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HERITAGE STATEMENT
NEW DWELLING AT WATT PLACE, CHEADLE

INTRODUCTION

The planning application site lies within Cheadle Conservation Area, and in close proximity to Listed Buildings. The site does not however lie within the curtilage of a listed building.

Listed Buildings and Conservation Areas are both Heritage Assets

This document focuses on the impact of the development on heritage assets and accompanies the submitted Design and Access Statement

PLANING POLICY

National Planning Policy Guidance (NPPF)

Paragraphs 134 and 135 of the NPPF are relevant and state;

"Where a development proposal will lead to less than substantial harm to the significance of a designated heritage asset, this harm should be weighed against the public benefits of the proposal, including securing its optimum viable use."

"The effect of an application on the significance of a non-designated heritage asset should be taken into account in determining the application. In weighing applications that affect directly or indirectly non designated heritage assets, a balanced judgment will be required having regard to the scale of any harm or loss and the significance of the heritage asset."

The National Planning Policy Guidance states that:

"The conservation of heritage assets in a manner appropriate to their significance is a core planning principle. Heritage assets are an irreplaceable resource and effective conservation delivers wider social, cultural, economic and environmental benefits.

Conservation is an active process of maintenance and managing change. It requires a flexible and thoughtful approach to get the best out of assets as diverse as listed buildings in every day use to as yet undiscovered, undesignated buried remains of archaeological interest.

Where changes are proposed, the National Planning Policy Framework sets out a clear framework for both plan-making and decision-taking to ensure that heritage assets are conserved, and where appropriate enhanced, in a manner that is consistent with their significance and thereby achieving sustainable development.

The "setting of a heritage asset" is defined in the Glossary of the National Planning Policy Framework.

A thorough assessment of the impact on setting needs to take into account, and be proportionate to, the significance of the heritage asset under

consideration and the degree to which proposed changes enhance or detract from that significance and the ability to appreciate it.

Setting is the surroundings in which an asset is experienced, and may therefore be more extensive than its curtilage. All heritage assets have a setting, irrespective of the form in which they survive and whether they are designated or not.

The extent and importance of setting is often expressed by reference to visual considerations. Although views of or from an asset will play an important part, the way in which we experience an asset in its setting is also influenced by other environmental factors such as noise, dust and vibration from other land uses in the vicinity, and by our understanding of the historic relationship between places. For example, buildings that are in close proximity but are not visible from each other may have a historic or aesthetic connection that amplifies the experience of the significance of each.

What matters in assessing if a proposal causes substantial harm is the impact on the significance of the heritage asset. As the National Planning Policy Framework makes clear, significance derives not only from a heritage asset's physical presence, but also from its setting.

Whether a proposal causes substantial harm will be a judgment for the decision taker, having regard to the circumstances of the case and the policy in the National Planning Policy Framework. In general terms, substantial harm is a high test, so it may not arise in many cases. For example, in determining whether works to a listed building constitute substantial harm, an important consideration would be whether the adverse impact seriously affects a key element of its special architectural or historic interest. It is the degree of harm to the asset's significance rather than the scale of the development that is to be assessed. The harm may arise from works to the asset or from development within its setting.

While the impact of total destruction is obvious, partial destruction is likely to have a considerable impact but, depending on the circumstances, it may still be less than substantial harm or conceivably not harmful at all, for example, when removing later inappropriate additions to historic buildings which harm their significance. Similarly, works that are moderate or minor in scale are likely to cause less than substantial harm or no harm at all. However, even minor works have the potential to cause substantial harm.

Policy on substantial harm to designated heritage assets is set out in paragraphs 132 and 133 to the National Planning Policy Framework, as follows:

"132 When considering the impact of a proposed development on the significance of a designated heritage asset, great weight should be given to the asset's conservation. The more important the asset, the greater the weight should be. Significance can be harmed or lost through alteration or

destruction of the heritage asset or development within its setting. As heritage assets are irreplaceable, any harm or loss should require clear and convincing justification. Substantial harm to or loss of a grade II listed building, park or garden should be exceptional. Substantial harm to or loss of designated heritage assets of the highest significance, notably scheduled monuments, protected wreck sites, battlefields, grade I and II* listed buildings, grade I and II* registered parks and gardens, and World Heritage Sites, should be wholly exceptional.

