



APPENDICES & FIGURES

Heritage

Land to the north of
Droitwich Spa,
Droitwich, WR9 0NU

Dr Jonathan Edis

PINS REF: APP/H1840/W/22/3305934

LPA REF: W/22/00201/OUT

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Appendix 1

Scale of Harm

Scale of Harm	
Total Loss	Total removal of the significance of the designated heritage asset.
Substantial Harm	Serious harm that would drain away or vitiate the significance of the designated heritage asset
Less than Substantial Harm	High level harm that could be serious, but not so serious as to vitiate or drain away the significance of the designated heritage asset.
	Medium level harm, not necessarily serious to the significance of the designated heritage asset, but enough to be described as significant, noticeable, or material.
	Low level harm that does not seriously affect the significance of the designated heritage asset.

HCUK, 2019

Appendix 2

GPA3 Assessment

In assessing the effect of the appeal proposal on the setting and significance of heritage assets, it is relevant to consider how the following factors may or may not take effect, with particular reference to the considerations in Steps 2 and 3 of GPA3. The following analysis seeks to highlight the main relevant considerations.

Relevant Considerations

<i>Proximity of the development to the asset</i>	The built part of the proposed development will be about 130m from the lych gate, and about 160m from the church, at its closest points.
<i>Proximity in relation to topography and watercourses</i>	There are no particular watercourses to consider, and the topography is generally level for all practical purposes (save for local variations around the edges of the churchyard, and in the public right of way under the railway embankment).
<i>Position of development in relation to key views</i>	No key views of the church or lych gate will be taken away by the proposed development.
<i>Orientation of the development</i>	The development has no orientation, as such, but the northern edge will follow an undulating east-west profile on plan, aligned generally east-west.
<i>Prominence, dominance and conspicuousness</i>	The proposed development will have a visual influence, but it will not be prominent, dominant or conspicuous in relation to any heritage asset.
<i>Competition with or distraction from the asset</i>	The proposed development will have a visual influence, but it will not compete with or distract from any heritage assets.
<i>Dimensions, scale, massing, proportions</i>	The dimensions, scale, massing and proportions of the proposed development have been designed to as to minimise the effect on heritage assets.
<i>Visual permeability</i>	The proposed development will not be visually permeable
<i>Materials and design</i>	Materials and design are for later consideration.

<i>Diurnal or seasonal change</i>	No issues are anticipated in respect of seasonal change. There may be some effect on diurnal change, but this has not been raised as a specific heritage issue by the council.
<i>Change to built surroundings and spaces</i>	There will be a change in part of the pasture to the south of the church and lych gate, but that part of the pasture closest to the listed buildings will be preserved and made more available to the public.
<i>Change to skyline, silhouette</i>	There will be no changes to important skylines or silhouettes. If anything, there will be more opportunity to appreciate the skyline of the tower, as a local landmark, in views from the south.
<i>Change to general character</i>	There will be a change to the rural character of the pasture to the south of the church and the lych gate, but the effect on the significance of those buildings will be small.

Appendix 3

List descriptions

Church of St Mary

The Church of St Mary was listed grade I on 14 March 1969 and is officially described as follows:

"Parish church. Early C12 with C14 to C16 alterations and additions; restoration of 1858-1859. Sandstone ashlar, tile roof. C12 nave, C16 south porch with tower over, C14 chancel, north (St Anne's) chapel built circa 1474, rebuilt 1561 for the Pakingtons.

Tower and porch: four stages, crenellated parapet, diagonal buttresses; belfry (top) stage: two-light windows with quatrefoil over, first and second have square headed windows; ground floor: porch has outer doorway with double chamfered two-centred head, inner doorway of two moulded continuous orders.

Nave: two bays; south wall: west bay occupied by porch and tower, east bay has late C14 window of two lights under two-centred head; west wall rebuilt 1858-1859, jambs of window reset, tracery restored in C14 style, three lights; north wall: two-light late C14 window to west, roughly central, a blocked C12 north door with semicircular head and shafts with cushion capitals; set in jambs continued up to eaves as pilaster buttresses; east bay occupied by north chapel: almost entirely of 1561, with north vestry of 1858-1859 flanked by two reset windows of c1414, of two and three cinquefoil headed lights under square heads; east window of 1561 with five Tudor arched lights under a square head. Chancel: angle buttresses, south wall partially C12, of two bays, two early C15 two-light windows under square heads, blocked priests door between them; east window: late C14 with three trefoil headed lights.

