



PART 3

BUILDING CODE
CRANBORNE



GASCOYNE CECIL
ESTATES

The Inn at Cranborne, Wimborne Street, Cranborne



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Cranborne Manor, Cranborne



FOREWORD

My family has long enjoyed a happy association with the village of Cranborne and the surrounding area. One of the reasons that this is so is that the Estate believes that the village can be, and indeed is, a vibrant and economically sustainable community. Well-designed, beautifully constructed buildings are an essential means to this end.

The purpose of this Design Code is to promote the improvement of the built environment. Where Cranborne Estate has an influence, its philosophy will be articulated in a clear and simple code.

This is in no way as restrictive as that imposed on the more formal settings of an eighteenth century Bath or Edinburgh New Town, but provides a broad framework which promotes functional design, careful detailing, and the use of high quality materials in the local vernacular.

Last, and perhaps most importantly, we hope the Code will spark a debate about the quality of future development proposals.

Few subjects are as controversial as architecture and new developments. We are not so arrogant as to believe we hold all of the answers; indeed, the ideas that follow have been formulated after consultation with many experts and bodies quite apart from the Estate itself. Brooks Murray Architects, the team at Poundbury and East Dorset Planning Authority have all been very generous with their time.

Traditional Cottage; Grugs Lane, Cranborne



The extensive public consultation during the Charrette with Andres Duany, described in greater detail by Anthony Downs in the following pages, was also crucial in contributing to the concepts laid out.

I would like to thank these, and all others involved, for their help in creating this Code, which I know will enormously help all the projects in which we have an interest.

Ned Cranborne

June 2013

Traditional Estate Cottage; Castle Street, Cranborne



INTRODUCTION

This guide has been produced to assist the design of future developments in Cranborne and surrounding villages, either undertaken with, or on behalf of, Cranborne Estate.

The code is to be used for all forms of mixed development including residential buildings, shops, offices, workshops and public buildings.

Cranborne and its surrounding villages and hamlets have numerous charming houses, characterful streets and many examples of prevailing architectural styles from the sixteenth century onwards. The character of Cranborne is largely derived from its landscape setting and surviving historic fabric.

Careful management means that Cranborne village is fortunate in having succeeded in remaining a vibrant centre of population. The village retains many of the facilities and features of daily life that other settlements have lost.

This is not to say all development that has been undertaken is perfect, or that lessons cannot be learnt. The majority of people will accept certain developments undertaken in 1960s and 1970s have failed to enhance their physical settings, never mind the lives of those who live and work there.

Beyond Cranborne, large areas of landscape and a significant number of villages that constitute much of the built environment within Dorset still retain their local identities.

Traditional Estate Cottage; Water Street, Cranborne



It is fortunate that the individual characters of many of these settlements have not been compromised by inappropriate modern development. As ever one can find examples where this has sadly proved not to be the case, best characterised by modern houses and bungalows which might be considered more generally suited to 'suburban' environments. These continue to be built, often out of no fault other than a failure to understand vernacular architecture and in particular the finer points of detail and appropriate use of materials.

This code aims to reinforce local distinctiveness, preserve vernacular details and where possible to avoid errors of earlier inappropriate development. Put simply, it aims to heighten awareness and encourage due debate, thought and consideration in respect of the form of new buildings (or extensions to existing ones) and more specifically their basic proportions, materials and general attention to detail.

A handwritten signature in black ink, appearing to read "ARDowns".

Anthony Downs
Director - Planning and Development
Gascoyne Cecil Estates

GUIDING PRINCIPLES



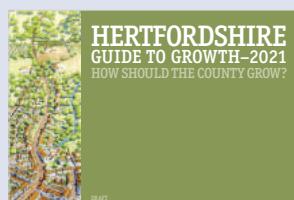
In 2008 two architectural charrettes took place under the leadership of the urban planner Andres Duany. The first, held under the auspices of the University of Hertfordshire, examined options for the principles of future development in Hertfordshire. Its main conclusions can be found in the document '*Hertfordshire, A Guide to Growth – 2021: How should the County Grow?*'

The second took a specific example, Old Hatfield and applied the same principles, these can be summarised as;



Neighbourhoods should include a mix of uses, including businesses and shops. Businesses and civic spaces should be located in close proximity.

Streets should be designed to encourage pedestrians with lively ground floor retail and ample civic spaces.



Housing should be provided to suit a range of ages and incomes, with units in a range of sizes.

Thoroughfares and footpaths should connect well with a wider network, designed to provide numerous entry and exit points whilst facilitating the smooth flow of traffic.

Neighbourhoods should feature discernible centres, well connected to greater regional public transit networks.

Cars should be accommodated by providing ample car parking facilities, shielded from the street to improve aesthetics.

Architectural styles should reflect local topography, history, building styles and practices.

The Old Hatfield Charrette's conclusions were summarised in a series of papers, most of which can be found on the Hatfield House website.



The Prince of Wales' book, 'A Vision of Britain', first published in 1989, re-examined many of the accepted norms for both rural and urban planning. We generally subscribe to his conclusions, specifically his ten guiding principles, which we list here for ease of reference.

Harmony

Enclosure

Sign and Lights

Place

Hierarchy

Scale

Materials

Decoration

Art

These goals and principles should be taken as the over-riding aims and objectives for future developments in and around Hatfield.

It is hoped, that when read in conjunction with the accompanying pages which aim to set a broad building code, these aspirations will provide clear guidance for professionals and residents when considering the future shape and direction of developments in years to come.

SUMMARY

Cranborne Estate reserves the right to adjust the provisions of this Code which are to be found in the following sections:-



External Walls of Buildings

The local traditions of the Dorset area include walls of many different kinds. This section outlines ways in which new walls can continue these local traditions.



Roofs and Chimneys

Variety in the roofscape contributes significantly to the character of an urban or rural street. In order to avoid monotony it is expected that roofs at various new developments will be varied in their pitch, style and materials, as described in this section.



Windows and Doors

The quality of a building elevation owes much to the correct proportioning and detailed design of doors and windows. These guidelines are intended to assist in achieving an aesthetically pleasing design and finish appropriate to the character of new developments.



Building and Subsidiary Elements

The guidelines in this section are intended to ensure that the most visible subsidiary elements are correctly proportioned and reflect their true purpose.

It is often small features that spoil the appearance of an otherwise well detailed building. Generally such visually intrusive items can be eliminated or concealed by good design and some guidance on this is given here.



Gardens, Garden Walls and Fences

The guidelines in this section are intended to ensure that the most visible subsidiary elements are correctly proportioned and reflect their true purpose. Whilst respecting local styles and traditions.