133 Where a proposed development will lead to substantial harm to or total loss of significance of a designated heritage asset, local planning authorities should refuse consent, unless it can be demonstrated that the substantial harm or loss is necessary to achieve substantial public benefits that outweigh that harm or loss, or all of the following apply:

- the nature of the heritage asset prevents all reasonable uses of the site; and
- no viable use of the heritage asset itself can be found in the medium term through appropriate marketing that will enable its conservation; and
- conservation by grant-funding or some form of charitable or public ownership is demonstrably not possible; and
- the harm or loss is outweighed by the benefit of bringing the site back into use.

Where a development proposal will lead to less than substantial harm to the significance of a designated heritage asset, this harm should be weighed against the public benefits of the proposal, including securing its optimum viable use."

<u>The Local Development Plan</u>

Staffordshire Moorlands Local Plan 1998 contains policies B11 and B13.

B11 states
"In a Conservation Area the local Planning Authority will seek to ensure that development preserves or enhances the appearance and character of the Conservation Area, and is in sympathy with it in terms of scale, siting, alignment, mass, design, colour and materials."

Policy B13 states
"Within the Conservation Area development proposals will be expected to:

a) demonstrate a good quality of design which takes account of scale, character, siting, alignment, mass, design, colour and materials of their surroundings.

b) provide design and landscaping of the spaces between and around buildings through the whole site which takes into account and enhances the scale and character of their surroundings. Existing features such as trees and walls should be maintained where they contribute to the character and appearance of the site and its surroundings. Where hard landscaping is appropriate, natural materials should be used where possible."

RELEVANT HERITAGE ASSETS

Listed Buildings

There are 5 listed buildings within the vicinity of the site, which are 1 and 3 Watt Place, The Manor, The Old Workhouse and Bourne Fountain. These are all listed grade 2.

No. 1 Watt Place's listing description is as follows

"House. C18 with mid C19 alterations. Roughcast on brickwork; tiled roof on moulded eaves band; end stacks; two storey, two-window front; segmental-headed 3-light casements; central entrance with reeded surround, shallow cornice, overlight and 6 fielded-panel door. Extensions to left."

No. 3 Watt Place's listing description is as follows:

"House. C18, altered late C19. Red brick; tiled roof on dentilled eaves; large end stack to right. Two storeys and attic; two-window front; segmental-headed 3-light casements to right, 2-light to left, attic has 3-light window just left of centre under eaves; central entrance with segmental head and C20 part-glazed door and light-weight porch. Forms a prominent visual stop with No. 1 (qv) when viewed from High Street behind drinking fountain (qv)."

The Manor, Watt Place's listing description is as follows:

"Shown on O.S. map as The Rectory. Rectory. Early C19 with later alterations. Red brick; hipped tiled roof on cogged eaves; stacks to rear. Three-storey, three-window front; 3-, 2-, and 3-light casements with painted wedged heads and raised keystones. Additional small window to right of entrance which has a moulded surround, gabled (almost a pediment) hood on brackets and 6-panel door."

The Old Workhouse, Watt Place's listing description is as follows:

"Workhouse, now hospital ancillary building. Early C19 with later alterations. Painted, rendered brickwork with raised band at first floor cill level; hipped slate roof on moulded eaves band; ridge stack to left of centre. Two-storey, seven-window front; glazing bar sashes with painted wedged heads. Entrance formerly third window from right side, now fenestrated but with cornice on flat consoles distinguishing the position; main entrance now to rear."

Bourne Fountain's listing description is as follows;

"Drinking fountain. Dated 1879. Stone with granite details. Stepped circular plinth. Triangular plan rising to dome surbase with round arch headed niches and gadrooned drinking bowls to each face; granite pilasters at angles rise through dome with urn cappings; aedicular second rise springs from lower dome to moulded frieze and heavily dentilled pediments capped by a further dome with large urn finial; faces of top rise have inset plaques, one inscribed "THE GIFT OF/SARAH BOURNE/JOHN COLCLOUGH BOURNE/ A.D. 1879".

