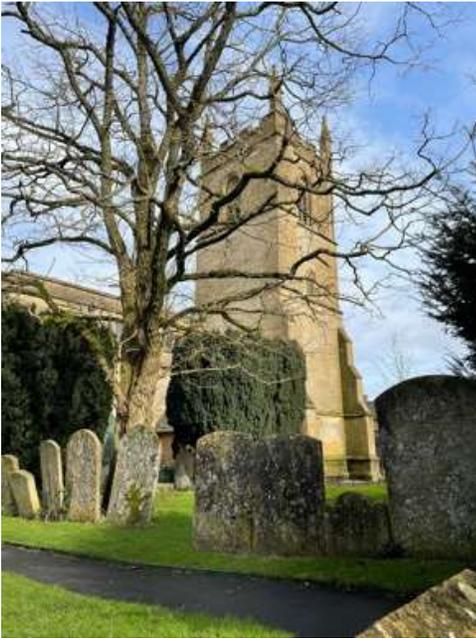


STOW ON THE WOLD AND THE SWELLS DESIGN CODE



SEPTEMBER 2023

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STOW ON THE WOLD AND THE SWELLS DESIGN CODE

SEPTEMBER 2023

1. Introduction

1.1 The Stow on the Wold and the Swells Design Code (“the Code”) integrates with the Cotswold Design Code (“the District Code”) that covers the whole of Cotswold District. It is intended that applicants for planning permission located in the defined Character Areas in Stow-on-the-Wold, Lower Swell and Upper Swell must acknowledge, understand and respond to the provisions of Code as relevant to the location, nature and scale of their proposals to comply with Policy STOW11 of the Neighbourhood Plan and Local Plan Policy EN2 of the adopted Cotswold District Local Plan. The District Code alone applies to proposals located elsewhere in the Neighbourhood Plan Area.

1.2 It has been derived from the Stow and Swell Community Design Statement and further character appraisal work undertaken for the Stow on the Wold and the Swells Neighbourhood Plan during 2020 – 2022. The District Code was adopted in 2018 by the local planning authority, Cotswold District Council, as Appendix D to the Local Plan. The Community Design Statement has been produced for the evidence base of the Neighbourhood Plan by the Stow on the Wold and District Civic Society.

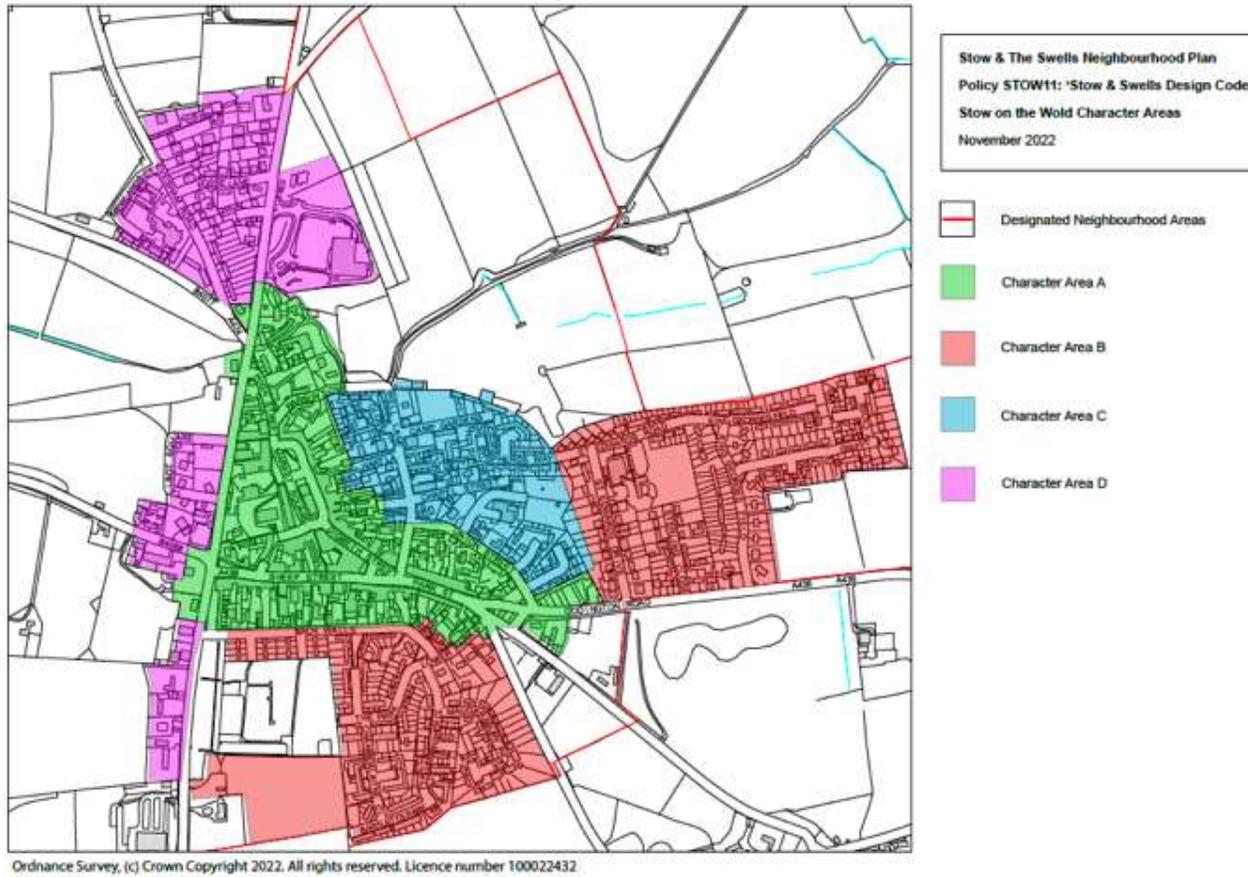
1.3 The Code has been prepared in accordance with the National Model Design Code and its Guidance Notes published by the Government in 2021 as relevant to this area and policy context. The ease of use and effectiveness of the Code will be monitored over the Neighbourhood Plan period. Modifications will be made as necessary and to reflect any future changes to the Local Plan, the District Code and/or to national design guidance.

2. Understanding, Responding to and Applying the Code

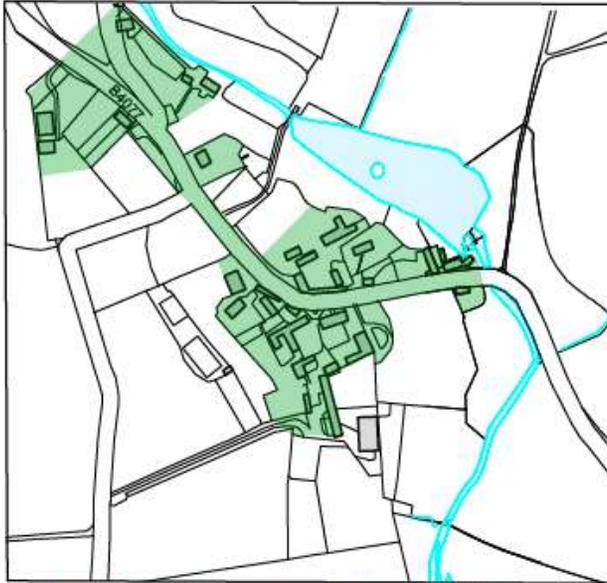
2.1 The District Code sets out 67 design principles, grouped by design theme, and coded D1 – D67. Many principles are generic and apply to all development proposals in the District; some relate to the design process; and some require attention is paid to the location and design context of the proposal. This Code only relates to the location and design context of the proposal by setting out the relevant design principles for each part of the designated Neighbourhood Area.

2.2 For the purpose of the Code, the designated Neighbourhood Area has been divided into six character areas:

- **Character Area A** – comprising the whole of the Stow on the Wold Conservation Area that lies within the designated Neighbourhood Area (and therefore not Maugersbury)
- **Character Area B** – comprising the southern and eastern parts of Stow on the Wold that lie east of St. Edwards Drive and north of the A436 and extends up St. Edwards Road to include Shepherds Way; and south of Back Walls and Lower Park Street that is outside the Conservation Area
- **Character Area C** – comprising that part of Stow on the Wold that lies north east of the town centre that is outside the Conservation Area at St. Edwards Drive and north of the A436 and of Union Street
- **Character Area D** – comprising the western and northern part of Stow on the Wold to the west and east of Fosse Way that is outside the Conservation Area
- **Character Area E** – comprising Lower Swell covering all of the developed area of the village including most of the designated Conservation Area
- **Character Area F** – comprising Upper Swell covering all of the developed area of the village including the designated Conservation Area



**Stow & The Swells Neighbourhood Plan:
Policy STOW11: 'Stow & The Swells Design Code'
The Swells Character Areas
November 2022**



 Upper Swell Character Area



 Lower Swell Character Area

2.3 To aid the understanding and application of the Code, it uses the same design code numbers as the District Code but with a suffix to denote in which part of the Neighbourhood Plan Area the proposal is located. Code D9A therefore relates to Character Area A (the Stow on the Wold Conservation Area) and Code D16E to Character Area E (Lower Swell). The Code quotes, in italics, the relevant District Code text for each principle for ease of reference. It then sets the **CONTEXT** and **CODING** for each part of the Code. The Code has not covered every part of the District Code for every Character Area and where this is the case, the District Code alone forms the guidance for development proposals. For example, the District Code sets out the principles for delivering green infrastructure (D66); the Code refines these principles in some Character Areas where this is considered helpful, but not in others. The term “historic buildings” is used throughout to denote buildings completed before the beginning of the 20th century.

2.4 Applicants preparing development proposals should be familiar with the District Code and should then relate the proposed development location to the correct Character Area of the Neighbourhood Plan Area. The District Council will apply the generic and process principles of the District Code and the specific design principles of this Code as relevant to the location and nature of the proposal. The Town and Parish Councils will use both of the Codes to inform their judgement of proposals in making their representations to the District Council when it is consulted on planning applications.

2.5 As with all design guidance, the principles should be regarded as setting the design brief for a proposal but the applicant may depart from the Code where it can be justified in the circumstances. Given the designated heritage asset (Conservation Area) status of much of the built-up area of Stow on the Wold and the two Swells villages, and the wealth of listed buildings in the Neighbourhood Plan Area, there will be a greater emphasis on the conservation of their special historic and architectural significance, although the Codes allow for appropriate innovation in some parts of the Area. In all cases, the onus will be on the applicant to demonstrate that the Codes have been acknowledged, understood and responded to in a way that is appropriate to the location and nature of the proposal.

2.6 Throughout the Code, we have provided photographs to illustrate the guidance. In addition, Appendix 1 sets out a schedule and photographs of important views that have been identified, together with a plan indicating the position of importance views and includes comments from the community about the views that they hold dear. It is hoped that the combination of plans, photographs and the voice of the community will bring the Area and this guidance to life for potential developers.