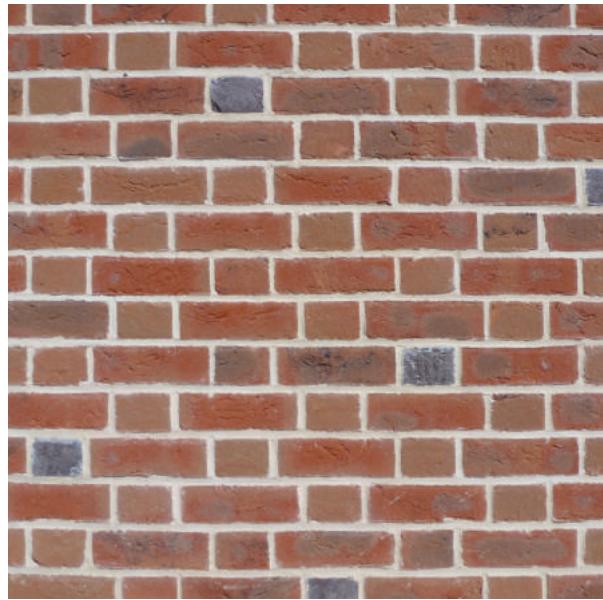
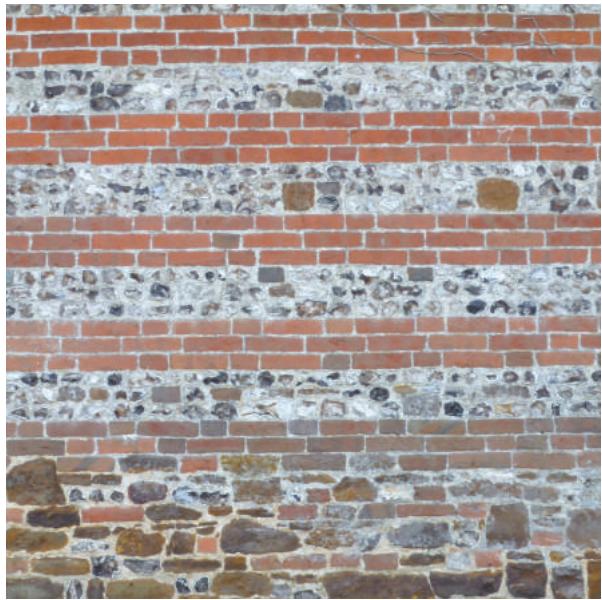
Accessibility

There is growing support for providing an improved level of access into all housing to enable elderly and disabled people to use facilities which the fit and able-bodied take for granted. Notwithstanding statutory provisions including Part M of Building Regulations, this section describes the minimum requirements of Cranborne Estate. Ideally, housing should be capable of being easily adapted to suit the physical needs of most people, including the disabled, without major structural alteration.



Environmental Issues

A building which looks ‘well’ may nevertheless be environmentally unfriendly in other respects for instance in the materials it uses or in its profligate use of energy. This final section of the Code describes the method which will be used at new developments to assess the environmental consequences of building design.



1.0 EXTERNAL WALLS OF BUILDINGS

External walls of all buildings, including outbuildings, garages and boundary walls, etc. shall be constructed in either:-

I. Bricks of types and colours agreed with Cranborne Estate. Red Brick (generally handmade) or stock bricks should be used with some black or 'burnt' headers.

Bricks should be laid in English or Flemish bond. Where a $\frac{1}{2}$ brick facing is used in cavity construction, purpose made snapped headers or mechanically cut bricks must be used. Special bricks are required for odd angled corners.

Stone quoins or cappings are appropriate. Quoins should be random in size though measuring vertically in multiples of 75mm where they are to be used with brickwork. On more formal buildings, sawn stone may be used. Sawn stone may also be used in string courses, window and door reveals and lintel arches.

Rendered work should be roughcast or wood floated to avoid too hard and exact a finish. External corners should be formed in render by hand. Metal stop beads are better avoided.

Control joints in render and brickwork will only be permitted where these can be 'naturally' detailed within elevations (e.g. at changes in material types, behind rain water pipes and at steps in the building lines etc.)



2. External building walls may be built using appropriate combinations of banded stone and brickwork, or brick and flint in panels or bands, or bands of different stone. Knapped work is appropriate only in the most important buildings in the streetscape.

Material, where varied, should be consistent horizontally, though flint may be laid in panels between brickwork. However, materials may be mixed in a rather more random manner, (particularly in smaller dwellings and in outbuildings).

Door and window reveals in brick walls may be rendered in a smooth finish and painted white or off white in more important buildings. The imaginative use of headers coloured differently from stretchers in brickwork, or chequer work with stone and brick or flint might also be considered where suitable.

3. Where airbricks are essential to satisfy Building Regulations, these shall be of terracotta, built tile, painted cast iron or unpainted drilled stone.

4. Mortar mixes shall be to the approval of Cranborne Estate. Sample panels will be required. Joints should be flush pointed as work proceeds. Mortar joints should not be weather struck, raked, concave or ribbon. Penny struck joints might be used on the more important buildings. Whilst not always feasible, the use of lime mortar in new brickwork will be encouraged.



5. Where new bricks are proposed, selection should be carefully undertaken and efforts made to blend colour and texture with that of neighbouring buildings. Second hand imperial bricks should be considered for certain applications, especially extensions or alterations to period buildings. Self coloured renders and paints for rendered walls are to be of types and colours agreed with Cranborne Estate.

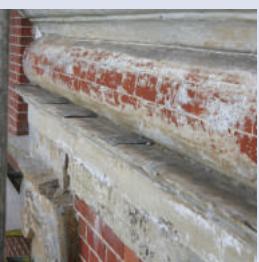


6. Party walls rising above the roof and raised or parapetted gables should be no less than 215mm thick.

Care should be taken to ensure that copings on gables or parapets are neither too thin nor too thick. On raised gables on smaller buildings, the visible edges of copings should typically be 50mm thick. Parapet copings should show an edge of about 75mm thick. Copings, generally, should not extend more than 35 to 50mm from the plane of the work beneath to get approval.



7. Lintels should be of load-bearing appearance in stone, brick, flat tiles or timber, where deemed advantages. Arches can be pre-constructed using a stainless steel angle with applied brickwork or stone to Cranborne Estates approval.



Where brick or stone is used, lintels shall be formed as true arches. Rubbed brick lintels are appropriate only on more important buildings. Rough arches, in various forms (particularly the 'justified' rough arch) are suitable in brickwork and should rise through four brick courses. In stone construction, voussoirs should be provided.



Rendered and painted external building walls should have a 300-600mm-high plinth finished in black paint where appropriate. Alternatively a brick plinth may be used.



Bell drop mouldings should not be used. Where rendered work joins a plinth, a lead flashing should be used.

Timber (oak) lintels, typically 150 deep, and with minimum 215mm bearing on either side of the opening may be used. Use should be made of relieving arches in masonry above timber lintels where loadings dictate. Exceptions are subject to agreement on an individual basis with Cranborne Estate.



8. Outbuildings should generally be timber framed and clad with weather-boarding.

Traditionally, however, the outbuildings of less important dwellings are frequently built of whatever comes to hand. This provides an opportunity to introduce a charming variety of materials.



Weatherboard cladding should comprise sawn featheredged boards approximately 200mm x 32mm.

Generally, featheredged boarding should be sawn finished with a plain edge and painted with black tar varnish or beaded on the lower edge of planed boards when finished with dark or off white gloss paint, or an approved wood stain (Sadolin classic - ebony). Shiplap boarding is not permitted.



