Inter-War properties of the Conservation Areas require particular sensitivity in approach and execution. Adopting a restrained approach of minimal intervention and disturbance to the exterior of an historic building is fundamental to good conservation. The destruction, alteration or renewal of parts of a building if not undertaken with due consideration, could result in the inherent physical and aesthetic attributes being lost completely.

5.2.12 Regular maintenance often prevents long term problems – avoiding unnecessary repair bills. Clearing gutters regularly, replacing broken roofing slates and flashings prevents damp ingress often ruinous to walls and internal timber. Air bricks and vents should be kept clear.

5.2.13 It is important in repair works to use materials and techniques that are sensitive to historic fabric – e.g. repointing should be done using a suitable lime mortar of a good colour match. Historic mortars allowed walls to ‘move’ and ‘breathe’ – i.e. allow moisture to evaporate through the mortar rather than the brick or stone.

5.2.14 Similarly render repairs often need to be done using a lime render coated with a lime wash that allow wall surfaces to breathe.

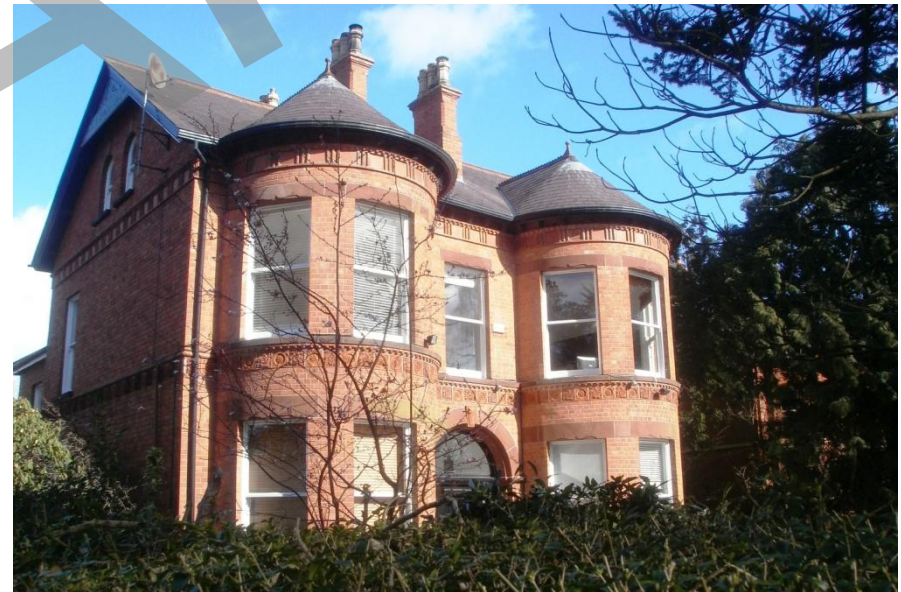
### **Detailing**

5.2.15 The embellishment of traditional buildings is a characteristic feature of all three Conservation Areas. Victorian, Edwardian and Inter-War compositions excel at providing a hierarchy of different

sized external elements ranging from small scale textured surfaces – string coursing / terracotta panels, patterned lead work, applied joinery and masonry / stucco mouldings up to larger modelling structures such as bays and porches. The presence of small scale detailing and decoration at the lower end of the hierarchy creates visual interest and aesthetic pleasure, as well as expressing the skill of the craftsman and designer.

5.2.16 Repair of original detailing should be undertaken carefully with due consideration for its inherent historic qualities.

5.2.17 Replacements should normally match the original or existing work exactly, except where faulty detailing can be improved. Replacement of inappropriate elements should always be investigated when the opportunity arises – e.g. replacement of inappropriate UPVC windows, rain water goods etc.



## Materials

5.2.18 The colour and texture of buildings in the Conservation Areas are determined by their external materials and finishes. Colour derives from applied paint and from the use of natural materials such as slates, clay tiles, clay bricks and stone, all of which weather attractively.