CODE NO.	CHARACTER AREA A: STOW ON THE WOLD: CONSERVATION AREA
LANDSCAPE, SETTLEMENTS AND STREETS	
D9A 10A	<p><i>“Each site will have its own characteristics and a specific landscape setting.”</i></p> <p><i>“Settlements are distinctive in how they sit within the landscape ... they have their own unique layouts and patterns of streets.”</i></p> <p>CONTEXT: Stow-on-the-Wold (Stow) is unique in the High Wold landscape character area of the Cotswolds in being a hill-top town (‘Local Distinctiveness & Landscape Change’, Cotswold AONB, 2003). It has developed where it is, being at the junction of the Jurassic Way, the Salt Way and the Roman Fosse Way. These original ancient tracks followed the high ground and enabled the carrying of goods for long distances so that eventually Stow became a convenient trading centre, as it still is today. The Conservation Area covers the historic core of the town and is one of the most special historic areas in England. Its medieval town plan was laid out by the Abbey of Evesham in the 13th century “to exploit its considerable commercial possibilities in the middle of the wool-producing Cotswolds” (The Buildings of England Pevsner Architectural Guide – Gloucestershire 1: The Cotswolds, Verey and Brooks, 1999).</p>



From its early medieval roots, Stow has grown around its Market Square on top of the hill, which itself is to the south west of an Iron Age settlement, and then grew down the sides of the Wolds to the east and to the north and south along the plateau area beside the Fosse Way. The Conservation Area is centred on the Market Square and the rooftops and taller buildings are visible from the wider landscape. It also has a sequence of smaller roads and alleyways (or 'Tures') radiating from its centre as passageways for animals, people and vehicles. The Fosse Way and Sheep Street form part of the wider road network, bypassing the Square to carry traffic around the edge of the Conservation Area. The western slopes facing Swell are relatively undisturbed by development other than on the horizon in most views from public vantage points. The eastern slopes are gentler but with considerable encroachment by development down the slope (St. Edwards Road etc.).



CODING All development proposals must therefore show they have understood the grain and evolution of the Conservation Area in their building form and orientation, their layout and their relationship with the street, lane, alleyway and/or yard, to the extent that is relevant to the nature and scape of the proposal.

D11A *“Cotswolds Towns typically have many buildings tightly arranged at their core, with building lines set immediately on, or close to, the rear of the pavement. Many feature gently curving streets, and are centred on wide thoroughfares or marketplaces. Nearly all settlements incorporate important open spaces ...”*

CONTEXT: Stow retains its essential character as a small, rural hill-top town, with its historic buildings clustered around the Market Square and surrounding streets. This effect of clustering is formed by all the buildings in the Market Square, Church Street, Sheep Street, Digbeth Street and Wraggs Row and High Street (from Parsons Corner to Market Square), being terraced (of a wide variety of plot widths and depths, occasionally based on original burgage plots) with only a very occasional gap to allow for rear yard access (in some cases, a former entrance for coaching inns).



The buildings face directly onto the Square and roads and their building lines are set immediately on, or very close to, the back of the pavement. The streetscape character is enhanced by gently curving streets – High Street, Church Street, Digbeth Street and Sheep Street – that lead to the Market Square, views through which are more dramatic with the framing of the Town Hall in its centre. Almost all the streets in the Conservation Area have a narrow profile of 5m – 8m. Even in the rare absence of buildings at the street edge, tall boundary walls maintain the tight profile (e.g. The Walls, Old Forge Lane).

The Market Square is one of the finest historic urban spaces in England, its significance considerably enhanced by the variety of active, ground floor, commercial uses, many with surviving traditional shopfronts and signage. A sequence of lower order, well-defined (but equally as traffic dominated) spaces are found at High Street/Parson’s Corner, Digbeth Street/Sheep St, Fosse Way/Sheep Street and Fosse Way/High Street.

Beyond those streets and spaces, the shape, size and orientation of plots and the location of buildings within the plot is more haphazard. In most cases, they will be formed by the rear of the (former burgage) plots fronting those spaces with some civic, hotel and farm buildings – for example, Stow Lodge, Fosseyway Farm Cottage – sitting in their own plots with a series of larger and ancillary buildings. All development proposals must retain these essential building and plot form characteristics.

CODING All development proposals must retain these essential building and plot form characteristics.

<p>D12A D13A</p>	<p><i>“..... An understanding of key views is critical.”</i></p> <p><i>“Traditional Cotswold streetscenes contain buildings of a variety of scales and architectural styles. Together, however, there is a sense of rhythm, harmony and balance, and this should be continued in any new development. The particular character of existing streets should be respected, including gaps between buildings, which can often be important. New additions might add interest but should not appear out-of-keeping.”</i></p> <p>CONTEXT: The following are considered key views:</p> <p>View west from various points along Fosse Way, Monarchs Way and Lower Swell Road across agricultural fields and pasture to Lower Swell and to the surrounding and distant Wolds</p> <ul style="list-style-type: none"> • Views of the church tower from the south east • View west and south west from the Queen Elizabeth II playing field and Evesham Road across agricultural fields and pasture to the Swells and the grounds of Abbotswood • View east from Stow Primary School, King Georges Field, St. Edwards Road and Griffin Close across agricultural and open fields to the distant Wolds • View east and south from Fosse Way House, a seventeenth century house with a grand Victorian extension across open fields • View from Well Lane south and south-east across the steep valley, above which sat the Iron Age Settlement • View south and west from various points along the public path to Mangersbury and within Mangersbury Park and Bartletts Park across agricultural fields and pasture • Views across the Market Square in all directions
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- Views along, Digbeth Street, Church Street, Church Walk, High Street, Union Street, Camp Gardens, Shepherds Row, Chapel Street, Sheep Street, Park Street, Back Walls, Fleece Alley and other Tures/alleyways and into historic yards off Sheep Street and the Market Square
- View from the top of Digbeth Street towards Maugersbury across the fields in the distance



The incidence of glimpse views from one space to another is also a distinct feature, for example of the few tall features in the Conservation Area (the church tower, the cupola of the Old School House) or more subtly of smaller spaces and courtyards. The Conservation Area has seen considerable infill development to the rear of the burgage plots radiating from the Market Square and along the secondary streets. The majority of these schemes have fitted in to the grain of the Area well, in places closing or partially closing unimportant gaps; in others retaining and enhancing gaps and creating new, interesting spaces. Views which reflect the rural heritage within the Conservation Area are importance such as along tures/alleyways (former

	<p>sheep drives) and into former agricultural yards. All proposals for new additions must demonstrate how they will fit within the streetscene from every relevant direction.</p> <p>CODING: The location and orientation of new buildings in the plot should reinforce and not obstruct, disrupt or weaken the framing of a key view or of a glimpse view.</p>
<p>SCALE AND PROPORTION</p>	
<p>D16A D17A</p>	<p><i>“New buildings should be carefully proportioned and relate to the human scale and to their landscape or townscape context.”</i></p> <p><i>“Excessive or uncharacteristic bulk should be avoided. New buildings should generally not dominate their surroundings but should complement the existing structures and landscape and sit comfortably within their setting.”</i></p> <p>CONTEXT: The Cotswold vernacular is light and subtle in building height and massing and in site prominence. In the Conservation Area only the Town Hall in the Market Square dominates the space, with St Edwards Parish Church set well behind the Square and Fosseway.</p> <p>CODING Proposals for taller or bulkier buildings, whether at prominent locations in the streetscene or not, are not suitable in the Conservation Area.</p>



D18A

“The height of new buildings should respond to the local context, for example forming a gentle transition from open countryside to settlement edge.”

CONTEXT: The taller three storey buildings are found in the Market Square only. Elsewhere buildings may be two or two and a half storey in height. There are some occasional low cottages of one and a half or two storeys.



CODING Buildings should be no more than two storeys in height unless replacing a three storey or infilling a site adjoining one or more three storey buildings, in which case they may also be three storeys in height.

ARCHITECTURAL STYLE: COTSWOLD VERNACULAR

D21A *“Many Cotswold settlements are quintessential English ... The distinctive traditional architecture of the area is famous worldwide. Buildings have, for many centuries, had a relatively uniform and consistent style, resulting from the use of the local stone and traditional construction techniques. This is known as the Cotswold vernacular.”*

CONTEXT: The Conservation Area is one of the strongest and most consistent examples of the Cotswold vernacular in the whole of the AONB. Its over-riding feature is in the use of the honey and golden coloured oolitic Jurassic limestone as the primary building material. The Stow Conservation Area has grown over several hundreds of years. As a consequence, the architectural style of historic buildings varies according to the period of construction and the type of building, whether grand houses or workers' cottages. Even within such categories there are variations in design, for example of windows, architectural features, roof lines and entrances, with adjacent properties having very different styles, but with a pleasing coherence provided by the Cotswold vernacular. An especially helpful example is Wraggs Row, where each of the old cottages has its own character through original design and evolution of the dwellings.



CODING All development proposals should demonstrate an understanding of how such variations in design, emulating these historic variations, can be used to add to the architectural value of the proposed development, extension or alteration.

D25A

“Some key qualities of the Cotswold vernacular are....”

CONTEXT: The Conservation Area is a classic example of the use of the Cotswold vernacular, which is found on all buildings pre-dating the 20th Century and the majority of those that are newer.



CODING With the very strong and consistent Cotswold vernacular a fundamental element of the very special historic and architectural significance of the Conservation Area and the setting of its many Listed Buildings and other heritage assets, it is vital that all proposals for the extension or replacement of existing buildings or for infill schemes:

- Are of a simplicity of form and design of an understated appearance, with any ornamentation usually limited to architectural features
- Have a plot width to the frontage that maintains the variety of rhythm of those widths

	<ul style="list-style-type: none"> • Have steep roof pitches of only open gable or cross gable, single ridge roof forms and not of hipped, half hipped or other roof forms, with the roof either unbroken or with dormers set well within the roof slope above the eaves • Have roof valleys formed by only stone slates swept to a curve with plain shallow eaves and verges and no overhangs, exposed rafter feet, fascias or bargeboards • Have chimneys set to the ridge line, with stacks integral and flush to gable end walls • Have window openings that are well spaced and fairly small, with sizeable areas of wall in between; openings usually centrally placed within gables, and end walls containing chimneys usually blank, or with sparse and offset fenestration. • Have two and three light windows, with a clear hierarchy to the openings of wider ground floor windows below smaller upper floor windows. • Have either stone mullion window surrounds, directly glazed or containing metal casements, and sometimes with stone hood moulds above or have simple flush timber casements, with slender glazing divisions, set below stone or timber lintels • Have doors that are solid timber boarded and, for commercial premises have up to 40% of the total door area as glass • Avoid front porches, which are not a feature of the Conservation Area • Garden areas enclosed by only dry stone walling
D26A	<p><i>“From the eighteenth century, a larger number of buildings were constructed showing the influences of classical architecture ...”</i></p> <p>CONTEXT: There are few examples of classical architecture in the Conservation Area. Those buildings that have used this style are of commercial or civic importance and have retained a vernacular flavour.</p> <p>CODING The classical style is therefore not a building style that is suitable in the Conservation Area.</p>

D27A	<p><i>"A distinctive interpretation of the Cotswold vernacular continued through the Victorian period....."</i></p> <p>CONTEXT: St. Edward's Hall at the centre of the Market Square is a rare example of Victorian Gothic style. Whilst the building is a hub for the community, its design is idiosyncratic when compared with the rest of the Market Square.</p> <p>CODING The Victorian Gothic style is therefore not a building style that is suitable in the Conservation Area.</p>
D28A	<p><i>"The Cotswold vernacular is also renowned for its relationship with the Arts and Crafts movement"</i></p> <p>CONTEXT: There are no examples of Arts and Crafts style buildings in the Conservation Area.</p> <p>CODING It is not therefore a building style that is suitable in the Conservation Area.</p>
<p>ARCHITECTURAL STYLE: CONTEMPORARY</p>	
D22A D30A	<p><i>"The decision whether to adopt a vernacular or more contemporary architectural style will depend upon the type of development, the site and its setting ... On many listed buildings, in some prominent locations ... a contemporary building may appear too starkly out of keeping....."</i></p> <p>CONTEXT: There are no examples of contemporary buildings styles of note in the Conservation Area.</p> <p>CODING Its very strong adherence to the Cotswold vernacular means that the Conservation Area is not generally a suitable location for contemporary design solutions for replacement or infill buildings, structures, boundary treatments or external lighting. However, a contemporary solution may be in keeping with the dominant vernacular in locations that are not very prominent in the streetscene, i.e. the building will not lie at or close to the back of pavement nor will punctuate or terminate a</p>

view through the Conservation Area. A good example is that of Nursery End Cottage on Union Street. The modern requirements for refuse collection should be met within the fabric of the building.