9. Whilst cob is unlikely to be used for the wholesale construction of new buildings, its use in new developments and for repairs is positively encouraged. Cob may be laid as blocks or applied in situ.



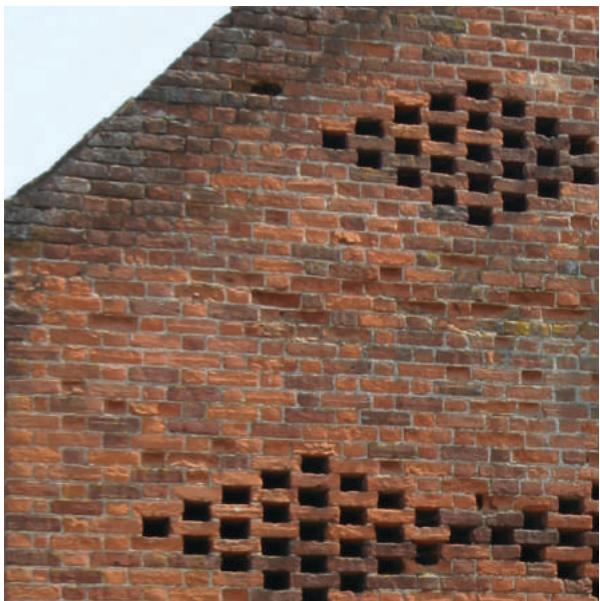
The use of other local materials which are readily available including alternative methods such as straw bale construction will be encouraged.

Flint-work is similarly encouraged. When employing flint work, it is strongly recommended that sample panels are prepared. As ever, attention to detail and employment of appropriate techniques is essential when laying flint, whether it be whole or knapped flints. Used appropriately, pre-formed panels of flint can be used to good effect and do of course allow compatibility with modern cavity wall construction.



The inevitable cost associated with the specialist nature of stone masonry and the supply chain associated with the use of natural stone in new buildings will ensure that its use remains limited. Cranborne Estate will however generally welcome the use of stone in buildings. This is subject to the type of stone and its detailing which should respect local tradition.









2.0 ROOFS AND CHIMNEYS

1. Roofs should be simple gabled, hipped, half-hipped or mansarded. Abutting single storey roofs may be lean-to. Free standing sheds, garages or outbuildings shall have hipped or gabled roofs. Flat roofs will generally be discouraged. Where admissible, careful consideration should be given to detailing of perimeter upstands or parapets. Dormers and canopies can be incorporated by agreement with the Cranborne Estate.

Many traditional Dorset buildings incorporate simple roof forms. Single storey extensions to the rear of properties often incorporate simple pitched cat slide roofs.

2. Good quality roof coverings, typically natural slate or plain clay tiles, shall be to Cranborne Estates approval. In certain rural locations, and subject to Estate approval, pan tiles maybe also appropriate. Synthetic slate and concrete tiles are not permitted.

3. Roof pitches will vary according to the type of roof covering and will generally range from a minimum of 30° up to 60° or 65°. Pitches of 45° should be avoided as they produce roofs which are traditionally regarded as ‘ineffably dull’. Where appropriate, the use of dormers can create interest and character in the roofscape.



4. The local treatment of eaves relies heavily on one or two corbelled courses of brick immediately beneath the roof with a very shallow overhang, rarely exceeding 75mm. There are a number of more highly flavoured Georgian and Victorian variations featuring deep eaves and verges. These tend to be found on principal streets on large houses and can be considered representative of the local style.

In those instances where the rafter feet are visible they should be shaped or splayed. Boxed soffits will not be permitted. Instead, gutters should be fixed using appropriate rafter or 'stayed' wall brackets. Exposed timber shall be painted black or treated with a black preservative. Plastics and UPVC are not acceptable for visible roof components, except where specifically approved by Cranborne Estate.

Roofs of plain tiles should use sprockets or tilting fillets. Slate will not typically need them. Where applicable, eaves are to be sprocketed 5° shallower than the main roof, but never less than 40°.

5. No overhang of more than 60mm will be permitted at verges except on gabled dormers where 75-100mm may be appropriate. Except on certain nineteenth century houses, barge boards are not a local feature, although the technique of bringing plates, purlins and ridge boards past the gable wall to pick up the final rafter outside the line of the gable is very common. This is finished so that the battens are cut off level with the outside face of the final rafter and batten ends covered by a length of architrave moulding nailed to the face of the rafter, up under the edge of the tile or slate.



Care should be taken to ensure that the face and underside of the last rafter are planed for painting if this method is to be used. In plain tile work, the plane of the roof should be lifted at the ridge by the use of a batten nailed along the top of the last rafter. The use of the raised or parapetted gable is very common.



6. Dormers should be carefully designed and built to suit the roof they sit within and the materials used. Needless bulkiness can be avoided by using lead on hips and ridges on hipped dormers. Dormers are invariably of timber construction, unless they rise from the fabric of the main wall of the building. If the dormer roof is gabled rather than hipped the verge should be made disproportionately deep, perhaps 75 or 100mm to give a deeper shadow, the tile battens running past the line of the gable end.



7. Conservation rooflights may only be used where specifically agreed with the Cranborne Estate, and only if positioned well clear of the ridge. Particular attention should be paid to how roof lights sit within the roof line. Use of cheaper varieties of rooflight are discouraged. The size and number of proposed roof lights is a critical aspect of any design.



8. Rainwater goods should be in cast iron. Gutters shall generally be half round or ogee in profile. Hopper Boxes on fronts of parapetted houses shall be cast iron or aluminium. All down pipes are to be cast iron, painted black. Where there are no gutters, a French or perforated drain shall be provided at the foot of external building walls, set in a gravel bed approximately 600mm x 600 mm.



9. Thatch represents one of the most distinctive traditional features in Dorset. Cranborne Estate will, where appropriate, support the use of thatch, including new developments. New thatched roofs should follow the East Dorset thatching style and avoid the use of 'block' ridges. In the majority of instances, thatch should be applied using combed wheat and formed into soft rounded profiles that are so typical of the Dorset vernacular.

In certain instances, it is accepted that extensions to existing buildings should be differentiated by the use of a contrasting roof covering. The application of a traditional 'catslide' or 'outshot' is as relevant today as in historical times.

Ancillary outbuildings, barns or cheaper garages may be roofed in corrugated metal roofing painted or suitably coated in dark red oxide or black. When so treated, corrugated metal sheets can appear suitably rural. Whenever possible, modern 'box' profiles should be avoided.



The incorporation of chimneys in new designs will be strongly encouraged. Chimneys are not only functional but contribute a vibrancy to local roofscapes and a building's silhouette.



Chimneys should generally be constructed from brick and rise generously above ridge lines. Chimneys should be carefully proportioned so as not to appear unduly short or stout.