INTERIOR: chancel arch of early C14, two-centred with two orders continuous down jambs; two-centred arch from nave to north chapel of 1858-9; early C15 arch between chancel and north chapel, four-centred head of two orders; piscina in south wall of chancel with trefoil head.

Roofs: nave: C16 restored 1858-1859, four bays with moulded, cambered tie beams, two queen struts (no collar) and moulded purlins; an earlier, crenellated, beam is embedded in the wall above the chancel arch; chancel: four-bay wooden barrel vault of 1858-1859; north chapel: five-bay arch-braced collar roof of 1858-1859.

Fittings: chancel: chest tomb of Sir John Pakington, died 1551, set in north wall, with much restored canopy above; nave: wall memorial to Henry Hammond, died 1660, framed by Corinthian columns, armorial bearing above, signed by Joshua Marshall of London; north chapel: memorial to Sir John Pakington, reclining effigy on chest tomb with wall tablet behind, signed by J Rose of London. Glass: some fragments of armorial glass of 1561 in north window of nave; chancel east window by John Hardman. Font: C19 octagonal bowl on C14 moulded octagonal base."

Lych gate

The Lych Gate to the south of the church was listed grade II on 3 March 1969 and is officially described as follows:

"Lych gate. Mid-C19. Timber-frame on sandstone ashlar plinth, tiled roof. East and west gables in herringbone strutting from king post, north and south gablets with crossed struts giving quatrefoil panels. Ornamental cross-braced gates with cast iron fleurs-de-lys rails and ornamental strap hinges."

Pakington memorial

The Pakington memorial between the church and the lych gate was listed grade II on 26 June 1985, and is officially described as follows:

"Cross. c1841. Possibly by Philip Hardwick. Octagonal base in three stages supporting octagonal shaft capped by finial with four small statues, surmounted by a Latin cross. Inscription, mostly illegible, to Augusta Anne Lady Pakington, died 1841. (BoE p 183)."

Appendix 4

Description of the Church of St Mary, Hampton Lovett

Taken from British History Online (The Victoria County History of Worcester, volume 3, 1913).

"The church of ST. MARY consists of a chancel 25 ft. 6 in. by 15 ft., a nave 37 ft. by 22 ft., a north chapel 36 ft. by 20 ft. with a modern vestry on the north side of it, and a tower 9 ft. by 10 ft. on the south side of the nave. These measurements are all internal.

Portions of the side walls of the nave and chancel remain of the early 12th-century church, which consisted of nave and chancel only. The plan remained unaltered till the 14th century, when a tower (forming a porch to the south doorway) was added on the south side of the nave; the east wall of the nave was rebuilt with a wider arch and the chancel perhaps lengthened eastwards. The east wall of the nave, which dates from the second quarter of the 14th century, is not set at right angles with the north and south walls, and corresponding irregularities in the east wall of the chancel and the west wall of the nave appear to be due to their being set out at equal distances from either end of this wall. About 1414 the chapel of St. Anne was built on the north side of the chancel; it was enlarged westward to its present size in 1561 by the Pakingtons. In 1858–9 a careful restoration was undertaken. A vestry was added on the north side of the chapel, a window there being moved a little to the west and the old doorway walled up from the inside with the original oak door retained in situ. Owing to its bad condition the west end of the nave was entirely rebuilt and new tracery put into the old jambs of the west window. The wall between the nave and chapel was broken through and an arch inserted and the priest's doorway on the south of the chancel walled up at this time.

The east end of the chancel has been considerably restored, the large buttresses at the angles being modern, but the east window is of late 14th-century date; it is of three lights with a traceried head under a two-centred arch. Above this is a small square-headed gable light, the gable itself terminating in a modern cross. On the north side of the chancel is a four-centred arch of two orders opening to the Pakington chapel; to the west of it is a smaller opening and to the east a recessed tomb. On the south side are two square-headed windows, each of two lights with tracery over. Between the windows the jambs of the blocked doorway are to be seen in the wall and further eastwards is a piscina. The chancel arch is of two continuous moulded orders and on the gable above it is a sanctus bellcote. The east window of the Pakington chapel is square-headed, of five lights, having a moulded label on the outside and a four-centred rear arch. The two north windows are similar to those on the south side of the chancel, except that the eastern one is of three lights. These windows, which are of 15th-century date, are not in their original positions, having been reset in the wall at the enlargement of the chapel in 1561, and the westernmost again moved when the vestry was added, as mentioned above. The blocked north doorway has a two-centred arch under a square head, with deep sunk moulded spandrels. At the south-east of the chapel is a piscina with an ogee head.