MATERIALS AND CRAFTMANSHIP

D36A *“The colour of Cotswold Stone varies across the District ... and rich honey colours in the North.....”*

CONTEXT: There is some variation in the colour of Cotswold stone used in historic buildings and from the same material source. This variation adds to the distinct and special character of the Conservation Area.



	<p>CODING New buildings should be constructed using a colour of Cotswold Stone already present on one or more Listed Buildings in the Conservation Area. The colour of Cotswold stone used for external alterations and extensions, including new or replacement external walls and roofs, should match the colour of the main building.</p>
<p>D37A D38A D39A</p>	<p><i>“There are various styles of walling stone within the Cotswolds. Many higher status buildings are constructed in ashlar stonework. This consists of straight cut, finely tooled blocks of stone, laid to their natural bed, with very tight mortar joints.”</i></p> <p><i>“More commonly walls are constructed of Cotswold Rubble stone ... Many buildings are built up in rougher less worked rubble stone....” Mortars are traditionally lime based....”</i></p> <p>CONTEXT: Both Ashlar dressed Cotswold Stone and rougher ‘rubble’ stone are present in the Conservation Area. For many of the grander buildings, dressed stone predominates. Some historic buildings use both types of stone.</p> <p>CODING For new buildings, either of these stone types is suitable. For external alterations and extensions, the type of walling stone should match the main building. All walls should be laid, and lime mortared to match the main building.</p>
<p>D41A</p>	<p><i>“Many Cotswold vernacular buildings were rendered historically....”</i></p> <p>CONTEXT: Although there has been some rendering of walls in the Conservation Area, this does not sit well with the historic Cotswold vernacular unless it is surviving or repaired limewash.</p> <p>CODING Roughcast or other rendering (other than limewash) are therefore not appropriate finishes for the Conservation Area.</p>

D42A	<p><i>“Other traditional building materials also make an important contribution to local character. Some red brick is seen ...”</i></p> <p>CONTEXT: The use of red brick is rare in the Conservation Area and only associated with peripheral, more modern buildings or building extensions.</p> <p>CODING It is not therefore a material that is suitable for any type of building or structure, including extensions or alterations, in the Conservation Area.</p>
D45A	<p><i>“From the nineteenth century onwards there is more use of blue-grey Welsh slate, for re-roofing”</i></p> <p>CONTEXT: The use of Welsh slate is rare in the Conservation Area and only associated with peripheral, more modern buildings or building extensions.</p> <p>CODING Roofs of Listed Buildings should be repaired and replaced with local Cotswold stone tiles, where that is the material used in the original building. There should be no replacement of original stone tiles with artificial stone tiles or blue slate. Blue slate is only acceptable on outbuildings and extensions to Listed Buildings on which it is already present. Roofs of non-Listed Buildings should be repaired or replaced either with Cotswold Stone tiles (especially where it is located in the immediate setting of a Listed Building with this same material) or modern equivalent tiles that are of a similar quality of appearance.</p>
D46A	<p><i>“Some use of thatch is also seen in the District ... Plain clay tile is seen in some locations and clay pantiles ...”</i></p> <p>CONTEXT: Thatch is not used as roofing material in any part of the Conservation Area. There is no tradition of use of clay tiles or pantiles or wall hanging with tiles in the Conservation Area.</p> <p>CODING The use of thatch, clay tiles, or pantiles or wall hanging with tiles is not appropriate in the Conservation Area.</p>

D50A	<p><i>“Even the choice of finishes can make a vast difference to the character and appearance of buildings, such as window and door paint colours ... Colours should normally be selected from a fairly traditional palette....”</i></p> <p>CONTEXT: Almost all historic buildings, including shopfronts, share a palette of muted colours for the painting of their windows and doors in the Conservation Area, which complement the subtle tones of the Cotswold Stone of buildings. Stronger primary colours were more common for shopfronts in Victorian times.</p> <p>CODING The use of primary and other, non-polite colours for painting timber is not appropriate in the Conservation Area, unless for a shopfront.</p>
D55A	<p><i>“There are also examples of red brick walls and other boundary treatments....”</i></p> <p>CONTEXT: Boundaries are normally marked with Cotswold Stone walls in the Conservation Area.</p> 

	<p>CODING New or replacement boundaries to properties within the Conservation Area should be of Cotswold stone construction. Existing traditional Cotswold stone walls, and native hedgerows should be preserved, and appropriately maintained and managed, both during and after construction.</p>
D57A	<p><i>“Paving is traditionally limestone or Yorkshire flags. Stone cobbles, blue engineering bricks and other traditional setts are commonly seen. And crushed limestone or bound gravel can also be sympathetic surface finishes.”</i></p> <p>CONTEXT: Parts of the Conservation Area have retained limestone flags as a paving material; the remainder comprises a mix of modern materials.</p> <p>CODING Any new or refurbished paving should use the same traditional material as that of any existing traditional paving of the building(s) concerned or adjacent to it. Where such paving is no longer manufactured, the materials should be as near as possible the same character.</p>
<p>SUSTAINABLE DESIGN</p>	
D62A	<p><i>” Sustainable design needs to be responsive to the character of the area and the sensitivities of the site ...”</i></p> <p>CONTEXT: The strength of the character of the Conservation Area is such that contemporary architectural features are very likely to detract from that character. As future planning policy requirements are expected to significantly improve the carbon performance of all buildings, it is vital that the location and form of additions to buildings that require planning permission are handled very sensitively.</p>

	<p>CODING All proposals of this type must demonstrate that they have avoided or minimised any harmful effects on the Conservation Area of the technical options available.</p>
<p>KEY DESIGN CONSIDERATIONS</p>	
<p>D67A</p>	<p><i>“Sympathetic signage section - Lighting of signage should be avoided.....”</i></p> <p>CONTEXT: There are a wide range of shop fronts in the Conservation Area of varying design quality in terms of their individual and collective contribution to its special character. The colour of paint used has as much impact as the design of the shop front.</p> <p>CODING External lighting, including of shop signs within the Conservation Area should be appropriate for the historic and AONB environment. Development proposals relating to shop fronts, even if relatively minor, should consider the Market Square and the adjacent streets and seek to emulate shop fronts which blend well with the building of which they are part and attached buildings. Excessive lighting of signs (such as internally illuminated signs or the use of neon) should be avoided.</p>

CODE NO.	CHARACTER AREA B: STOW ON THE WOLD: SOUTH AND EAST
LANDSCAPE, SETTLEMENTS AND STREETS	
D9B D10B	<p><i>“Each site will have its own characteristics and a specific landscape setting.”</i></p> <p><i>“Settlements ... have their own unique layouts and patterns of streets.”</i></p> <p>CONTEXT The Character Area covers two similar, exclusively residential, areas of the town beyond its historic core though of different dates. Firstly, there is the area east of the historic core of the town, comprising St Edwards Road, St Edwards Drive, King George’s Field, Griffin Close, Sterling Close and Oddington Road (A436) laid out in the 1960s and 1980s with some later infill. Secondly, there is the area south of the historic core comprising the planned Park Estate built in 1951 as the first major expansion of the town for centuries and the Mangersbury Park estate of the 1970s.</p> <div style="display: flex; justify-content: space-around;">   </div>

Both parts comprise strong and common suburban characteristics of their respective ages, making them very distinct from their neighbouring areas, most notably the Conservation Area. However, the Park Estate adopted a material palette and building form as a modern (1950s) interpretation of the Cotswold vernacular and so there is more that binds it visually with the Conservation Area than contrasts with it, which is not true of the St.Edwards Road area.

The St. Edwards Road area occupies a prominent position in the landscape as it extends down the gradual hill slope from the historic core eastwards. It is especially exposed in the landscape from public vantage points near and at the entrance to the town from the A436 to its south and east and is visible in much longer views towards the town and hillside from the south east in places like Kingham. Its prominence is partially accentuated by all of the roads being laid out against the contour lines. With little in the way of tall, mature tree lines or hedges, much of the boundary of the area offers a hard edge of buildings to the surrounding landscape.

The Park Estate lies on the narrow plateau along the hill top and is enclosed from the wider landscape by the Mangersbury Park Estate other than at Bartletts Park, where it is exposed at the top of the steep southern slope to the hill top ridge. This same edge is exposed at Mangersbury Park and in both cases it has a hard edge to the slope with little in the way of mature landscape to soften the building line.

All of the roads in the St Edwards Road part are laid out primarily in straight sections with slight curves. Together with the gentle slope, this creates an undulation of nearness and distance and therefore a sense of delight in the streetscene. Sterling Close and St Edwards Drive are entirely straight and, with no punctuation along their lengths or features to terminate or frame their ends, they offer little delight in their layout. The Park/Mangersbury estates have layouts with a combination of long straight sections, gentle and tight curves and cul-de-sacs with no over-riding character.

	<p>CODING All development proposals must therefore show they have understood the grain and evolution of the Conservation Area in their building form and orientation, their layout and their relationship with the street, lane, alleyway and/or yard, to the extent that is relevant to the nature and scape of the proposal.</p>
D12B	<p><i>“..... An understanding of key views is critical.”</i></p> <p>CONTEXT: The following are considered key views:</p> <ul style="list-style-type: none"> • View east from Stow Primary School, King Georges Field, St. Edwards Road and Griffin Close across agricultural and open fields to the distant Wolds • View south from various points along Oddington Road towards Mangersbury • View from the top of Digbeth Street towards Mangersbury across the fields in the distance • View across the allotments and cemetery from The Park towards the Fosse Way <p>The incidence of glimpse views is also a distinct feature between the buildings on the south side of Mangersbury Park, Bartletts Park and Beechwood Park southwards towards Mangersbury Hill and between the buildings on the north side of King George’s Field northwards towards Broadwell Hill.</p> <p>CODING: The location and orientation of new buildings in the plot should reinforce and not obstruct, disrupt or weaken the framing of a key view or of a glimpse view.</p>



D13B *“... there is a sense of rhythm, harmony and balance, and this should be continued in any new development. The particular character of existing streets should be respected, including gaps between buildings, which can often be important.*

CONTEXT: The roads have common plot arrangements with little variation in shapes and sizes, aside from King George’s Field, which has three distinct plot arrangements on its northern cross-section and its southern cross-section. The area has an average density of 20 – 25 dwellings per Ha.