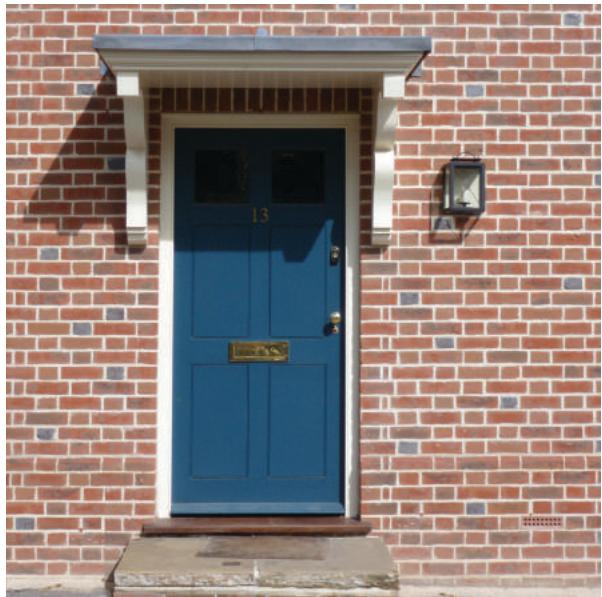
Corbel details and brick detailing can make a highly positive contribution to the finished appearance of a building, subject to it remaining within the range of existing local examples.



Chimney pots are available in a variety of sizes and forms and should be chosen carefully in the context of their surroundings.



Removal of chimney stacks from existing buildings will generally be strongly discouraged. When significant repairs become necessary, efforts should be made to repair or reinstate 'appropriate' detailing including corbelling and pots.



3.0 WINDOWS AND DOORS

I. Except where leaded lights in iron casements are used in hardwood timber frames, windows and doors shall be built entirely of timber and painted. Casements should close within the frame rather than over the frame in all windows visible from the street and/or the front elevation.

Stained timber, UPVC, or plastic coated timber frames will not be permitted. Contrary to many claims, carefully constructed windows, using appropriate detailing and good quality timber, will generally outlast UPVC alternatives. Successful design will require a high degree of sensitivity and architectural ingenuity. Aluminium windows may be utilised in certain locations subject to prior approval by Cranborne Estate.

2. Windows shall be of the rise and fall sash or side hung casement types. Ground floor windows which are on the building line shall be of the sash or inward opening casement type.

Fake or dummy top hinged sash windows are rarely convincing and are strongly discouraged.

3. Overall window aperture proportions should normally range from 1:1 to 1:3 (ratio of horizontal to vertical dimension).

Principal window panes shall approximate to the Golden Mean on a vertical axis. Individual panes in differently proportioned doors and windows should be related in their proportions.



4. Windows shall be placed no closer than 900mm to the centre line of the nearest party wall or to a corner of the building.

Wherever possible reception room windows should be located to the front of the building, conversely windows to bathrooms shall not face the street.



5. Bay windows should be habitable spaces carried to the ground. Oriel windows will be a matter for approval by Cranborne Estate and generally will be permitted only when appropriate to the layout.



6. All windows are to be double glazed either with sealed units or by secondary glazing. French doors and window panes below 800mm above floor level are to be provided with laminated safety glass.

Extensions or repairs to listed buildings should normally remain as single glazed but careful use of slim line glazing (examples such as slim-lite and Histoglass) may be acceptable.



All glass should be clear. In the case of high profile facades consideration should be given to the use of conservation glass.

The correct proportioning of glazing bars is highly important in achieving an overall satisfactory appearance. Generally glazing bars shall not exceed 18mm finished width with black cassette spacers in respect of sealed units. Timber beads are to have a small moulded profile



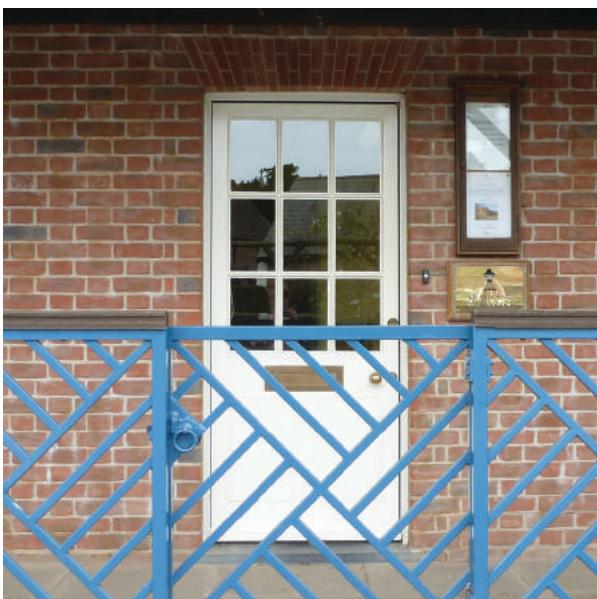
7. External doors shall be single or pairs and of a pattern approved by Cranborne Estate. Historical door patterns are only allowed as true imitations in form, construction and proportion. This applies equally to fanlights. Individual garage doors or garden gates shall be no wider than their height, and must not encroach upon the public footway when opened. The maximum allowable width per opening is to be 3m, GRP doors will only be permitted subject to approved samples and all garage doors are to be panelled or planked to Cranborne Estate approval.

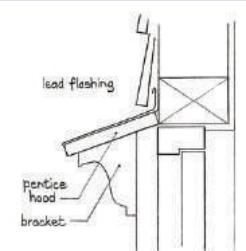
8. Exterior door and window cills shall be of hardwood, stone or reconstituted stone. Where possible, the appearance of doors should be simple. Care should always be taken to ensure that the vertical dimension of the edges of cills is appropriate.

Stone cills shall typically be no more than 150mm thick sloping to approximately 100mm at the outside edge. Timber cills should generally be no less than

40mm at their outside edge.

Window cills made from multiple thicknesses of plain tiles or by setting a number of bricks on edge at an angle will only be permitted in certain circumstances, subject to Cranborne Estate approval.





9. On timber framed buildings, window and door frames should be fixed so that the cladding, weatherboard, rendering and so forth will finish flush. The join is then to be covered with an architrave or moulding. The heads of these windows and doors (if the door is not to have a canopy and the window is not immediately under the eaves) should be provided with a 'pentice' board or hood.

On brick and stone buildings, window reveals shall be a minimum 75mm deep where a subcill is used, and minimum 50mm where there is no subcill. Door reveals shall be minimum 75mm which may be achieved using smaller hardwood cills with subcills.

10. Windows shall typically be painted off white, doors dark gloss. A range of suitable colours may be specified by Cranborne Estate. In timber framed buildings, where windows are installed with their frames flush with the outside of the building, the window or door frames and their surrounding architraves may be painted a colour other than that of the weatherboarding or render.







4.0 BUILDING AND SUBSIDIARY ELEMENTS

1. Columns, piers and brackets should be of hardwood or treated timber, stone, brick, cast iron or reconstituted stone to the approval of Cranborne Estate.
2. Masonry piers shall be no less than 450mm thick and built in English or Flemish bond.
3. Care should be taken to match the size of timber in posts, brackets and so forth with their function. In garages, posts should be not less than 150mm x 150mm. On verandas, posts may be slimmer; the appearance of comparative elegance will be enhanced by chamfering corners.
4. Posts and brackets used on domestic buildings should invariably be painted. Elsewhere, there may be a case for the use of black tar varnish, Sadolin, or an approved equivalent.
5. Columns, where appropriate, shall be Doric or Tuscan.
6. Columns, veranda and porch openings shall be a vertical approximation of the Golden Mean.
7. Balconies shall be of stone or hardwood with railings of cast or wrought iron of a pattern to be approved by Gascoyne Cecil Estates.