5.2.19 To be compatible with the existing fabric, new materials introduced during repairs should match the originals as closely as possible. Where material identical to the original cannot be obtained, the most similar available could be used, providing the match is reasonable. The use of modern substitutes or synthetic 'look alike' materials is not recommended. The introduction of impermeable materials into permeable traditional construction is not good building practice; historically lime mortars, renders and washes were used. These allowed historic structures to move and 'breathe'; i.e. allowed damp to escape the wall surface.

## Roofscape

5.2.20 The roofscapes of the Conservation Areas make a fundamental contribution to its character and appearance; in repair or alteration schemes, sensitive handling of all associated elements is essential to safeguard this contribution.

5.2.21 Roof silhouettes are generally broken, with a skyline punctuated with corbelled chimneys (with their variety of pots), decorative ridge tiles, gabled bays, attic gables, lucarnes, dormers, bay windows with hipped roofs etc. Apexes of gables and hipped roofs are often articulated with clay and metal finials.



5.2.22 Architectural periods and styles are associated with certain roof profiles:

- The mid Victorian Italianate style generally has shallow hipped roofs.
- Late nineteenth century roofs are mainly pitched with gable ends.

- Edwardian Arts and Crafts generally have a combination of pitched and hipped roofs with, and in some cases small gables over projecting bays.
- Inter-War roofs, particularly 1930s, are mainly hipped.
- A considerable number of Post-War buildings have hipped roofs.

## Roof

5.2.23 The following guidance should be followed when altering any of the component parts of the roofscape:

- Original roof profiles should be retained.
- New roof covering materials should match originals.
- Original cast iron roof lights should be refurbished and retained. Where replacement is necessary conservation rooflights of a heritage range should be used and be flush with the roof slope, cast iron, silicon fronted to give a putty appearance, and be vertically proportioned with central glazing bar.
- The position, number and size of proposed roof windows should be very carefully considered. Where deemed appropriate, they should be located in the side or rear slopes and be selected from a heritage Range.
- Replacement dormers and lucarnes should match originals.
- New dormers will generally not be acceptable.
- Proposals to locate solar panels on roof slopes should not be visible from the public realm.

## Chimneys

- Chimney stacks should be repaired sensitively, keeping original materials and details e.g. moulded caps and corbelled brickwork. Replacement chimney pots should match originals.
- If chimney stacks are to be rebuilt, the replacements should match the originals in all respects.

## Eaves and Verges

- Original timber, brick and stone eaves and verges together with associated detailing to be retained. If repairs are carried out involving replacements, the new should match the original in all respects.

## Rainwater Goods

5.2.24 Within the Conservation Areas, gutters, downpipes and rainwater heads on buildings constructed during the Victorian, Edwardian and Inter-War periods were originally metal, generally cast-iron. Rainwater goods on post war buildings were also metal.

- If original items have to be replaced, their material and profile should match the originals viz. cast iron or aluminium with half-round or ogee gutters and circular or rectangular downpipes.

## Roof Dormers

5.2.25 Throughout the Conservation Areas, natural light and illumination is provided into the attic storeys of traditional buildings primarily by skylights and lucarnes (a lucarne being a window built on the same plane as the façade below). Whilst skylights and lucarnes are found in substantial numbers on Victorian and Edwardian buildings, they are not generally features of Inter-war architecture.

5.2.26 There are several examples of original roof dormers on mid to late Victorian and Edwardian residences. However, whilst a few large detached Arts and Crafts Inter-war properties possess dormers, this type of roof structure is not usually found within the remainder of the 1920s and 1930s building stock. These dormers are small in scale with the roof surface remaining visually dominant, and detailed in keeping with the style and character of the dwelling.

5.2.27 Within the Conservation Areas sensitive maintenance and handling of original roof forms and traditional roofscapes is of paramount importance for the preservation of the areas character and appearance.



5.2.28 If it is proposed to introduce natural light into an existing attic or roof space, the preferred solution is to install a skylight or roof window (heritage range). In the case of a proposal for a new dormer, the following factors need to be considered in order to determine the contextual appropriateness, in principle, of such an intervention viz:

- the presence of original lucarnes or dormers;
- date, period and architectural styles of building;
- building type: the introduction of a new roof element such as a dormer into a semi-detached or terrace configuration can have an unbalancing effect upon the original symmetrical/repetitive composition;
- existing roof profile;
- physical size of roof slope available.