CODING There is generally insufficient plot width or depth to accommodate new dwellings either in the rear or to the side of existing buildings; only on parts of St Edwards Drive and Lower Park Street are plots large enough to allow for sub-division in this way. There is therefore some scope within each road for plot variation in plot redevelopment or infill proposals, or in proposals to extend the area, as follows:

Road	Plot Width (m)	Plot Depth (m)	Building Line (m)	Road Profile (m)
St Edwards Road	17-18	25-40	6-11	20
St Edwards Drive	15-20	30-40	6-8	25
Sterling Close	10-15	42-50	5-13	20-30
King George's Field	6-7 (west) 7-12 (east)	25-30 (north) 50-55 (west) 35-40 (east)	5 (north) 21 (west) 9 (east)	20 (north) 45-50 (east-west)
Griffin Close	8-14	20-45	5-10	20-30
Oddington Road	10-12	35	13-14	-
The Park	9	30	9	20-25
Back Walls	10	35	14	35
Fisher Close	8	22-24	4	20
Maugersbury Park	5-10	33-50	5	20
Bartletts Park	6	20-25	6	20
Chamberlayne Close	Either blocks of flats or of bungalows			
Lower Park Street	20	40	15	25

SCALE AND PROPORTION

D16B & D18B

“New buildings should be carefully proportioned and relate to the human scale and to their landscape or townscape context ... The height of new buildings should respond to the local context ...”

CONTEXT: the roads have common building forms arrangements with little variation in shapes and sizes, aside from King George’s Field, which has three distinct plot arrangements on its northern cross-section and its southern cross-section as follows:

Road	Dominant Building Form	Dominant Roof Forms
St Edwards Road	Two storey semi-detached and detached chalet bungalows.	Steep gable pitched roof with chimneys
St Edwards Drive	Wide, detached chalet bungalows	Steep gable pitched roof with chimneys
Sterling Close	Medium height, two storey semi-detached or chalet bungalows	Gable pitched roof with chimneys
King George's Field	Taller, two storey semi-detached	Gable pitched roof with chimneys
Griffin Close	Medium height, two storey variety	Gable pitched roof with chimneys
Oddington Road	Taller, two storey semi-detached	Gable pitched roof with chimneys
The Park	Lower, two storey semi-detached and double fronted	Gable pitched roof and central chimney
Back Walls	Taller, two storey semi-detached	Gable pitched roof with central chimney
Fisher Close	Medium height, two storey semi-detached or blocks	Gable pitched roof with no chimneys
Maugersbury Park	Taller, two storey semi-detached and detached chalet bungalows	Steep gable pitched roof with chimney
Bartletts Park	Medium height, two storey blocks	Gable pitched roof with chimney
Chamberlayne Close	Tall, two storey blocks of flats (west) Single block of bungalows (east)	Tall, gable pitched roof with no chimneys (west) Low gable pitched roof with occasional chimneys (east)
Lower Park Street	Wide, detached chalet bungalows	Steep, gable pitched roof with chimneys

CODING In each road, with the exception of Chamberlayne Close, there is scope for extending buildings to the rear and by increasing their height to 2.5 storeys to accommodate additional rooms, provided the gable pitched roof form is used. However, the dominance of detached and semi-detached buildings in the area results in many glimpse views between the buildings to the countryside beyond. This contributes to their distinct character in being a modern part of an historic town in a Cotswold setting and, where such a view exists, it will not be appropriate to extend buildings on their side elevations. At Chamberlayne Close, the

	<p>blocks of flats and bungalows form a comprehensive planned layout and only the redevelopment of one or both blocks, replacing them with the dominant semi-detached and detached forms, will be appropriate.</p>
	<p style="text-align: center;">ARCHITECTURAL STYLE: COTSWOLD VERNACULAR</p>
<p>D22B D25B</p>	<p><i>“Many new buildings are designed in the Cotswold vernacular style and, if done correctly, this follows a great tradition ... The decision whether to adopt a vernacular or more contemporary architectural style will depend upon the type of development, the site and its setting ...”</i></p> <p>CONTEXT: The Park Estate (for the former North Cotswold Rural District Council by renowned Oxford architect Thomas Rayson) is distinct in being the only example of a development scheme of the town’s mid 20th Century expansion that strongly reflects the Cotswold vernacular without being pastiche. The scheme comprises a wonderful mix of primarily terraced two storey blocks in stone set in generous, well laid out front gardens behind street trees and verges. As such it should be an inspiration for any new development proposal in any Character Area of the town that is more than a small infill scheme. The St. Edwards area does not have this same character.</p>



CODING Proposals in the Park Estate should adopt the Cotswold vernacular style. Those in the St. Edwards area should follow the vernacular in their domestic scale and form, but may use other materials common to the area.

MATERIALS AND CRAFTMANSHIP

D54B *“There are also examples of red brick walls and other boundary treatments ...”*

CONTEXT: The area contains examples of many modern boundary treatments such as low stone walls and hedges.

CODING The use of red brick for walls and boundary treatments is appropriate other than in the Parks estate area.

	GREEN INFRASTRUCTURE
D66B	<p><i>High quality, well integrated and carefully designed green infrastructure (GI) and landscape provision is crucial to the long-term success of developments.....“</i></p> <p>CONTEXT: All of the area is characterised by front gardens with trees, and hedges forming the front, side and rear boundaries to the plot, with grass verges also common. Although far from ‘arcadian’ (other than at The Park estate), combined with generally wide road profiles, they contribute to the overall polite suburban appearance, as distinct from the historic core.</p> <p>CODING Proposals must include landscaping schemes that make provision for generous front and rear plot planting for boundary treatment.</p>

CODE NO.	CHARACTER AREA C: STOW ON THE WOLD: NE EDGE OF TOWN CENTRE
LANDSCAPE, SETTLEMENTS AND STREETS	
D9C	<p><i>“Each site will have its own characteristics and a specific landscape setting.”</i></p> <p>CONTEXT: The Character Area sits on the site of the Iron Age Settlement of Mythelgeris Byrig and abuts the Conservation Area. The south side of Union Street is in the Conservation Area. It forms an important transition between the Conservation Area and the suburban characteristics of the eastern part Character Area B. It includes some historic buildings along the north side of Union Street and Well Lane including Chapel Street and Camp Gardens. The Sub-area includes listed buildings at Shepherds Row and the Bottle Kiln at Chapel Street. There are modern housing developments on the north side of Union Street and at Mount Pleasant Close, Condurrow Court and more Eastview Close. The northern boundary of the sub-area backs onto open countryside and includes an important view across the steeply sloping valley to the south-east of Well Lane. The Fire Station and Tower on Union Street is an example of rather brutal design that detract from this area.</p> <p>CODING New dwellings should therefore not be built within the gardens of historic houses and cottages.</p>



D10C

“Settlements are distinctive in how they sit within the landscape ... they have their own unique layouts and patterns of streets”.

CONTEXT: The Character Area mainly consists of narrow streets, similar to those in the Conservation Area. Well Lane follows the contour of the hill in an approximately north-south alignment. The three older passageways of Camp Gardens, Shepherds Row and Chapel Street and the Clifton Close/Well Lane end of Union Street are approximately aligned east/west, each in a relatively straight line running down the gentle upper slope of the hill. Union Street curves to the south east at the Fire Station and then to the south-south east to meet Park Street (the A436). Many of the historic properties have no off-street parking which presents challenges due to the narrow streets. Modern housing has been developed to the north and north-east of Union Street with each development retaining narrow streets aligned to the north east. Some of the more recent developments demonstrate sensitivity to the adjacent Conservation Area through design and materials.



CODING Proposals should respect the traditional layout and not create difficulties for vehicles manoeuvring in the narrow streets, with off-street parking and concealed off-street recycling and refuse storage with easy access for collection in order to avoid cluttering the narrow streets. Proposals for alterations or extensions to existing properties should retain existing off-street parking.

D11C	<p><i>“Cotswolds Towns typically have many buildings tightly arranged at their core, with building lines set immediately on, or close to, the rear of the pavement. Many feature gently curving streets, and are centred on wide thoroughfares or market places. Nearly all settlements incorporate important open spaces. Some Cotswold Villages are arranged around village greens. Others are set out in linear fashion or are more dispersed.”</i></p> <p>CONTEXT: As would be expected in this transitional area the buildings display a number of different forms. The Stow Social Club on Well Lane is a large building adjacent to the modest cottages at the end of Camp Gardens. To the north and north-east of Union Street and in Mount Pleasant Close are a small number of detached dwellings, with larger plot sizes. The majority of the remaining dwellings, whether historic or modern are terraced, for example in Landgate Yard. The historic terraced properties sit immediately on the pavement while most modern terraced properties have an area between the house and the street, some with parking space. To the west of Well Lane and abutting the Conservation Area is a small area of modern dwellings in Glebe Close, which consists of detached, semi-detached and terraced dwellings with smaller plots.</p> <p>CODING All development proposals must therefore show they have understood the grain of the Character Area, especially in those locations that form the setting of the Conservation Area, in their building form and orientation, their layout and their relationship with the street, to the extent that is relevant to the nature and scape of the proposal.</p>
D12C	<p><i>“..... An understanding of key views is critical.”</i></p> <p>CONTEXT: The following are considered key views:</p> <ul style="list-style-type: none"> • View west from various points along Fosse Way, Monarchs Way and Lower Swell Road across agricultural fields and pasture to Lower Swell and to the surrounding and distant Wolds • Views of the church tower from Chapel Street

	<p>CODING: The location and orientation of new buildings in the plot should reinforce and not obstruct, disrupt or weaken the framing of a key view.</p>
<p>SCALE AND PROPORTION</p>	
<p>D16C</p>	<p><i>“New buildings should be carefully proportioned and relate to the human scale and to their landscape or townscape context.”</i></p> <p>CONTEXT: The existing dwellings in the sub-area, whether historic or modern, are of human scale and do not dominate the experience of passing pedestrians or other buildings.</p> <p>CODING New buildings should be of a density which reflects the character of the immediate locality. Development proposals for new dwellings which demonstrate creativity in providing adaptive homes that can change with the needs of residents over time while not increasing the overall height, mass and scale, are encouraged.</p>
<p>D18C</p>	<p><i>The height of new buildings should respond to the local context, for example forming a gentle transition from open countryside to settlement edge.”</i></p> <p>CONTEXT: Buildings in this sub-area, whether historic or modern are generally of a modest two storey height and bulk, and no more than two and a half storeys, the exception being the fire station tower.</p> <p>CODING The height, mass and scale of any proposed development should not dominate buildings within or adjacent to the area and should be no more than two or, exceptionally, two and a half storeys.</p>

ARCHITECTURAL STYLE: COTSWOLD VERNACULAR

D25C *“Some key qualities of the Cotswold vernacular are...”*

CONTEXT: The use of the Cotswold vernacular is very common in the Character Area, which is found on all buildings pre-dating the 20th Century and the majority of those that are newer.

CODING Buildings are mostly built of Cotswold Stone, particularly historic buildings, or of modern materials which replicate Cotswold Stone. For historic buildings, it is vital that all proposals for the extension or replacement of existing buildings or for infill schemes:

- Are of a simplicity of form and design of an understated appearance, with any ornamentation usually limited to architectural features
- Have a plot width to the frontage that maintains the variety of rhythm of those widths
- Have steep roof pitches of only open gable or cross gable, single ridge roof forms and not of hipped, half hipped or other roof forms, with the roof either unbroken or with dormers set well within the roof slope above the eaves
- Have roof valleys formed by only stone slates swept to a curve with plain shallow eaves and verges and no overhangs, exposed rafter feet, fascias or bargeboards
- Have chimneys set to the ridge line, with stacks integral and flush to gable end walls
- Have window openings that are well spaced and fairly small, with sizeable areas of wall in between; openings usually centrally placed within gables, and end walls containing chimneys usually blank, or with sparse and offset fenestration.
- Have two and three light windows, with a clear hierarchy to the openings of wider ground floor windows below smaller upper floor windows.