 These items are unacceptable when visible from the street.

8. Cantilevers are only to be permitted at balconies and porch roofs where they should give the appearance of being supported by brackets.

9. The following items shall NOT be located such that they will be visible from the street:

Clothes driers

Meter boxes

Air extractors

Dustbins

Rooftop solar collectors

Soil pipes

TV aerials

Satellite dishes

Boiler Flues.

10. The following items are specifically forbidden:

Bubble skylights

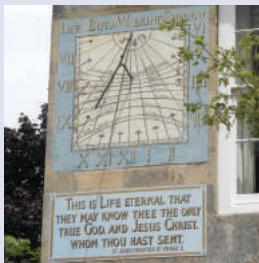
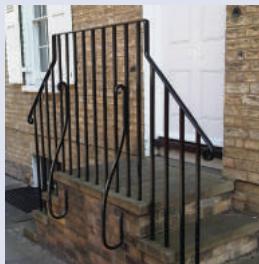
Pre-fabricated accessory buildings

Permanent plastic sunblind/awnings

Plastic commercial fascias and lettering

Internally illuminated signs

11. House-builders will provide a communal aerial system serving each phase of any development. External individual television aerials and satellite dishes are not permitted.



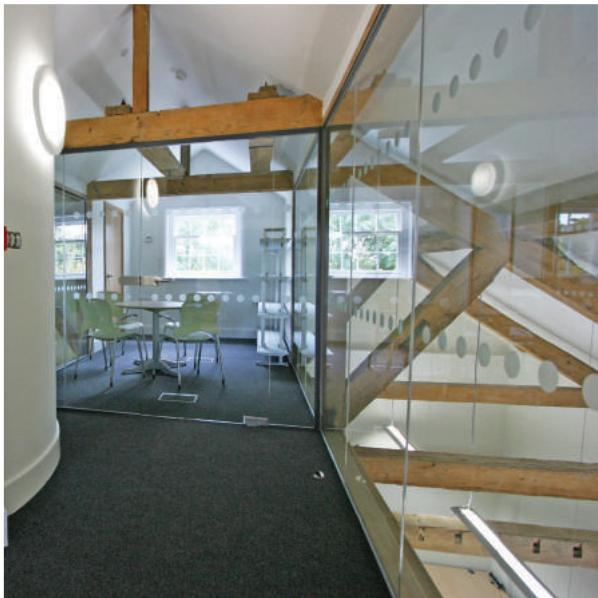
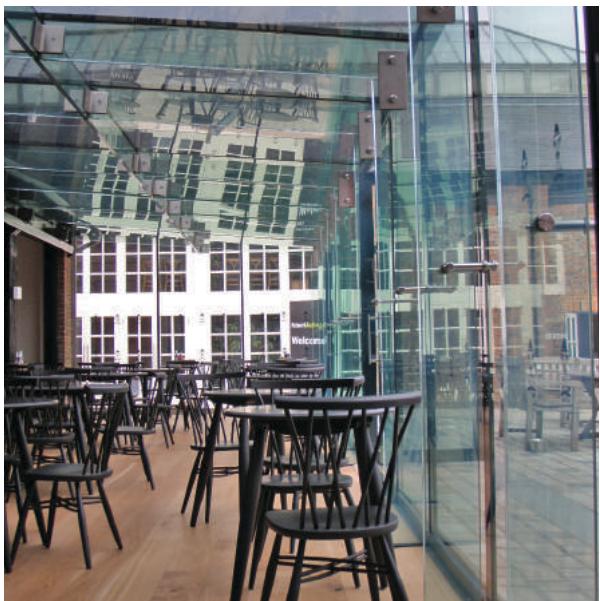
12. Projecting porches/lobbies must not extend into the public pavement zone unless specifically permitted, and must be of an appropriate traditional style.

13. Shop fronts shall be built predominantly of wood or of wood and cast iron or cast aluminium above the plinth. The display window should be integrated with the door and the fascia with a single construction and painted a dark gloss. The shop front shall extend no nearer than 300mm to the centre line of the party wall. Part 2 of the Gascoyne Cecil Estates Design Code provides more detail in respect of shopfronts and signage.

Commercial fascias shall be generally in the proportion of 1:8 with the total height of the shop front. Fascias should not, as far as possible, be in a vertical plane but should incline by about 10° from the vertical towards the street. This subject is covered in greater detail within Part 2 of this guide.

14. All lettering, numbering and commercial fascias are subject to Cranborne Estate approval. No plastic signage will generally be permitted. Developers or retailers undertaking design of shop fronts are advised to refer to the accompanying guide on shop signage and blinds. Detailed rules and suggestions in respect of shopfronts appear in the companion volume.

15. Street lighting should be carefully considered in the context of locality.



5.0 CONTEMPORARY ARCHITECTURE

Not all construction needs to be reproduction or traditional in style. Modern contemporary design will occasionally provide an innovative solution to a given problem.

Contemporary design can be sometimes used to good effect where a 'faux' addition will sit uncomfortably within its surroundings.

Modern design can sometimes be applied successfully in such circumstances subject to appropriate consideration being given to the architectural form and scale relative to its surroundings.

Well designed, well detailed buildings that harmonise with the scale, form and materials of their surroundings can make a positive contribution to the street scene.

Generally speaking, modern design requires an especially high standard of design if it is to maintain integrity and stand the test of time.

6.0 SECURITY

Cranborne Estate recognises the need for electronic security measures such as alarms, cameras and lighting. These should be designed however, in such a way to be discreet in appearance and cause minimum damage to the fabric of the buildings when removed for future upgrades.

Cranborne Estate generally discourages the insertion of external security bars except where they pre-exist as part of the historic fabric.



7.0 GARDENS, GARDEN WALLS AND FENCES ELEMENTS

I. All boundary walls which are built with the intention of providing privacy between adjoining gardens, gardens and public highways/access ways, shall be no less than 1.8 m high and normally no more than 2.1 m high. Walls shall be at least 215mm thick, constructed in English or Flemish bond.

As a general rule and where appropriate, walls can be constructed whereby courses follow the natural slope of the ground. This treatment can avoid numerous unsightly steps and awkward brick detailing.

Where the gradient is prohibitively steep garden and boundary walls should be stepped such that the height of the wall is kept within the limits noted above. Excessive stepping of the wall however, should be avoided as should plain and vertical steps. Piers should be inserted at appropriate centres to provide structural stability whilst also providing harmonious appearance. All walls should be to Cranborne Estate approval.

2. Garden walls need not conform to the same type of construction as the buildings they adjoin, although a wall adjoining a more elaborately constructed building should itself reflect that quality of construction. Large expanses of brickwork should be relieved, for example, with panels of flint or by combining materials in horizontal bands, of flint, stone or flint and render.