5.2.29 In a number of instances it is likely that a new dormer will be contextually inappropriate for historical, aesthetic and practical reasons. However, depending on specific circumstances, if it is judged that a roof dormer might be sympathetically incorporated, the following design constraints would be applicable:

- the structure should be located on rear slope. Dormers on sides of hipped roofs, visible from public viewpoints would not be acceptable;
- the number should be restricted to one;
- the overall size viz. length and height, should be kept to an absolute minimum: the bulk and appearance of the new structure must be proportionally small relative to the surrounding area of existing roof slope (the roof should always remain the visually dominant feature);
- the design and appearance should be determined by the style, architecture and period of the original building; it must integrate harmoniously.

### External Walls

5.2.30 Refurbishment works to elevations should seek to ensure that historic wall or roof surfaces are retained or replicated using quality matching materials. It is considered that loss of historic brick detailing through cladding or rendering would have an adverse impact on the character and appearance of the Conservation Area.

## Brick

5.2.31 Imperial clay brick is used in the external walls of a substantial number of buildings throughout the Conservation Areas.



- Damaged or defective bricks should be carefully cut out, causing the minimum of disturbance to surrounding sound bricks. Replacements should match the originals in dimensions, strength, texture of finish and colour and be laid in the same bond (e.g. Flemish / English Garden Wall) and width of joint as the existing. Joints should be flush with a

bagged or brush finish; struck or concave profiles to be avoided.

- Repointing should only be undertaken where mortar has weathered out, leaving open or deeply recessed joints vulnerable to water penetration. When repointing, a sound example of original pointing should be found and carefully matched in mix and finish in the new work. The general principle is that the mortar should be slightly weaker than the brick; use of lime mortar is preferred both functionally and from an aesthetic point of view. Mortar which is harder will prevent moisture from evaporating out through the joints. Often brick spalling has resulted from previous repair work using an inappropriate cement mortar. Joints should be flush with a bagged or brush finish; struck or concave profiles should be avoided.
- Moulded clay bricks and decorative terracotta panels are extremely important features of Victorian and Edwardian architecture. They have a patina of age and weathering that reflects the age and period of construction of the building. Repairs should always be undertaken before replacement. Loss of these features has a serious impact upon the architectural and historic interest of the building.

## External Render

5.2.32 External render is used as a wall finish on buildings from all historical periods encountered in the Conservation Areas. These take the form of smooth renders (stuccos) and textured renders i.e. roughcast, harling or pebble dash. Render is also used on boundary walls.

- A prerequisite of repair should be an analysis of the existing render in order to determine its mix and the original surface finish or texture.

- Most smooth renders or stuccos were originally made from a mix using either Roman or Portland cement which produced a wall finish of high strength and impermeability. Although Roman Cement is no longer available, suitable mixes for repairs can be achieved using correct proportions of cement: lime: sand for the backing and top coats. Architectural details such as rustication, lining-out, cornices and architraves should also be copied exactly during the repairs.
- For lime based textured renders to function correctly they must be no stronger than the material to which they are applied in order to be sufficiently flexible to accommodate movement and to allow moisture to evaporate freely. For patch repairs or recovering of whole wall surfaces, lime based renders should be used.

### Stone

5.2.33 Within the Conservation Areas natural stone is used structurally for external walls of several buildings – some of the earlier villas in Cyprus Avenue and the Church buildings in Cyprus Avenue and Kings Road. It is also used decoratively for facade detailing (particularly around front door openings of Arts and Crafts influenced properties).



5.2.34 The colours, textures and patterning of these stones add considerably to the character and appearance of the built environment. Repairs should generally be undertaken by competent professionals to ensure that the quality of the stone work is not affected.