	<ul style="list-style-type: none"> • Have either stone mullion window surrounds, directly glazed or containing metal casements, and sometimes with stone hood moulds above or have simple flush timber casements, with slender glazing divisions, set below stone or timber lintels • Have doors that are solid timber boarded and, for commercial premises have up to 40% of the total door area as glass • Avoid front porches, which are not a feature of the Conservation Area • Garden areas enclosed by only dry stone walling <p>There are some excellent examples of modern houses built of Cotswold Stone or of modern materials which replicate Cotswold Stone.</p>
	<p>ARCHITECTURAL STYLE: CONTEMPORARY</p>
<p>D34C</p>	<p><i>“Modern design may also facilitate the incorporation of sustainable features more readily than when following a traditional design approach...”</i></p> <p>CONTEXT: A key objective of the Neighbourhood Plan is that development proposals should seek to mitigate the effects of climate change. The community recognises that many historic buildings are energy inefficient and that undertaking remedial work to incorporate sustainable technologies risks an unacceptable impact on the historic context. There has been some use of contemporary design and/or materials in new and altered buildings in the Character Area, in part to achieve higher standards of energy performance.</p>



CODING Proposals for a new building or for the modification to an existing building to deliver improved energy and other sustainability performance should not be located prominently in the streetscene and should not harm any historical character of the building.

MATERIALS AND CRAFTMANSHIP

D36C *“ The colour of Cotswold Stone varies across the District..... and rich honey colours in the North.....”*

CONTEXT: There is some variation in the colour of Cotswold stone used in historic buildings and from the same material source. This variation adds to the distinct and special character of the historic buildings. Cotswold stone should be used for external alterations and extensions to historic buildings, including new or replacement external walls and roofs. the colour should be consistent with that already used for the building concerned. Walls should be laid and mortared so as to remain coherent with the building concerned.

	<p>The use of reconstituted stone, and synthetic materials for external alterations and extensions to historic buildings should be avoided. There has over the last century or so been some use of blue slate as a substitute for stone roof tiles. Replacement of stone tiles with slate should be avoided.</p> <p>CODING For new buildings, the use of Cotswold stone is encouraged for walls and roofs. Where it is felt that an alternative is unavoidable or preferable, an explanation should support the application e.g. a garage or extension to a modern house not built of Cotswold Stone. Wooden or tile hanging on walls is not encouraged. However wooden dressing of walls is acceptable for buildings on the edge of the countryside, that emulate agricultural buildings. Blue slate is acceptable on outbuildings and extensions, where it is used for roofing of the main building.</p>
<p>D37C D38C D39C</p>	<p><i>“There are various styles of walling stone within the Cotswolds. Many higher status buildings are constructed in ashlar stonework. This consists of straight cut, finely tooled blocks of stone, laid to their natural bed, with very tight mortar joints. ”</i></p> <p><i>“More commonly walls are constructed of Cotswold Rubble stone....Many buildings are built up in rougher less worked rubble stone....”</i></p> <p><i>“Mortars are traditionally lime based....”</i></p> <p>CONTEXT: Both Ashlar dressed Cotswold Stone and rougher ‘rubble’ stone are seen.</p> <p>CODING Proposals for alterations or extensions should use the type of stone or other building materials relevant to the building being altered. Where Cotswold stone is used for new buildings rough or rubble stone is acceptable.</p>
<p>D42C</p>	<p><i>“Other traditional building materials also make an important contribution to local character. Some red brick is seen.....”</i></p> <p>CONTEXT: Red brick is rarely seen in the Character Area.</p> <p>CODING The use of red brick should be avoided.</p>

D45C	<p><i>From the nineteenth century onwards there is more use of blue-grey Welsh slate, for re-roofing”</i></p> <p>CONTEXT: Blue-grey Welsh slate is rarely used on historic buildings in the Character Area.</p> <p>CODING Existing Cotswold stone roofs should not be replaced or repaired with blue slate. Blue slate may be used for new buildings.</p>
D46C	<p><i>“Some use of thatch is also seen in the District.....Plain clay tile is seen in some locations and clay pantiles”</i></p> <p>CONTEXT: Thatch is not used as roofing material in any part of the Character Area.</p> <p>CODING Thatch should not be used as a roofing material.</p>
D55C	<p><i>“There are also examples of red brick walls and other boundary treatments....”</i></p> <p>CONTEXT: Boundaries of historic and many modern buildings are marked with Cotswold Stone walls in this sub-area.</p> <p>CODING New or replacement boundaries to historic properties within the sub-area should be of Cotswold stone construction. Existing traditional Cotswold stone walls, and native hedgerows should be preserved, and appropriately maintained and managed, both during and after construction. Some more recent buildings have modern boundary treatments. The use of Cotswold stone or native hedging for boundaries is encouraged.</p>

D57C *“Paving is traditionally limestone or Yorkshire flags. Stone cobbles, blue engineering bricks and other traditional setts are commonly seen. And crushed limestone or bound gravel can also be sympathetic surface finishes.”*

CONTEXT: Parts of the sub-area have retained limestone flags as a paving material; the remainder comprises a mix of modern materials.

CODING Any new or refurbished paving should use the same traditional material as that of any existing traditional paving of the building(s) concerned or adjacent to it. Where such paving is no longer manufactured, the materials should be as near as possible the same character.

GREEN INFRASTRUCTURE

D66C *High quality, well integrated and carefully designed green infrastructure (GI) and landscape provision is crucial to the long-term success of developments....“*

CONTEXT: Many parts of the Character Area include gardens and shared spaces with trees, and hedges forming the front, side and rear boundaries to the plot.

CODING Development proposals must protect the existing green infrastructure and include landscaping schemes that make provision for generous front and rear plot planting for boundary treatment. Planting of native trees of appropriate height is encouraged. Developments of twenty or more new houses are expected to provide a play area and allotments whose size and design should be agreed with Stow Town Council, unless such provision already exists within 500 metres. Plans for managing surface water run off should be provided and explain how they will be integrated with existing and new green infrastructure.

CODE
NO.

CHARACTER AREA D:
STOW ON THE WOLD: NORTH AND WEST

LANDSCAPE, SETTLEMENTS AND STREETS

D9D

“Each site will have its own characteristics and a specific landscape setting.”

CONTEXT: This Character Area lies along A429, Fosse Way from the southern to the northern parish boundary of Stow. To the west the sub area faces down the slope of the Wold to Lower Swell village - and contains the important, protected green space of the Queen Elizabeth II playing field. For most of its length within the Stow boundary, the east of Fosse Way lies within the Conservation Area, so that properties on the west side of Fosse Way in sub-area 3 face historic properties on the east side. Beyond the Conservation Area, the east side of Fosse Way has been developed to provide a car park, a supermarket, Edwardstow dementia home, and a McCarthy and Stone care village for older people. The west of Fosse Way has mostly been developed in the 20th and 21st centuries. Along this side of Fosse way, from the southern border of Stow to the B4068, Lower Swell Road are the Brethren Meeting Hall and car park, a number of detached houses with large gardens, two older terraced two storey cottages and a further detached single storey cottage. Adjacent to the Lower Swell Road are a petrol station and a retail wine store. There is thus no predominant character.

On either side of the Lower Swell Road, modern development has taken place in Cotswold Stone, mostly of terraced or semi-detached dwellings. Beyond the Lower Swell Road lies a car park and a pair of recently built semi-detached houses in Cotswold Stone. Beyond that lie a number of large and detached dwellings looking out over the Queen Elizabeth II playing field to the Wolds beyond. The majority of these houses stand in large gardens but those under development at present on the Old Bowling Green are of a much higher density.

	<p>Development has taken place along both the B4077, Tewkesbury Road and the A424, Evesham Road. These dwellings include both detached houses and bungalows and terraced houses. To the west of Fosse Way beyond the A4424 lies Fosse Folly, a small modern development of terraced dwellings. Fosse Lane is an unadopted lane running from Fosse Way to the A424. Dwellings here are detached, semi-detached and terraced. Further north on the west side of Fosse Way lie detached houses with large plot sizes. Again there is no predominant character.</p> <p>CODING New dwellings should not be built within the gardens of historic houses and cottages and proposals within or to extend must include in their landscape schemes provision for significant, mature trees and hedges at all rear plot boundaries.</p>
D10D	<p><i>“Settlements are distinctive in how they sit within the landscape..... they have their own unique layouts and patterns of streets.”</i></p> <p>CONTEXT: There are a large variety of building styles, finishes and sizes in this sub-area with no predominant character. Buildings to the west of Fosse Way are visible on the skyline from Lower Swell, although shielded to some extent by mature trees. Buildings to the east of Fosse Way are sheltered to the east by landscape planting. Most of the buildings sit off the original five roads.</p> <p>CODING As there is no single dominant building type, development proposals should be of a scale, mass and height commensurate with existing adjacent buildings or where there are none, sufficient detail should be supplied to demonstrate how the proposals are sensitive to the historic and rural context.</p>

D11D

“Cotswolds Towns typically have many buildings tightly arranged at their core, with building lines set immediately on, or close to, the rear of the pavement. Many feature gently curving streets, and are centred on wide thoroughfares or market places. Nearly all settlements incorporate important open spaces. Some Cotswold Villages are arranged around village greens. Others are set out in linear fashion or are more dispersed.”

CONTEXT: The Character Area is not typical of a traditional Cotswold Town being more suburban in nature, although a degree of coherence is achieved through the use of Cotswold Stone in both historic and modern buildings or in the latter case of modern materials which replicate Cotswold Stone. Dwellings generally have front and rear gardens and off-street parking.



CODING Proposals for alterations or extensions to existing properties should retain existing off-street parking.

D12D	<p><i>“..... An understanding of key views is critical.”</i></p> <p>CONTEXT: The following are considered key views:</p> <ul style="list-style-type: none"> • View west from various points along Fosse Way (especially from its junction with Tewkesbury Road), Monarchs Way and Lower Swell Road across agricultural fields and pasture to Lower Swell and to the surrounding and distant Wolds • Views of the church tower and of the wider Cotswold landscape to the east from Fosse Way near the cemetery • View west and south west from the Queen Elizabeth II playing field and Evesham Road across agricultural fields and pasture to the Swells and the grounds of Abbotswood • View south east from Broadwell Lane near Fosse Way <p>The incidence of glimpse views between buildings on Fosse Way west towards Lower Swell and Slaughter Woods is of interest.</p> <p>CODING: The location and orientation of new buildings in the plot should reinforce and not obstruct, disrupt or weaken the framing of a key view or of a glimpse view.</p>
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SCALE AND PROPORTION

D16D	<p><i>“New buildings should be carefully proportioned and relate to the human scale and to their landscape or townscape context.”</i></p> <p>CONTEXT: The existing dwellings in the sub-area, whether historic or modern, are of human scale and in general do not dominate the experience of passing pedestrians or other buildings.</p>
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CODING The density of new buildings can be varied, reflecting the varied character of the area. There is no requirement to emulate buildings in any part of the area but development proposals for new residential accommodation which demonstrate creativity in providing adaptive homes that can change with the needs of residents over time while not increasing the overall height, mass and scale, are encouraged.