The nave is lighted by two ancient windows, one on each side, both probably of the late 14th century. The three-light west window has been rebuilt, the original jambs being re-used. On the north side of the nave is a fine early 12th-century doorway, having a semicircular head supported on shafts with cushion capitals and crude bases, the whole set in jambs slightly projecting from the wall face and continued upwards to the eaves as narrow pilaster buttresses. The door frame is flush with the outer face of the wall and has a tympanum under a segmental relieving arch.

The tower is of four stages, with an embattled parapet and a north-west cylindrical turret containing the stair. Its original entrance doorway within the church is blocked and an outer entrance has been made. The lower stage of the tower serves as a south porch, its outer doorway being pointed and double chamfered, while the inner doorway is of two moulded continuous orders. The belfry stage has windows of two lights with a quatrefoil over, and the two stories below have small chamfered square-headed windows. A peculiar feature is the saddle-backed roof running from north to south with small gables on the east and west.

There are two incised sundials on the south side of the chancel. Some of the pews are panelled in front with 15th-century tracery, probably remains of the chancel screen destroyed during the restoration of 1858. The oak altar table is of the 16th century, with carved baluster legs.

In the north-east window of the Pakington chapel is some heraldic glass dated 1561. The first piece is a much damaged and strangely arranged shield of Pakington quartered with Baldwin, Arden and Washbourne, and impaling a quartered coat whereof only the second and third quarters, which seem to be Donnington quartering Cretinge, survive. A second shield is quarterly: (1) lost. (2) Sable three fishes rising argent and a chief or with a lion sable between two roundels sable, the one charged with a martlet, the other with an anchor, impaling the second quarter of the impaled coat on No. 1, for Kitson. (3) Partly lost, but apparently the third quarter of the Pakington coat on No. 1. (4) Quarterly, as the second quarter of the first shield but reversed. A third shield is Pakington impaling Washbourne, and a fourth shield is Arden quartering Washbourne impaling Azure ten billets or and a chief or with a demi-lion sable therein, for Dormer. A fifth shield is the quarterly coat of (1) and (4) Pakington, as on No. 1, with a mullet gules for difference. A sixth shield is the coat of Pakington quartering Washbourne, impaling Baldwin quartering Arden.

In the north wall of the chancel is a monument which was discovered behind the tomb of Sir John Pakington when that was removed to its present position in the west of the chapel. It is recessed into the wall and the lower part or pedestal is ornamented in front with four quatrefoils. The back of the recess is panelled in five compartments, and the insides of the jambs have similar panels continuing round the soffit of the four-centred arch. In the panelling at the back of the recess are three carved shields, repainted in modern times; the coats on them are: (1) Pakington; (2) Pakington impaling Dacres (the arms are wrongly painted); (3) Dacres. The tomb has been a good deal restored, and a brass inscription above it states that it was erected to Sir John Pakington, kt., of Hampton Lovett, who died in 1560. He was a judge, who received the grant of the Westwood property from Henry VIII, and according to the visitation pedigree of 1569 married Anne daughter of Henry Dacres, alderman of London.

The tomb at the west end of the chapel is to Sir John Pakington, who died in 1727; the monument is in the Renaissance style, with a reclining figure. On the south wall of the nave is a large wall monument to Henry Hammond, who died in 1660.

There are four bells: the first by John Martin of Worcester, 1664; the second by Richard Sanders of Bromsgrove, 1711; and the third inscribed 'SOM ROSA POLSATA MONDE MARIA VOCATA,' undated, but the ornamental borders at the end of the inscription show it to be the work of Thomas Hancox of Walsall, c. 1630. The fourth is a 'ting-tang' or sanctus bell, inscribed 'Indesinenter orate,' by John Martin, 1663.