Conservation Area

The site lies within Cheadle Conservation Area, which was designated in 1970 and reviewed and extended in 1992. The Local Planning Authority has undertaken and adopted a Conservation Area Character Appraisal. The site lies close to the boundary of the Conservation Area at its southern extremity.

The Conservation Area seeks to preserve and enhance this unique small historic market town that has been fortunate in retaining its historic street pattern along with many of its historic buildings and whose hillside setting adds to the interest of the built environment. The quality of the area is such that it was one of the first Conservation Area to be designated in Staffordshire.

The Conservation Area defines the historic heart of the town, centring on High Street, which roughly divides the Conservation Area in half east to west. The imposing St. Giles (Roman Catholic) Church by A.W.N. Pugin lies to the south and dominates the town centre and the skyline beyond, the imposing spire being a focal point for miles around

The special interest of the Conservation Area is derived not only from its fine collection of historical buildings but also the way that the topography of the landscape has shaped the arrangement of buildings and open spaces.

Cheadle's character has formed around several key streets and its medieval street pattern has altered little. The buildings on High Street form the central

core of the town; these consist of long narrow plots which have buildings fronting High Street and are mainly of three storey brick construction. Behind these are networks of alleyways, which lead to small dwelling houses beyond. Many of these plots are enclosed by boundary walls and in past years have had a wide range of outbuildings including malt houses, stables and pigsties, the majority of which have since been demolished leaving open spaces.

In plan form the buildings have changed little at the west end of High Street up towards the Market Place, whilst to the east end of High Street up towards Tape Street things have changed considerably. Where a mixture of two storey cottages and larger buildings housing business and professional people once stood, these have since made way to modern shop and office developments. It is also noticeable from the historic maps that as the town became more prosperous, following the introduction of the Tape industry, so its plan form altered, with more housing being built on the edge of the town to accommodate the growing workforce.

Much of Cheadle's town centre was rebuilt around the late 18th and 19th Centuries when the town was prospering. This has resulted in brick being the dominant building material throughout the town and the high proportion of three storey buildings, which can be seen along the High Street.

The Cheadle Conservation Area Character Appraisal published by the Local Planning Authority refers to important viewpoints and vistas within the Conservation Area. None of these encompass the application site.

The Character Appraisal makes specific reference to the spire of St. Giles (RC) church dominating the skyline whilst the varied roofscapes and differing sizes of the surrounding buildings add variety to the urban landscape. In addition there are references to pleasant views of residential housing staggered up the hillside, interspersed with open spaces and greenery. The application site is not identified as an important open or green space.

Close to the application site, but separated from it, the Character Appraisal identifies the junction of High Street and Watt place at the east end of High Street as being of "great townscape value forming a key gateway into the town centre. The special interest is provided by the high boundary walls which are reinforced by the mature tree planting to the north and west. This creates an attractively enclosed space which focuses on the granite drinking fountain known as Bourne Fountain, named after the family who donated it to the town. There are views out of the area to St. Giles (Anglican) church and beyond the attractive churchyard. To the west, on High Street, there is an impressive row of early 19th Century town houses that form an attractive entrance to the Conservation Area whilst to the east, on the approach to the town is the 'Terrace'. This row of houses with its mixture of scale and detailing provides a sense of enclosure, in contrast to the opposite side, where the grounds of the Manor provide a more open aspect."

The Conservation Area Character Appraisal includes the following information

"Building materials
Although Cheadle lies on boulder clay, the Millstone Grit Series nearby at Hollington has provided a range of good building stones. Stone came into general use by around 1600 and remained the main building material, along with timber, into the 18th Century. Again because of widespread rebuilding within Cheadle in the late 18th and 19th Centuries there are no buildings solely of stone construction except the Roman Catholic and Parish Church.

Stone came from small local quarries for walling. Stone for ashlar (smoothly dressed stone with fine joints) or dressed stone for detailing might come from further a field, so that mullions, quoins, eaves and copings may provide a contrast with the body of the house.

Ashlar was the preserve of the gentry. Lulworth House on High Street is a fine example of this type of building. Several buildings in Cheadle, predominantly on High Street, were rendered and scored to give the impression of fine stone

By the mid-18th Century brick was no longer just fashionable for the gentry but was in regular use in urban areas, and became widely used in the 19th Century. Cheadle is no exception.