	ARCHITECTURAL STYLE: COTSWOLD VERNACULAR
D22D and 25D	<p><i>“Many new buildings are designed in the Cotswold vernacular style and, if done correctly, this follows a great tradition.....”</i></p> <p><i>“Some key qualities of the Cotswold vernacular are....”</i></p> <p>CONTEXT The Character Area forms a very important part of the identity of the town in encompassing its main entrance points from the north, south and west. The Cotswolds vernacular has a strong presence in the area, although most often expressed in modern building forms.</p> <p>CODING For historic buildings it is vital that all proposals for the extension or replacement of existing buildings or for infill schemes:</p> <ul style="list-style-type: none"> • Are of a simplicity of form and design of an understated appearance, with any ornamentation usually limited to architectural features • Have a plot width to the frontage that maintains the variety of rhythm of those widths • Have steep roof pitches of only open gable or cross gable, single ridge roof forms and not of hipped, half hipped or other roof forms, with the roof either unbroken or with dormers set well within the roof slope above the eaves • Have roof valleys formed by only stone slates swept to a curve with plain shallow eaves and verges and no overhangs, exposed rafter feet, fascias or bargeboards • Have chimneys set to the ridge line, with stacks integral and flush to gable end walls • Have window openings that are well spaced and fairly small, with sizeable areas of wall in between; openings usually centrally placed within gables, and end walls containing chimneys usually blank, or with sparse and offset fenestration. • Have two and three light windows, with a clear hierarchy to the openings of wider ground floor windows below smaller upper floor windows.

- Have either stone mullion window surrounds, directly glazed or containing metal casements, and sometimes with stone hood moulds above or have simple flush timber casements, with slender glazing divisions, set below stone or timber lintels
- Have doors that are solid timber boarded and, for commercial premises have up to 40% of the total door area as glass
- Avoid front porches, which are not a feature of the Conservation Area
- Garden areas enclosed by only dry stone walling

For other buildings, there are some excellent examples of modern houses built of Cotswold Stone or of modern materials which replicate Cotswold Stone. Development proposals relating to modern or new buildings are expected to provide sufficient detail to demonstrate sensitivity to adjacent historic buildings on which they will have an impact.

ARCHITECTURAL STYLE: CONTEMPORARY

D30D *“On many listed buildings, in some prominent locations,.....a contemporary building may appear too starkly out of keeping.....”*

CONTEXT Modern methods of construction and materials are common.



CODING Proposals for contemporary architectural styles may be appropriate in principle.

MATERIALS AND CRAFTMANSHIP

D36D “ *The colour of Cotswold Stone varies across the District..... and rich honey colours in the North.....*”

CONTEXT There is some variation in the colour of Cotswold stone used in historic buildings and from the same material source. This variation adds to the distinct and special character of the historic buildings. There has over the last century or so been some use of blue slate as a substitute for stone roof tiles.

CODING Cotswold stone should be used for external alterations and extensions to historic buildings, including new or replacement external walls and roofs. The colour should be consistent with that already used for the building concerned. Walls should be laid and mortared so as to remain coherent with the building concerned. The use of reconstituted stone, and synthetic materials for external alterations and extensions to historic buildings should be avoided. Replacement of stone tiles with slate should be avoided.

For new buildings, the use of Cotswold stone is encouraged for walls and roofs. Where it is felt that an alternative is unavoidable or preferable, an explanation should support the application e.g. a garage or extension to a modern house not built of Cotswold Stone. Wooden or tile hanging on walls is not encouraged. However wooden dressing of walls is acceptable for buildings on the edge of the countryside, that emulate agricultural buildings. Blue slate is acceptable on outbuildings and extensions, where it is used for roofing of the main building.

D38D	<p><i>“More commonly walls are constructed of Cotswold Rubble stone....Many buildings are built up in rougher less worked rubble stone....”</i></p> <p>CONTEXT: Both Ashlar dressed Cotswold Stone and rougher ‘rubble’ stone are seen.</p> <p>CODING Proposals for alterations or extensions should use the type of stone or other building materials relevant to the building being altered. Where Cotswold stone is used for new buildings rough or rubble stone is acceptable.</p>
D42D	<p><i>“Other traditional building materials also make an important contribution to local character. Some red brick is seen.....”</i></p> <p>CONTEXT: Red brick is not seen in the Character Area.</p> <p>CODING The use of red brick as a facing material is not appropriate.</p>
D45D	<p><i>From the nineteenth century onwards there is more use of blue-grey Welsh slate, for re-roofing”</i></p> <p>CONTEXT: Blue-grey Welsh slate is not used on historic buildings.</p> <p>CODING Existing Cotswold stone roofs should not be replaced or repaired with blue slate. Blue slate may be used for new buildings.</p>
D46D	<p><i>“Some use of thatch is also seen in the District.....Plain clay tile is seen in some locations and clay pantiles”</i></p> <p>CONTEXT: Thatch is not used as roofing material in any part of the Character Area.</p> <p>CODING The use of thatch as a roofing material is not appropriate.</p>

D55D	<p><i>“There are also examples of red brick walls and other boundary treatments....”</i></p> <p>CONTEXT Boundaries of historic and many modern buildings are marked with Cotswold Stone walls. Some more recent buildings in the sub-area area have modern boundary treatments.</p> <p>CODING New or replacement boundaries to historic properties within the sub-area should be of Cotswold stone construction. Existing traditional Cotswold stone walls, and native hedgerows should be preserved, and appropriately maintained and managed, both during and after construction. The use of Cotswold stone or native hedging for boundaries is encouraged.</p>
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GREEN INFRASTRUCTURE

D66D	<p><i>High quality, well integrated and carefully designed green infrastructure (GI) and landscape provision is crucial to the long-term success of developments.....“</i></p> <p>CONTEXT Many parts of the Character Area include gardens and shared spaces with trees, and hedges forming the front, side and rear boundaries to the plot.</p> <p>CODING Development proposals must protect the existing green infrastructure and include landscaping schemes that make provision for generous front and rear plot planting for boundary treatment. Planting of native trees of appropriate height is encouraged.</p>
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CODE NO.	CHARACTER AREA E: LOWER SWELL
LANDSCAPE, SETTLEMENTS AND STREETS	
D10E	<p><i>“Settlements are distinctive in how they sit within the landscape ... they have their own unique layouts and patterns of streets”.</i></p> <p>CONTEXT: Lower Swell lies in the valley of the River Dikler at the western foot of the hill on which sits Stow-on-the-Wold, and is linked to the smaller Upper Swell by the river, a tributary of the Windrush. It shows signs of having been occupied from at least Bronze and Iron Age times. The Parish is deeply rural in character and has depended economically on farming. Almost all the village lies within the designated Conservation Area.</p> <div style="display: flex; justify-content: space-around;">   </div>

	<p>The village sits well within the landscape running along the foot of the gentle slopes of the Dikler Valley. School Lane and Church Lane rise up the slopes either side but the village is generally hidden and is only dramatically revealed at its entrances. Upper Swell sits low on steeper slope of the same valley to the north of Lower Swell. It too is generally hidden in the landscape with woodland to its east and by the higher ground to its west and north, only being revealed at its entrances.</p> <p>CODING: Any future infill, redevelopment or extension of the villages should likewise sit low within the landscape and should not compromise the sharp sense of arrival at their entrances.</p>
D11E	<p><i>“Cotswolds Towns typically have many buildings tightly arranged at their core, with building lines set immediately on, or close to, the rear of the pavement. Many feature gently curving streets, and are centred on wide thoroughfares or market places. Nearly all settlements incorporate important open spaces. Some Cotswold Villages are arranged around village greens. Others are set out in linear fashion, or are more dispersed.”</i></p> <p>CONTEXT: The village is clustered around village amenities and key assets, such as the 12th century St. Mary’s church, the small village green, the war memorial, Lower Swell primary school (1825), the village hall and the 17th century, Golden Ball public house. There is an ancient well in Lower Swell known as the Lady’s Well, thought to have been a sacred spring. It has grown slowly and organically. The centre of the village consists of many listed buildings and other buildings of historic group value in their settings. The oldest surviving houses in Lower Swell are 16th or 17th Century. There is a remarkable example of Hindu style in the building in Lower Swell now called Spa Cottages which was constructed in 1807 at the site of a mineral water spring (now long since dry).</p>



Its structure comprises a main road with two minor roads coming off a junction near one end of the village. On the main road, all the buildings front on to the main road, either at the back of pavement to narrow views through the village, notably at the Golden Ball Inn and Old Farmhouse Hotel, or further set back from the road in common alignments, e.g. Cotswolds Gables. These arrangements create variety in the street profile and the sequences of spaces along the road. The open fields to the south of the main road in the eastern half of the village allow for expansive views but the space is partially contained by the line of mature trees along the road. Similarly, the green space opposite the Old Farmhouse Hotel contrasts with the more tightly contained spaces either side of it, one of which is formed by the war memorial. It is enclosed by two terraces at Fox Close; although they are not historic buildings they adhere to the essence of the vernacular and therefore add value to the character of the space.

The war memorial (by Lutyens) is a notable feature of the village and of great historic importance; its space – a small village green – is tightly enclosed by the buildings at the back of pavement to the main road and the lane to the church as well as the very tall mature trees on the opposite side. That space leads almost immediately to another enclosed but different space – another smaller village green

	<p>– that is framed by the same trees, Barn Cottage and Whittlestone Close, but with the small vernacular village hall and a surrounding circle of tall trees in its centre. The terrace at Cranmer Cottage a little way up the lane is perpendicular to the lane on higher ground and also helps define the space. The school lane has a very different character to the rest of the village. Its tight street profile for most of its length is created by buildings on both sides located at the back of pavement, with only Rectory Farmhouse and the school opposite, which is of a lower height, sitting slightly back from the road. Its gentle curve and rise add further interest to the streetscape.</p> <p>CODING: The location and orientation of new buildings within the plot must work with the essential grain and character of the street space. Their patterns are strong and their relationship with the topography and landscape is harmonious – even where new buildings have been added in more recent years.</p>
D12E	<p><i>“..... An understanding of key views is critical.”</i></p> <p>CONTEXT: The distinct character of the village is formed by the long view along the main road through the village and from the views into the village from the roads main entrances, i.e. from Stow, Naunton and Upper Swell. There are many views from vantage points within the village of the countryside beyond, reinforcing its deep rural character.</p>



CODING: The location and orientation of new buildings in the plot should reinforce and not obstruct, disrupt or weaken the framing of the views into and through the village to its centre.

SCALE AND PROPORTION

- D16E *“New buildings should be carefully proportioned and relate to the human scale and to their landscape or townscape context.”*
- D17E *“Excessive or uncharacteristic bulk should be avoided. New buildings should generally not dominate their surroundings but should complement the existing structures and landscape and sit comfortably within their setting.”*
- D18E *“The height of new buildings should respond to the local context, for example forming a gentle transition from open countryside to settlement edge.”*

	<p>CONTEXT: The Cotswold vernacular is light and subtle in building height and massing and in site prominence. In the Conservation Area all the buildings are two storey and of a domestic scale. The small number of grand houses on their edges are taller but are generally hidden from the public domain. There are some occasional low cottages of one and a half or two storeys.</p> <p>CODING: Any proposal for infill development must be no more than two storeys in building height with a massing that is subservient to that of the existing buildings.</p>
<p>ARCHITECTURAL STYLE: COTSWOLD VERNACULAR</p>	
<p>D21E</p>	<p><i>Many Cotswold Villages are quintessential English Villages. The distinctive traditional architecture of the area is famous worldwide. Buildings have, for many centuries, had a relatively uniform and consistent style, resulting from the use of the local stone and traditional construction techniques. This is known as the Cotswold vernacular.”</i></p> <p>CONTEXT: The Conservation Area is among the strongest and most consistent examples of the Cotswold vernacular in the District. Its overriding feature is in the use of the honey and golden coloured oolitic Jurassic limestone as the primary building material. It has changed very little in decades, with new buildings adopting the same vernacular form and style. There are variations in design, for example of windows, architectural features, roof lines and entrances, with adjacent properties having very different styles, but with a pleasing coherence provided by the Cotswold vernacular. An example is the row of buildings from The Old Smithy to Leys View Cottage (including the listed Travellers Joy) at its eastern end, where each of the old cottages has its own character through original design and evolution of the dwellings.</p>



CODING: All development proposals should comprise the Cotswold vernacular as an essential element of their architectural style and should demonstrate an understanding of how such variations in design, emulating these historic variations, can be used to add to the architectural value of the proposed development, extension or alteration. The row of buildings from The Old Smithy to Leys View Cottage should form an inspiration.