- Unless there are sound practical reasons, cleaning of stonework is best avoided because of the damage which may be caused. Loss of the patina of age and weathering may also result with a detrimental impact on the visual appearance of the building, and its legible and narrative qualities.
- It is essential that the causes of any damage or decay are carefully investigated and identified in order that their effect may be eliminated and decisions on the scope of repairs are correctly related to them.
- Stones should only be replaced where they have lost their structural integrity or serious fracture or spalling has occurred.
- The approach to re-pointing of stonework is the same as that for brick with the additional requirement that projecting ribbon or strap pointing is not used - for both practical and for aesthetic reasons.

### Half-Timbering

5.2.35 The decorative feature of half-timbering formed from either natural wood or raised plaster is a very important detail associated with the Arts and Crafts Movement, influential in domestic architecture design in the Victorian, Edwardian and Inter war periods (in a more diluted form in the latter).



- Half-timbering should not be removed; loss of half timbering would have a serious impact upon the character and appearance of the host building and areas. A very visible reflection of the Arts and Crafts movement in architecture it contributes to legibility / narrative quality of the areas; i.e. it allows their historical periods of construction to be read.

### Windows

5.2.36 Window openings, dressings and frames are fundamental components of any traditional architectural composition; a very sensitive approach is required when considering maintenance and repair work. Windows in the Conservation Area vary from traditional sliding sashes (including small paned and quarter paned) with horns, small paned casement windows to Arts and Crafts proportioned windows with mullions and transoms.



- Repair of window frames should always be considered before replacement. When repairs are carried out to windows only those sections which have seriously decayed should be replaced; wholesale renewal for the sake of convenience should be avoided. Repair of traditional timber sliding sash windows is often highly feasible and cost effective compared to the cost of new plastic UPVC frames.
- When the complete replacement of a badly decayed window is necessary, the existing design should normally be reproduced exactly. The installation of window frames made from uPVC materials is contextually inappropriate and is not recommended. They will visually devalue the host building and the character and appearance of the areas. It is, however, normally possible to repair existing timber sliding sash window frames to exclude draughts, rattles and improve thermal efficiency etc.



- Original decorative lead comes together with coloured, plain or patterned glass should be retained. These were particular

features of top lights and side / fan lights of doorcases of Arts and Crafts influenced properties. The presence of these elements and their evidence of craftsmanship adds immeasurably to the quality and appearance of historic buildings and townscapes. Repair and reinstatement of damaged glazing should usually be entrusted to a specialist conservator.

- If window sills have to be replaced, the material and depth of the leading edge should match the originals.
- Window openings of traditional buildings within the Conservation Areas should retain their original dimensions, proportions and orientation. Amalgamating two or more openings is not acceptable. Alteration / enlargement of historic window and door proportions should be avoided.
- Window frames should always be appropriate to the period of construction of the property and the historical development of the area. For example the small paned six over six sliding sash window frames of the Georgian period would not be contextually appropriate in a property dating from the late Victorian period.

### **Bay Windows**

5.2.37 Bay windows are features of traditional architecture throughout most all three areas. The presence of these projecting elements of canted, rectangular or curved (bowed) shape, ranging in height from one to three storeys, adds considerable articulation and modelling to the areas built form.



- It is important for the architectural and historic interest of the Conservation Areas that bay windows are retained in their original form. The fitting of external doors into bay windows is contextually unacceptable.



### External Doors

5.2.38 External doors on traditional buildings, particularly entrance openings addressing the public realm are generally focal points of compositions. In most cases they are elements of concentrated detailing bringing a high degree of artistic and visual interest.

- Original door surrounds in the Conservation Areas have numerous different designs and features such as canopies, projecting cornices and porches employing a variety of

materials, e.g. brick, stone, timber and render. Careful maintenance and repair of the enclosing surrounds will ensure that these elements continue to contribute positively to the historic built environment.



- Throughout the Conservation Area, many original external timber door leaves remain as do fanlights, sidelights, decorative glazing and lead work. The retention of these elements is important to maintain the character and appearance of the Conservation Areas. Where doors, fanlights, sidelights have to be replaced, replacements should exactly match the originals; decorative glazing should be retained and reused.