Stucco buildings and plain rendered garden walls are generally discouraged.



3. Masonry, brick-built and rendered garden walls should be capped with a stone coping or a brick on edge coping bedded on a two course tile creasing. Stone coping is expensive and the brick-on-edge is perhaps the most acceptable way of finishing a wall without undue costs except where the wall is of stone. Other alternative copings utilising clay peg tiles and/ or brick may be used, subject to approval from the Cranborne Estate.



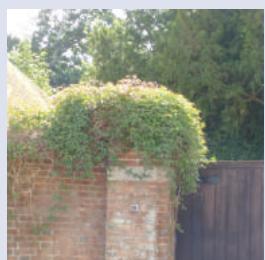
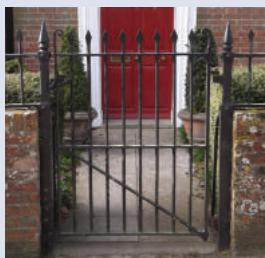
4. Garden gate and pergola piers should be no less than 450mm wide. Where heavy gates are to be hung on hinges in brickwork, they should be in stone blocks built into the piers. Where necessary, piers should incorporate appropriate reinforcement to ensure adequate strength and structural stability.



5. Cottages or less formal properties may be fenced using timber fences. Main frontages should typically utilise traditional wooden picket (sometimes known as palisade)fencing between 1.0 and 1.2metres in height. Tops of the 'pales' should be either pointed two ways or rounded. Wherever possible, rails should be morticed into posts and centred across the frontage in equal bay widths.



Wooden fences constructed with the aim of providing privacy should be a minimum 1650mm high and of vertically lapped 175mm x 25mm feather edged boards on timber posts, with three horizontal rails. Mass-produced woven panels, (invariably known as larch lap) should be avoided. Boarded fences should be treated with a good quality dark stain (eg sadolin) after the first maintenance cycle, typically 5 – 10 years after erection.



Open, stock proof fences can be used for side and rear boundaries in rural locations and should be 1200mm high and of three rails securely fixed on timber posts. Wattle hurdles are another traditional rural boundary treatment and are encouraged for use along ‘secondary’ boundaries.

6. Gates can provide a good opportunity to create visual interest and variety. Garden gates shall be constructed from timber (either stained or painted), of mild steel or wrought iron to a design approved by Gascoyne Cecil Estates.

7. Private pavements adjoining the public pavement shall be hard landscaped with cobbles/ granite sets, stone, brick or gravel chipped tarmac, or alternatively can be soft landscaped with gravel or planting in soil pockets, or a combination of these. Examples might include hoggin, gravel, or in certain cases gravel dressed tarmacadam. Artificially coloured, textured concrete or mass-produced block paving is considered as inappropriate. The choice of materials can have a profound effect upon the appearance of the highway. Small, rough hewn ‘heritage’ type kerbs should be used in preference to standard modern smooth concrete kerbs. Granite setts can be used to good effect to form gulleys and edging details. Driveways should respect local site conditions and be appropriate to a given location ie one of urban or rural characteristics.



8. Private pathways visible from the street shall be of gravel, stone or brick construction. Any other finish is to be agreed with Cranborne Estates.
9. In more formal locations, or in instances where there is a desire to avoid shading, gardens may be fenced off with iron railings on a low wall. All designs are to be agreed with Cranborne Estates. Care should be taken in specifying the height and spacing of railings together with details including rail heads and handrails. Formal gardens shall often be fenced off with iron railings on a low wall, all designs are to be agreed with Cranborne Estates. Cottages or detached properties standing within their own curtilage might use simple picket fences.
10. New hedges should typically be indigenous to the local area and aim to sit harmoniously within the landscape.
11. Wattle hurdles are a traditional boundary treatment and are encouraged. Hurdles can be erected either free standing or affixed to a rigid timber frame.
12. In certain open or park locations, the use of 'estate' straight metal bar fencing can be used to good effect.



8.0 LANDSCAPING



Landscaping should be considered as an integral part of any development. Specific planting and choice of species should be appropriate to location and setting. Designs should relate to their surroundings and blend into the local and natural environment.

The creation of public space can enhance social interaction between residents. Hedges and railings should be of an appropriate height to maintain visibility. Where appropriate, public space should be provided of a type and design which is sufficient to serve the local community's families and children. People will appreciate the provision of public space such as squares and greens. If properly designed they will be well utilised and safe.

Developers should seek to avoid ambiguous buffer strips of grass and ill-considered planting. Such 'landscaping' is invariably abused by vehicles and occupiers alike and culminates in poorly maintained and unsightly pockets of land.

Landscapes should be designed to mature over the long term and not simply to provide an instant result (nor as a cynical discharge of planning obligations). Careful consideration should be given to integrate hard and soft landscaping. In a similar manner, street signs and lighting should be well designed to contribute to a coherent overall environment.

Existing boundary hedges and mature trees should, wherever possible, be retained and consideration be given to new planting as part of a fully considered landscaping plan.

Public art can be successfully utilised to add symbolism and meaning, adding visual centre pieces to public space.



A well-considered and integrated landscaping strategy will provide more than simply trees, hedges and grassland. It will provide the community with an opportunity to foster a sense of pride and a feeling that everyone can contribute to the well being, appearance and organisation of a place.

9.0 ACCESSIBILITY



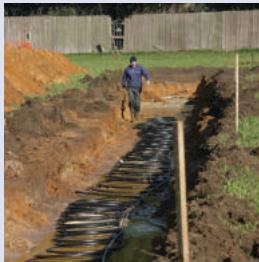
All houses are to comply with Code 4 for Sustainable Homes or an equivalent agreed standard. Where feasible, new homes are to meet the standards for 'Life Time Homes' as well as comply with the current Building Regulations.

The ground floor areas should for example be designed to wheelchair standards (300 nibs at the leading edges of doors, turning circles for wheelchair in main areas, shower rooms etc) and Life Time homes standards. The upper floors should be designed to be ambulant accessible.



Where appropriate, houses should be designed with potential for occupation by the elderly including, for example, provision of ground floor showers.

10.0 ENVIRONMENTAL ISSUES



Sustainability and environmental friendliness should be considered in the widest sense. In this regard, buildings should be designed to be capable of future adaptation whereby they can enjoy long lives. Life cycle costs and the carbon footprint associated with poor quality, short term construction is an area of sustainability which is often overlooked.

Cranborne Estate has trialled and implemented various examples of sustainable heating systems including air and ground source heat pumps and biomass systems. Studies have similarly been undertaken in regard to micro/hydro-generation.

Cranborne Estate wishes to encourage developments which are environmentally better than 'average'. To assist in this aim, all houses shall be environmentally assessed, using the latest edition of BREEAM, the Building Research Establishment Environmental Assessment Method.

The scheme uses independent assessors to evaluate the environmental effects of buildings at the design stage. The issues included concern the global, local and indoor environment and a predetermined number of credits will be given for design features which are better than normal practice and the minimum requirements of the Building Regulations.

All houses should, wherever possible, be designed to achieve an 'eco homes' 'very good standard'. A record of all assessments will be kept by Cranborne Estate.