D25E *“Some key qualities of the Cotswold vernacular are....”*

CONTEXT: There is a very strong and consistent use of the Cotswold vernacular in the Character Area, which is a fundamental element of its very special historic and architectural significance and the setting of its many Listed Buildings and other heritage assets.



CODING : With the very strong and consistent Cotswold vernacular a fundamental element of the very special historic and architectural significance of both Conservation Areas and the setting of their many Listed Buildings and other heritage assets, it is vital that all proposals for the extension or replacement of existing buildings or for infill schemes:

- Are of a simplicity of form and design of an understated appearance, with any ornamentation usually limited to architectural features
- Have a plot width to the frontage that maintains the variety of rhythm of those widths
- Have steep roof pitches of only open gable or cross gable, single ridge roof forms and not of hipped, half hipped or other roof forms, with the roof either unbroken or with dormers set well within the roof slope above the eaves
- Have roof valleys formed by only stone slates swept to a curve with plain shallow eaves and verges and no overhangs, exposed rafter feet, fascias or bargeboards
- Have chimneys set to the ridge line, with stacks integral and flush to gable end walls
- Have window openings that are well spaced and fairly small, with sizeable areas of wall in between; openings usually centrally placed within gables, and end walls containing chimneys usually blank, or with sparse and offset fenestration.

- Have two and three light windows, with a clear hierarchy to the openings of wider ground floor windows below smaller upper floor windows.
- Have either stone mullion window surrounds, directly glazed or containing metal casements, and sometimes with stone hood moulds above or have simple flush timber casements, with slender glazing divisions, set below stone or timber lintels
- Have doors that are solid timber boarded and, for commercial premises have up to 40% of the total door area as glass
- Avoid front porches, which are not a feature of either Conservation Area

ARCHITECTURAL STYLE: CONTEMPORARY

D22E *“Many new buildings are designed in the Cotswold vernacular style and, if done correctly, this follows a great tradition ... The decision*
 D30E *whether to adopt a vernacular or more contemporary architectural style will depend upon the type of development, the site and its setting*
... On many listed buildings, in some prominent locations,.....a contemporary building may appear too starkly out of keeping.....”

CONTEXT: The Conservation Area has a very strong adherence to the Cotswold vernacular and is of a compact size. There are no examples of contemporary buildings styles of note in the Conservation Area.



CODING: The village is not generally a suitable location for contemporary design solutions for replacement or infill buildings, structures, boundary treatments or external lighting. However, a contemporary solution may be in keeping with the dominant vernacular in locations that are not very prominent in the streetscene, i.e. the building will not lie at or close to the back of pavement nor will punctuate or terminate a view through the Conservation Area. Contemporary building styles are appropriate in those parts of the village outside the Conservation Area that are formed by generally modern style buildings. The modern requirements for refuse collection should be met within the fabric of the building.

MATERIALS AND CRAFTMANSHIP

D36E *“ The colour of Cotswold Stone varies across the District..... and rich honey colours in the North.....”*

D37E *“There are various styles of walling stone within the Cotswolds. Many higher status buildings are constructed in ashlar stonework. This consists of straight cut, finely tooled blocks of stone, laid to their natural bed, with very tight mortar joints. ”*

D38E *“More commonly walls are constructed of Cotswold Rubble stone....Many buildings are built up in rougher less worked rubble stone....”*

D39E *“Mortars are traditionally lime based....”*

CONTEXT: In the Conservation Area there is the almost ubiquitous use of Ashlar dressed Cotswold stone or rubble stone dominate for listed buildings and non-listed buildings of a later date that have significant group value in the setting of those listed buildings. There is therefore a very strong uniformity of overall appearance, even though building forms and styles may differ within the vernacular.



CODING: Any new infill buildings and proposals for external alterations and extensions, including new or replacement external walls and roofs, should normally be constructed using one or both these materials or those of a similar appearance. Given that all the buildings in the village outside the Conservation Area lie within its setting and have a close visual inter-relationship, this applies in those parts too, although there may be more scope of alternative material palettes.

D42E *“Many Cotswold vernacular buildings were rendered historically....”*

CONTEXT: Although there has been some rendering of walls in the Conservation Area, this does not sit well with the historic Cotswold vernacular.

CODING: Roughcast or other rendering and lime washing are not appropriate finishes in the Conservation Area but may be used elsewhere in the village.

D44E	<p><i>“Other traditional building materials also make an important contribution to local character. Some red brick is seen.....”</i></p> <p>CONTEXT: There is no use of red brick in the Conservation Area or elsewhere in the village. Its use would be incongruous with the dominant Cotswold vernacular of the Conservation Area and the small size of the village would make this material jar within its setting.</p> <p>CODING: Red brick should not be used as a material for any type of building or structure, including extensions or alterations anywhere in the village.</p>
D45E	<p><i>“From the nineteenth century onwards there is more use of blue-grey Welsh slate, for re-roofing”</i></p> <p>CONTEXT: Cotswold Stone is used as the roofing material for almost every building in the Conservation Area. The use of Welsh slate is rare.</p> <p>CODING: In the Conservation Area, all new or replacement roofs should use Cotswold stone tiles unless the original or main building already has Welsh slate. There should be no replacement of original stone tiles with artificial stone tiles (or blue slate where Welsh slate is in situ). Buildings outside the Conservation Area may use artificial stone tiles or blue slate (as relevant).</p>
D46E	<p><i>“Some use of thatch is also seen in the District.....Plain clay tile is seen in some locations and clay pantiles”</i></p> <p>CONTEXT: Thatch is not used as roofing material in any part of the Conservation Areas. There is no tradition of use of clay tiles or pantiles or wall hanging with tiles in the Conservation Area. The use of these materials would be incongruous with the dominant Cotswold vernacular of the Conservation Area and the small size of the village would make this material jar within its setting.</p> <p>CODING: The use of thatch, clay tiles, pantiles or wall hanging with tiles as a roofing materials is not appropriate anywhere in the village.</p>
D50E	<p><i>“Even the choice of finishes can make a vast difference to the character and appearance of buildings, such as window and door paint coloursColours should normally be selected from a fairly traditional palette....”</i></p> <p>CONTEXT: Almost all historic buildings share a palette of polite colours for the painting of their windows and doors in the Conservation Area which complement the subtle tones of the Cotswold Stone of buildings. Outside the Conservation Area there is a wider range of paint colours, although the majority of buildings have used the same palette.</p>

	<p>CODING: The use of primary and other, non-polite colours for painting timber is not appropriate in the Conservation Area. Outside the Conservation Area, any paint colour may be used although the dominant palette is encouraged.</p>
D55E	<p><i>“There are also examples of red brick walls and other boundary treatments....”</i></p> <p>CONTEXT: Boundaries are normally marked with Cotswold Stone walls or hedges often lying behind a mown grass verge in the Conservation Area and elsewhere in the village.</p> <p>CODING: New or replacement boundaries to properties anywhere in the village should be of either Cotswold stone construction or a new or replacement hedge of a type and height that matches others in the Conservation Area, preserving the grass verge, where extant. Existing Cotswold stone walls, and native hedgerows should be preserved, and appropriately maintained and managed, both during and after construction.</p>
<p>SUSTAINABLE DESIGN</p>	
D62E	<p><i>“ Sustainable design needs to be responsive to the character of the area and the sensitivities of the site.....”</i></p> <p>CONTEXT: The strength of the character of the Conservation Area is such that contemporary architectural features are likely to detract from that character, especially where very prominent in the streetscene.</p> <p>CODING: As future planning policy requirements are expected to require significant improvements to the carbon performance of all buildings, it is vital that the location and form of additions and alterations to buildings that require planning permission are handled very sensitively. All proposals of this type must demonstrate that their design and location on or around the building have avoided or minimised any harmful visual effects on the Conservation Area of the technical options available.</p>

GREEN INFRASTRUCTURE

D66E *High quality, well integrated and carefully designed green infrastructure (GI) and landscape provision is crucial to the long-term success of developments.....”*

CONTEXT: The combination of mature trees and hedges is a strong feature of the character of the main road and they help define key spaces along the main road, most notably those around the war memorial and the village hall. In contrast there is little greenery in the public domain along School Lane until towards its end with Mill Lane, although there are many mature trees in private gardens.

CODING: It is essential that any necessary proposal for the removal of trees that occupy very prominent positions in the street scene makes provision of the immediate replanting of mature species of the same type at or as close to the existing position as possible. Landscape schemes should not propose new tree planting forward of any existing building line or elsewhere within the plot that may obstruct or disrupt a key view.

SIGNAGE

D67E *“... Lighting of signage should be avoided.....”*

CONTEXT: The external sign at the Golden Ball PH in the heart of the village is prominent in views along the main road and is of a style that reflects the historic interest of this listed building.



CODING: Proposals to replace and light the sign and bracket with equivalents in a modern style are not appropriate.

CODE NO.	CHARACTER AREA F: UPPER SWELL
LANDSCAPE, SETTLEMENTS AND STREETS	
D10F	<p><i>“Settlements are distinctive in how they sit within the landscape ... they have their own unique layouts and patterns of streets”.</i></p> <p>CONTEXT: The village of Upper Swell lies in the valley of the River Dikler at the western foot of the hill on which sits Stow-on-the-Wold, and is linked to Lower Swell by the river, a tributary of the Windrush. It shows signs of having been occupied from at least Bronze and Iron Age times. The Parish here is deeply rural in character and has depended economically on farming. Almost all the village lies within a designated Conservation Area. It is much smaller than its sister village and farming there was probably dependent upon the mediaeval manor of Swell. There was also a mill by the ancient bridge over the Dikler, which is thought by some to have Roman stonework, to which grain was brought from around the area for milling. A manor house was built in the 16th Century next to the church, probably to distinguish the village from Lower Swell.</p> <div style="display: flex; justify-content: space-around; align-items: center;">   </div>

	<p>CODING: Any future infill, redevelopment or extension of the village should sit low within the landscape and should not compromise the sharp sense of arrival at its entrances.</p>
D11F	<p><i>“Cotswolds Towns typically have many buildings tightly arranged at their core, with building lines set immediately on, or close to, the rear of the pavement. Many feature gently curving streets, and are centred on wide thoroughfares or market places. Nearly all settlements incorporate important open spaces. Some Cotswold Villages are arranged around village greens. Others are set out in linear fashion, or are more dispersed.”</i></p> <p>CONTEXT: Upper Swell is very much smaller than Lower Swell, comprising the farm vernacular buildings of Upper Swell House, Upper Swell Farm and the Manor House at its centre with a smaller cluster of buildings at the Old Mill and Bridge Cottage on the Dikler at the foot of the hill framing the eastern entrance to the village. The hill and the slight curve in the road create delight in a second point of arrival in the village revealed on its ascent, with the pair of stone cottages terminating the view before the tight corner is turned behind the Manor House barn at the road edge beyond the Old Rectory is prominent in setting up the reveal of the centre of the village. From the western entrance to the village – announced by the delightful group of buildings of Manor House – the long, low barn at the road edge is prominent and with the Manor House Barn opposite frames the view to Upper Swell Farm. Its main barn is especially dominant in the space created at the village centre and together these agricultural buildings very clearly show the rural nature of the village. St. Mary’s Church sits behind Manor House and Manor Farm Cottage and is only gradually revealed on ascending the slope from behind its gate and line of tall trees. The small verge and pathway form the only public space in the village.</p> <p>CODING: The location and orientation of new buildings within the plot must work with the essential grain and character of the street space. Their patterns are strong and their relationship with the topography and landscape is harmonious – even where new buildings have been added in more recent years.</p>
D12F	<p><i>“..... An understanding of key views is critical.”</i></p> <p>CONTEXT: The distinct character of the village is formed by two specific views along the main road into the village from its north and south.</p>



CODING: The location and orientation of new buildings in the plot should reinforce and not obstruct, disrupt or weaken the framing of the views into and through the village to its centre.