- Original front door openings should not be blocked up nor should original door openings be changed to window openings.



### Extensions

5.2.39 When considering proposals for an extension to an existing building, the primary objective should be to create an addition which blends harmoniously and unobtrusively with the host building. Respecting the concept of architectural unity, the two parts of existing and new must merge together to form one visually unified architectural composition. Duality and contrast, for example, when a contemporary design approach is adopted which treats the existing and new as distinct entities that read as separate components (unrelated in terms of form, construction, proportions, detailing and materials) is the most difficult stylistic idiom to achieving a unified design. New additions should not draw undue attention to themselves.



5.2.40 Traditional backland character is generated by the three dimensional massing of main blocks to the street frontage and smaller, subservient blocks to the rear, creating a clear hierarchy of place. These historic rear townscapes allow detailing (materials, brick bond / detailing, dormers, etc), building layout and roof silhouette to be discerned. Returns were generally visually subservient to the main body of the dwelling in terms of embellishments / detailing.



5.2.41 The recommended position for a proposed extension is to the rear of the main building. A proposal for a side extension is generally unsatisfactory as it can alter the character and appearance of not only the existing building, through inappropriate

and insensitive siting, but also the townscape by filling the visual gap between properties.



5.2.42 Gable to boundary distances in part ascribe the character of the area; they allow appreciation of the visual depth of properties and the gables of properties – often articulated with bay windows, stairwell windows, chimney flues etc. Side extensions may also give rise to a terracing effect – visually closing gaps between properties. These concerns are particularly noticeable at a semi-detached residence where the integrity of the original symmetrical composition can be undermined by a new side structure against one of the pair.

5.2.43 Guidelines that should be followed when extensions are proposed are as follows:

- An extension should be subordinate to the main building in terms of form, massing and detailing.
- It should be constructed against the rear wall of the existing building.

- The proposed addition should be set back from the rear corner(s) of the main house in order to help ensure the visual and physical primacy of the original building's three dimensional form and mass. Stepping back also facilitates the practical construction of a joint between existing and new external walls. The step between the two planes could range from approximately 100 - 1500 mm. This dimension will depend on the characteristics of the original building, the design of the proposed addition and the appearance of the resultant composition.
- In some properties, the side of an original return may be flush with the gable of the main house. In order to maintain this configuration, consideration could be given to an extension scheme which either retains the original side wall or rebuilds using bricks of the same size as the original house. If it is deemed that the use of metric bricks will result in the presence of an unsightly construction joint, consideration could be given to setting back the new wall, for example, by approximately 100 mm.
- Length of the new addition should be the same or less than the side depth of the main building.
- Eaves height to be same or less than the main building.
- Roof profile of extension should be the same as the existing main roof.
- Ridge line should be clearly below ridge of the main roof.
- Roof covering should match that on the existing main roof.
- Eaves and verge detailing should be the same as those on main building. (A verge is where the edge of a pitched roof joins a gable wall).
- External wall materials of the extension should match those of the existing building. Where applicable, consideration should be given to the reuse of suitable bricks salvaged from structures demolished at the rear of the property. Consideration should also be given to employing the same original brick bond. If a cavity wall forms part of the new construction snapped headers can be used.

- Window frames should match those historically found on the main building. The use of uPVC window frames would not be considered favourably.
- In the short sections of terraced properties in Cyprus Avenue and Kings Road, it is preferable if existing returns be retained. Where replacement returns are proposed the proposal should continue the traditional architectural concept of dominant, front house and smaller, secondary rear return. If an enlargement of the original is proposed the new extension should maintain the same dominant-subservient hierarchical relationship as the original main house and return and not detract from the three dimensional form of the terrace.
- Open space and grounds along the side and to the rear of the addition should be maintained in keeping with traditional backland character to terraced streets. Extensions to the full width of the original property will not be given favourable consideration.
- Rear yard enclosures often occurred around the rear spaces of both terraced, detached and semi detached properties. Consistent with the principle of maximum retention of fabric and the historic interest of the property, it is preferable if these and any historic outbuildings are retained.