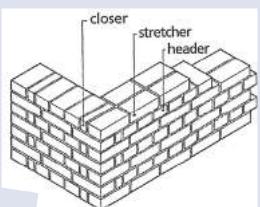
GLOSSARY



Bargeboard



Oriel Window



English Bond

Ashlar

Masonry of large blocks in regular courses worked to even faces and carefully squared edges: the stones themselves are called ashlars and may have a polished, stugged, droved or broached finish.

Bargeboards

Boards placed at the inclines of a gable to hide the ends of the roof timbers, and usually projected from the wall-face; often pierced, traceried or otherwise decoratively treated.

Bay-Window

Projection from a house-front, circular, rectangular, segmental, or canted on plan, largely filled with windows.

A segmental bay is defined as a bow, common in the Regency periods.
A bay-window on an upper floor only is an oriel.

Bond

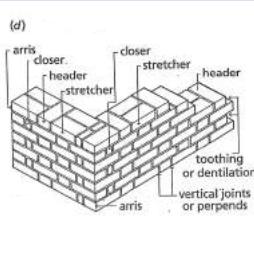
In brickwork masonry, the arrangement of bricks in a wall in headers (end of brick exposed) and stretchers (side exposed) according to type.

English Bond

Strong brick bond of alternate courses of headers and stretchers.

Flemish Bond

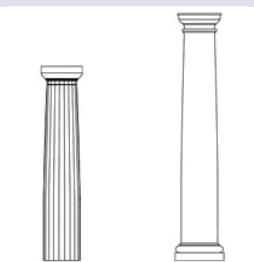
A brick bond with alternate headers and stretchers in each course



Flemish Bond



Dental Course



Examples of Doric and Tuscan

with closers next to the header quoins - variants may have three or five stretchers to each header.

Chamfer

Narrow face created when an arris is cut at an angle, usually 45°, but sometimes hollow (ie concave) or ovolو; smaller than a splay, but more than a bevel.

Cornice

The projecting uppermost member of the classical entablature; in isolation used as the crowning feature of external walls, or as the demarcation of an attic storey; or at windowheads, over shops etc; and internally at the junction of wall and ceiling.

Dental Course

Member of cornice below the main projecting member composed of rectangular blocks tightly spaced like teeth.

Doocot

Dovecot or pigeon house.

Doric

The lowest order and simplest column in Greek architecture, characterized by a heavy column with a plain saucer-shaped capital.

Eaves

Overhanging edge of a roof.



Fanlight



Gable End

Eaves Cornice

Wallhead cornice under the eaves of a roof.

Fanlight

Glazed area above door; if rectangular rather than semi-circular, semi-elliptical or segmental, more correctly a transom-light.

Gables

Wall (gable-end), of a building, closing the end of a pitched roof; its top may be bounded by the two slopes of the roof forming 'parged verges' or overhangs with barge boards, or it may be a parapet, following the slopes of the roof behind.

Hoodmould

Projecting moulding over an arch or lintel designed to throw off water.

Hopper

Rainwater head receiving water from rhones or gutters.

Knap

To snap or break stones, so split flint is 'knapped' and laid with the smooth dark surfaces exposed on the surface of the wall.

Mullion

Upright member dividing the lights of a window.

Ogee

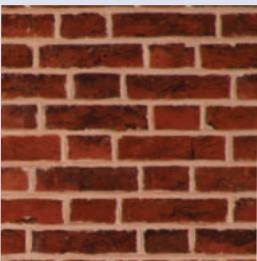
Double curve composed of two curves in opposite directions without a break; used on both roofs and arches



Parapet

Parapet

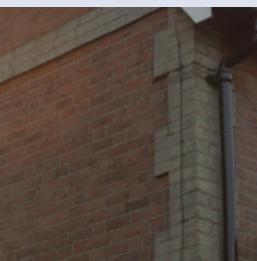
Low wall or barrier at the edge of a balcony, bridge, roof, terrace, or anywhere where there is a drop, and therefore danger of persons falling. Originally a feature of defensive architecture on castles and town-walls, it often retained battlements and other features even when used for non-defensive purposes, e.g. on churches. Parapets can be ornamented, pierced, or plain.



Pointed brickwork

Pediment

Classical form of corniced gable or gablet used at openings as well as a termination to roof structures.



Quoins

Pilaster

The flat version of a column, consisting of a slim rectangle projecting from a wall; used also of plain piers or pilasters without classical orders which are more correctly termed pilaster strips.

Pointing

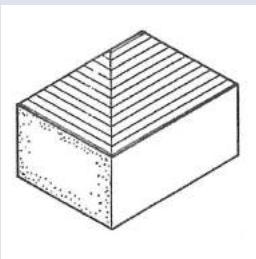
The treatment of exposed mortar joints in masonry or brickwork.

Quions

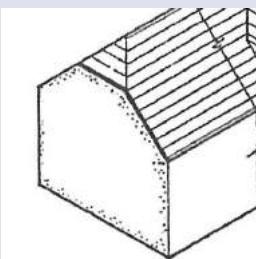
Any external angle or corner of a structure.

Reveal

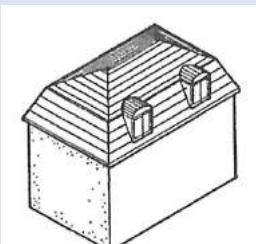
The inward plane of a door or window opening between the edge of the external wall and the window or door frame.



Hipped roof



Half Hipped Roof



Mansard roof with
Dormers

Roof Types

Gabled

The most common type with sloping sides meeting at a ridge and with a gable at each end.

Hipped

With four pitched slopes joining at hips, and without gables.

Half Hipped

Pitched roof with gables terminating in hipped roofs.

Mansarded

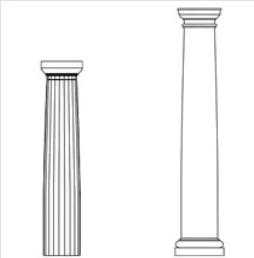
Named after F Mansart, a curb roof with steeply pitched or curved lower slopes and pitched or hipped roof over, almost invariably with dormer windows. Distinguished from the French roof in having a more steeply pitched upper part.

Rubble

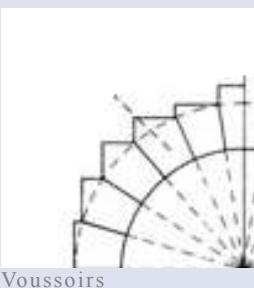
Masonry which is not fully dressed; can be of boulders; or of random rubble retaining in some degree the natural shape of the stone; or of squared rubble in which the stones are roughly squared and may be either coursed or snecked; ie with variations in the coursing brought about by the use of small filler stones or snecks.

RWP

Rain Water Pipe.



Examples of Doric and Tuscan



Yousoirs

Swept Dormer

One formed by sweeping a section of the roof up from the main plane at a slacker pitch; also known as catslide dormer.

The Golden Mean

It may have originated in c6BC in the circle of Pythagoras. It was certainly known during the time of Euclid (c325-c250BC) and was held to be divine by several Renaissance theorists.