SCALE AND PROPORTION

D16F
D17F
D18F

“New buildings should be carefully proportioned and relate to the human scale and to their landscape or townscape context.”

“Excessive or uncharacteristic bulk should be avoided. New buildings should generally not dominate their surroundings but should complement the existing structures and landscape and sit comfortably within their setting.”

“The height of new buildings should respond to the local context, for example forming a gentle transition from open countryside to settlement edge.”

CONTEXT: The Cotswold vernacular is light and subtle in building height and massing and in site prominence. In the Conservation Area only the church rises a little above the other buildings in the village, which are almost all two storey and of a domestic scale. The small number of grand houses on their edges are taller but are generally hidden from the public domain. The barn buildings in the village centre have a distinct form that contrasts well with their immediate neighbours. There are some occasional low cottages of one and a half or two storeys.



CODING: Any proposal for infill development must be no more than two storeys in building height with a massing that is subservient to that of the existing buildings.

ARCHITECTURAL STYLE: COTSWOLD VERNACULAR

D21F *Many Cotswold Villages are quintessential English Villages. The distinctive traditional architecture of the area is famous worldwide. Buildings have, for many centuries, had a relatively uniform and consistent style, resulting from the use of the local stone and traditional construction techniques. This is known as the Cotswold vernacular."*

CONTEXT: The Conservation Area is among the strongest and most consistent examples of the Cotswold vernacular in the District. Its over-riding feature is in the use of the honey and golden coloured oolitic Jurassic limestone as the primary building material. It has changed very little in decades, with new buildings adopting the same vernacular form and style. There are variations in design, for example of windows, architectural features, roof lines and entrances, with adjacent properties having very different styles, but with a pleasing coherence provided by the Cotswold vernacular.



	<p>CODING: All development proposals should comprise the Cotswold vernacular as an essential element of their architectural style and should demonstrate an understanding of how such variations in design, emulating these historic variations, can be used to add to the architectural value of the proposed development, extension or alteration.</p>
D25F	<p><i>“Some key qualities of the Cotswold vernacular are....”</i></p> <p>CONTEXT: There is a very strong and consistent use of the Cotswold vernacular in the Character Area, which is a fundamental element of its very special historic and architectural significance and the setting of its many Listed Buildings and other heritage assets.</p> <p>CODING: it is vital that all proposals for the extension or replacement of existing buildings or for infill schemes:</p> <ul style="list-style-type: none"> • Are of a simplicity of form and design of an understated appearance, with any ornamentation usually limited to architectural features • Have a plot width to the frontage that maintains the variety of rhythm of those widths • Have steep roof pitches of only open gable or cross gable, single ridge roof forms and not of hipped, half hipped or other roof forms, with the roof either unbroken or with dormers set well within the roof slope above the eaves • Have roof valleys formed by only stone slates swept to a curve with plain shallow eaves and verges and no overhangs, exposed rafter feet, fascias or bargeboards • Have chimneys set to the ridge line, with stacks integral and flush to gable end walls • Have window openings that are well spaced and fairly small, with sizeable areas of wall in between; openings usually centrally placed within gables, and end walls containing chimneys usually blank, or with sparse and offset fenestration. • Have two and three light windows, with a clear hierarchy to the openings of wider ground floor windows below smaller upper floor windows. • Have either stone mullion window surrounds, directly glazed or containing metal casements, and sometimes with stone hood moulds above or have simple flush timber casements, with slender glazing divisions, set below stone or timber lintels • Have doors that are solid timber boarded and, for commercial premises have up to 40% of the total door area as glass • Avoid front porches, which are not a feature of either Conservation Area



ARCHITECTURAL STYLE: CONTEMPORARY

D22F *“Many new buildings are designed in the Cotswold vernacular style and, if done correctly, this follows a great tradition ... The decision*
 D30F *whether to adopt a vernacular or more contemporary architectural style will depend upon the type of development, the site and its*
setting ... On many listed buildings, in some prominent locations,.....a contemporary building may appear too starkly out of keeping.....”

CONTEXT: The Conservation Area has a very strong adherence to the Cotswold vernacular and is of a compact size. There are no examples of contemporary buildings styles of note in the Conservation Area.

CODING: The village is not generally a suitable location for contemporary design solutions for replacement or infill buildings, structures, boundary treatments or external lighting. However, a contemporary solution may be in keeping with the dominant vernacular in locations that are not very prominent in the streetscene, i.e. the building will not lie at or close to the back of pavement nor will punctuate or terminate a view through the Conservation Area. Contemporary building styles are appropriate in those parts of the village outside the Conservation Area that are formed by generally modern style buildings. The modern requirements for refuse collection should be met within the fabric of the building.

MATERIALS AND CRAFTMANSHIP

- D36F *“ The colour of Cotswold Stone varies across the District..... and rich honey colours in the North.....”*
- D37F *“There are various styles of walling stone within the Cotswolds. Many higher status buildings are constructed in ashlar stonework. This*
- D38F *consists of straight cut, finely tooled blocks of stone, laid to their natural bed, with very tight mortar joints. ”*
- D39F *“More commonly walls are constructed of Cotswold Rubble stone....Many buildings are built up in rougher less worked rubble stone....”*
Mortars are traditionally lime based....”
- CONTEXT:** In the Conservation Area there is the almost ubiquitous use of Ashlar dressed Cotswold stone or rubble stone dominate for listed buildings and non-listed buildings of a later date that have significant group value in the setting of those listed buildings. There is therefore a very strong uniformity of overall appearance, even though building forms and styles may differ within the vernacular.
- CODING:** Any new infill buildings and proposals for external alterations and extensions, including new or replacement external walls and roofs, should normally be constructed using one or both these materials or those of a similar appearance. Given that all the buildings in the village outside the Conservation Area lie within its setting and have a close visual inter-relationship, this applies in those parts too, although there may be more scope of alternative material palettes.

D42F	<p><i>“Many Cotswold vernacular buildings were rendered historically....”</i></p> <p>CONTEXT: Although there has been some rendering of walls in the Conservation Area, this does not sit well with the historic Cotswold vernacular.</p> <p>CODING: Roughcast or other rendering and lime washing are not appropriate finishes in the Conservation Area but may be used elsewhere in the village.</p>
D44F	<p><i>“Other traditional building materials also make an important contribution to local character. Some red brick is seen....”</i></p> <p>CONTEXT: There is no use of red brick in the Conservation Area or elsewhere in the village. Its use would be incongruous with the dominant Cotswold vernacular of the Conservation Area and the small size of the village would make this material jar within its setting.</p> <p>CODING: Red brick should not be used as a material for any type of building or structure, including extensions or alterations anywhere in the village.</p>
D45F	<p><i>“From the nineteenth century onwards there is more use of blue-grey Welsh slate, for re-roofing”</i></p> <p>CONTEXT: Cotswold Stone is used as the roofing material for almost every building in the Conservation Area. The use of Welsh slate is rare.</p> <p>CODING: In the Conservation Area, all new or replacement roofs should use Cotswold stone tiles unless the original or main building already has Welsh slate. There should be no replacement of original stone tiles with artificial stone tiles (or blue slate where Welsh slate is in situ). Buildings outside the Conservation Area may use artificial stone tiles or blue slate (as relevant).</p>

D46F	<p><i>“Some use of thatch is also seen in the District.....Plain clay tile is seen in some locations and clay pantiles”</i></p> <p>CONTEXT: Thatch is not used as roofing material in any part of the Character Area. There is no tradition of use of clay tiles or pantiles or wall hanging with tiles. The use of these materials would be incongruous with the dominant Cotswold vernacular and the small size of the village would make this material jar within its setting.</p> <p>CODING: The use of thatch, clay tiles, pantiles or wall hanging with tiles as a roofing materials is not appropriate.</p>
D50F	<p><i>“Even the choice of finishes can make a vast difference to the character and appearance of buildings, such as window and door paint coloursColours should normally be selected from a fairly traditional palette....”</i></p> <p>CONTEXT: Almost all historic buildings share a palette of polite colours for the painting of their windows and doors in the Conservation Area which complement the subtle tones of the Cotswold Stone of buildings. Outside the Conservation Area there is a wider range of paint colours, although the majority of buildings have used the same palette.</p> <p>CODING: The use of primary and other, non-polite colours for painting timber is not appropriate in the Conservation Area. Outside the Conservation Area, any paint colour may be used although the dominant palette is encouraged.</p>
D55F	<p><i>“There are also examples of red brick walls and other boundary treatments....”</i></p> <p>CONTEXT: Boundaries are normally marked with Cotswold Stone walls or hedges often lying behind a mown grass verge in the Conservation Area and elsewhere in the village.</p>

	<p>CODING: New or replacement boundaries to properties anywhere in the village should be of either Cotswold stone construction or a new or replacement hedge of a type and height that matches others in the Conservation Area, preserving the grass verge, where extant. Existing Cotswold stone walls, and native hedgerows should be preserved, and appropriately maintained and managed, both during and after construction.</p>
<p>SUSTAINABLE DESIGN</p>	
<p>D62F</p>	<p>” Sustainable design needs to be responsive to the character of the area and the sensitivities of the site.....”</p> <p>CONTEXT: The strength of the character of the Conservation Area is such that contemporary architectural features are likely to detract from that character, especially where very prominent in the streetscene.</p> <p>CODING: As future planning policy requirements are expected to require significant improvements to the carbon performance of all buildings, it is vital that the location and form of additions and alterations to buildings that require planning permission are handled very sensitively. All proposals of this type must demonstrate that their design and location on or around the building have avoided or minimised any harmful visual effects on the Conservation Area of the technical options available.</p>

GREEN INFRASTRUCTURE

D66F *High quality, well integrated and carefully designed green infrastructure (GI) and landscape provision is crucial to the long-term success of developments.....“*

CONTEXT: Tall mature trees line both sides of the road at both entrances to the village and occupy very prominent positions in the street scene throughout the village, especially at the junction of the main road with Upper Swell House.

CODING: It is essential that any necessary proposal for the removal of trees that occupy very prominent positions in the street scene makes provision of the immediate replanting of mature species of the same type at or as close to the existing position as possible. Landscape schemes should not propose new tree planting forward of any existing building line or elsewhere within the plot that may obstruct or disrupt a key view.