With the partial rebuilding and expansion of the town during the late 18th and early 19th Centuries all buildings are predominantly of brick, often elaborately detailed with no expense spared on detailing of chimney stacks, rubbed bricks and patterned brickwork, even for humble mill worker's cottages.

Bricks vary in both shape and texture from hand made bricks of variable colour and texture, to bland machine made bricks of even texture and colour that may have a harsh appearance. Bricks in Cheadle predominately tend to be a deep orange-red colour, many being handmade. The face of the bricks tends to be smooth as opposed to a rough finish.

Until the 19th Century many roofs in both town and country were of thatch. This was thick and on stone houses contained within copings on each gable. If a roof was altered or extended the copings would generally be reinstated on the new gable. Although many buildings in Cheadle date back to the 17th and 18th Centuries later alterations have meant that copings have long since been removed.

The characteristic roof pitch of 17th and 18th Century buildings was around 40 degrees and a mixture of straw and rushes was used. When thatch was abandoned side-walls might be raised by three or four courses to give greater headroom and a shallower roof pitch but gables often remained unaltered. Stone slates were used on better quality housing but none survive in Cheadle. The 19th Century saw the expansion of the Potteries coupled to new and better forms of transport. With these came the mass production and distribution of the Staffordshire Blue clay roofing tiles now regarded as the typical local roofing material. Early tiles were handmade with a distinctive

camber and rougher texture whilst later machine made tiles have a more even profile and smooth sheen. Welsh slate also became available in the late 19th Century. In Cheadle the roofing is predominately a mixture of Welsh slate and plain Staffordshire Blue clay tiles.

More extravagant Victorian properties tended to have alternate bands of plain and fish-scale or acorn tiles.

The window detailing commonly found throughout the town centre is of the late Georgian and Victorian period. Windows are predominately vertically proportioned timber sash windows with segmental heads or pointed wedge heads. Simple casement timber windows are also traditional features, particularly on the rear elevations of properties. With the exception of high status buildings dating to the 1720's or earlier, wooden windows would have had a painted finish

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A mix of sash windows can be seen throughout the area, particularly on the High Street. Smaller pane sizes such as 8 over 8 incorporate fine glazing bars and date from the 18th Century. Most windows are set behind the outer face of the brickwork behind a rebate but earlier sash boxes were set on the outer edge of the wall with their sash boxes visible. Examples of 19th century sash windows of 2 over 2 panes, and 1 over 1 can be found throughout the area. They usually incorporate horns to strengthen the exposed joints of the sash.
Many historic buildings in the Conservation Area have suffered damaging alterations from replacement windows. Top-hung opening windows, storm-proof casements and double-glazing are a creation of the 20th century and cannot replicate the fine joinery details of traditional windows. This damage is exacerbated by failing to match the subdivision of original windows, constructing frames in inappropriate materials such as upvc, and staining rather than painting (the traditional finish).

The simpler buildings in both town and country generally had vertically boarded doors, as did farm buildings. Panelled exterior doors are common as exterior doors for higher status houses, and are often used for the front door in contrast to plank doors at the rear.

In Cheadle the majority of doors on the front elevations of buildings consist of either four panelled or six panelled doors and vary in quality. The six panelled door was fashionable in the Georgian period whilst the four panelled door became more popular in Victorian times. No .64 High Street has a fine example of an eight panelled set of double doors which date from the Georgian period. Some of the doors in Cheadle have decorative fanlights above. "

CONCLUSION

The proposals detailed in the planning application drawings and within this document represent a sensitive development which responds positively to the

architectural significance of the historic buildings and respects their setting and appearance.

The plans will not involve alterations to a listed building, and it is considered that the proposals will have only a distant and peripheral impact on the setting of nearby listed buildings, because of the distance separation between them and the new building.

In addition the design, size and siting of the new building have been carefully conceived to complement the built form in the area and reflect the historic pattern of development in this part of the Conservation Area.

It is considered that the new building proposed will have a very limited impact on the setting of Listed Buildings, and a less than substantial impact on the Conservation Area.

The proposals detailed in the planning application drawings and within this document represent a sensitive development which responds positively to the architectural significance of the historic buildings and respects their setting and appearance. It will also have a positive contribution to the Conservation Area.