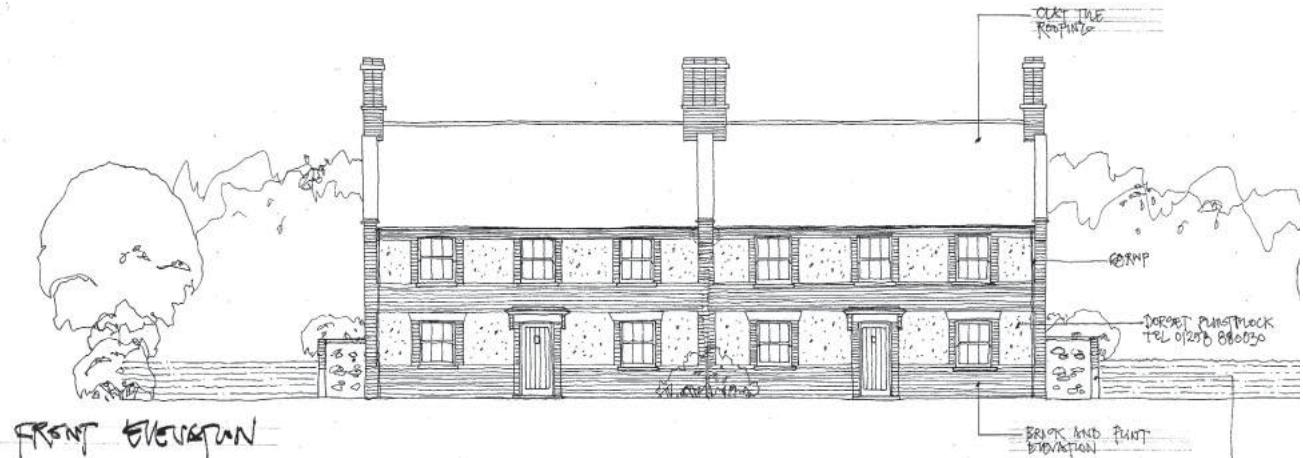
It can be expressed as a straight line (or as a rectangle) divided into two parts so that the ratio of the shorter part (a) to the longer (b) is the same as the ratio of the longer (b) to the sum of the shorter and longer parts, or $a:b = b:a + b$, or that the ratio of the smaller part is to the longer as the latter is to the whole. The ratio is expressed in algebra as π (Phi), whose value is 1.61803. Thus the ratio is approximately 8:13.

Tuscan

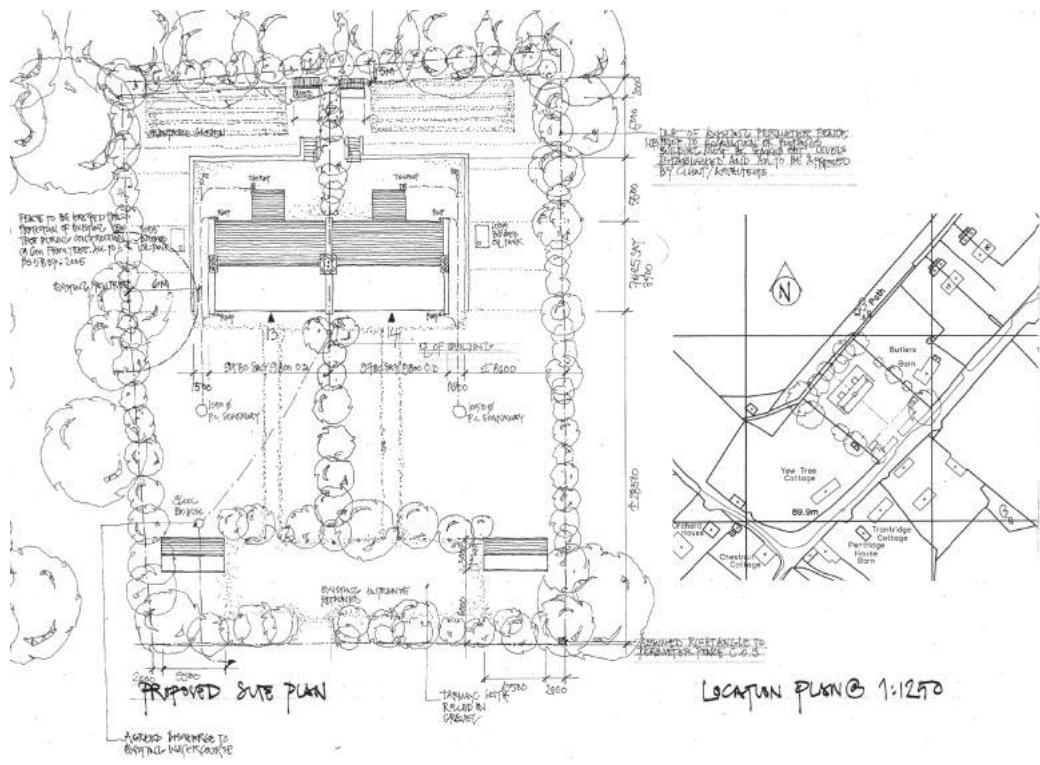
A Roman order that resembles the Doric order but without a fluted shaft.

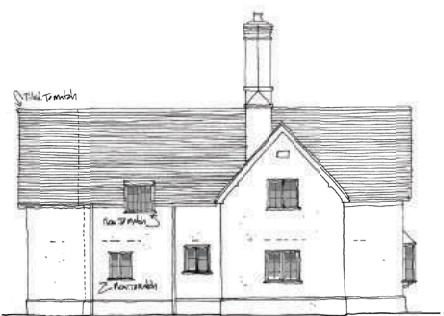
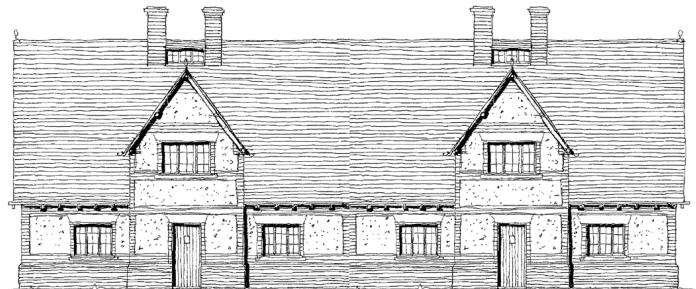
Yousoirs

Cuneus, or blocks (normally of stone, brick, or terracotta) shaped on two opposite long sides to converging planes in what is normally the shape of a wedge, forming part of the structure of an arch or vault, its sides coinciding with the radii of the arch.



FRONT ELEVATION





FRONT ELEVATION

Acknowledgements

A work of this nature is always highly individual and few subjects are as emotive as architecture and the built environment.

I would like to thank all of my colleagues, fellow surveyors, architects and planners who have contributed to the debate. Thank you also to those who have been kind enough to provide inspiration in the form of other examples of copy books and design guides.

Finally, my thanks to Gavin Murray and Eleanor Wright at Brooks Murray Architects who have assisted with the production of this code.

Anthony Downs

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June 2013





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