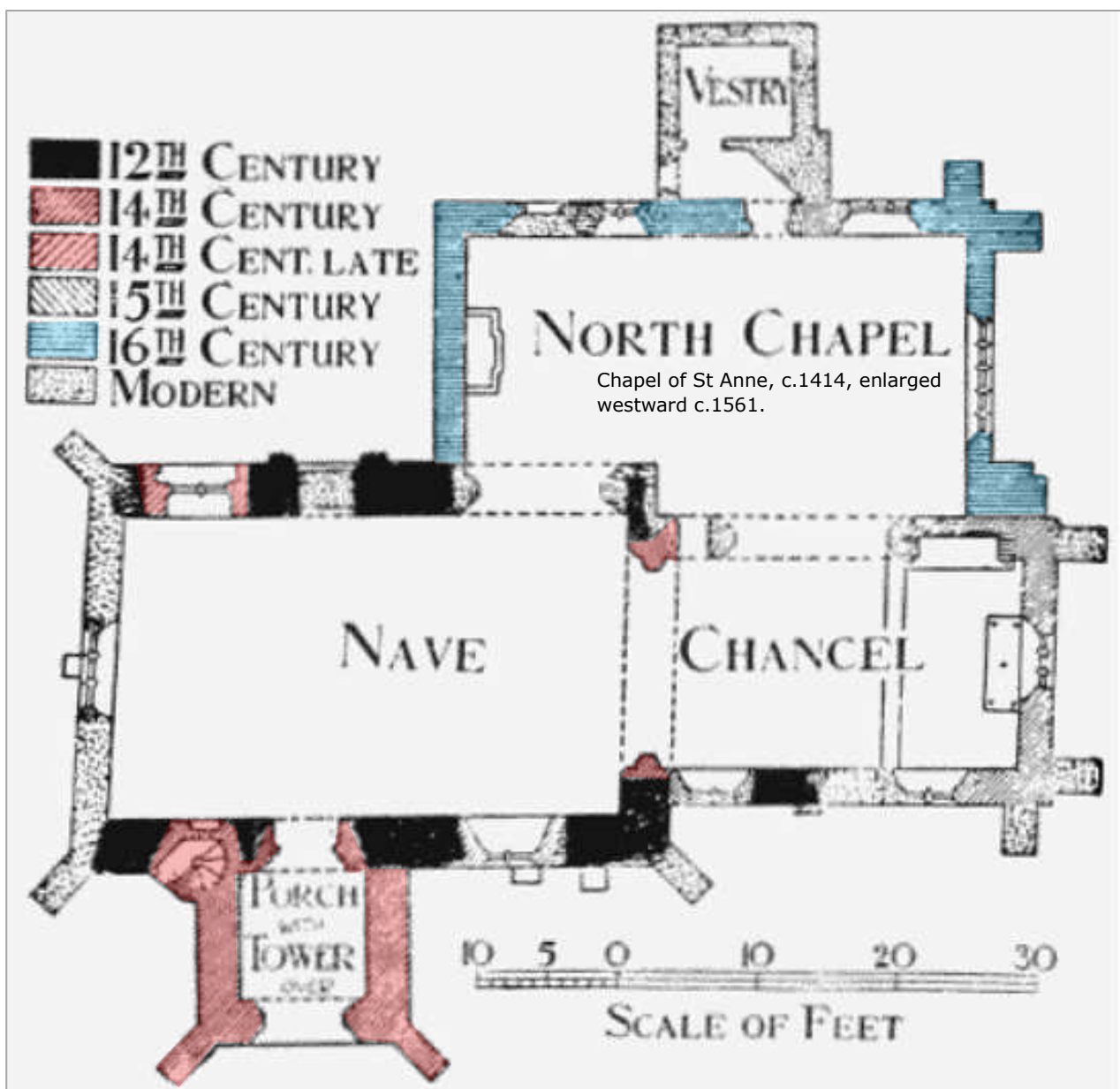
The plate of the church was stolen in 1781, and then consisted of a large silver cup, a small silver paten, a large pewter flagon and two pewter plates; the present plate consists of a small cup with the 1755 hall mark, a small paten and flagon with the hall marks of 1895, and two pewter salvers each on three legs.

The registers before 1812 are as follows: (i) baptisms 1666 to 1766, burials 1666 to 1767, marriages 1666 to 1755; (ii) baptisms and burials 1766 to 1812; (iii) marriages 1755 to 1812.”

Appendix 5

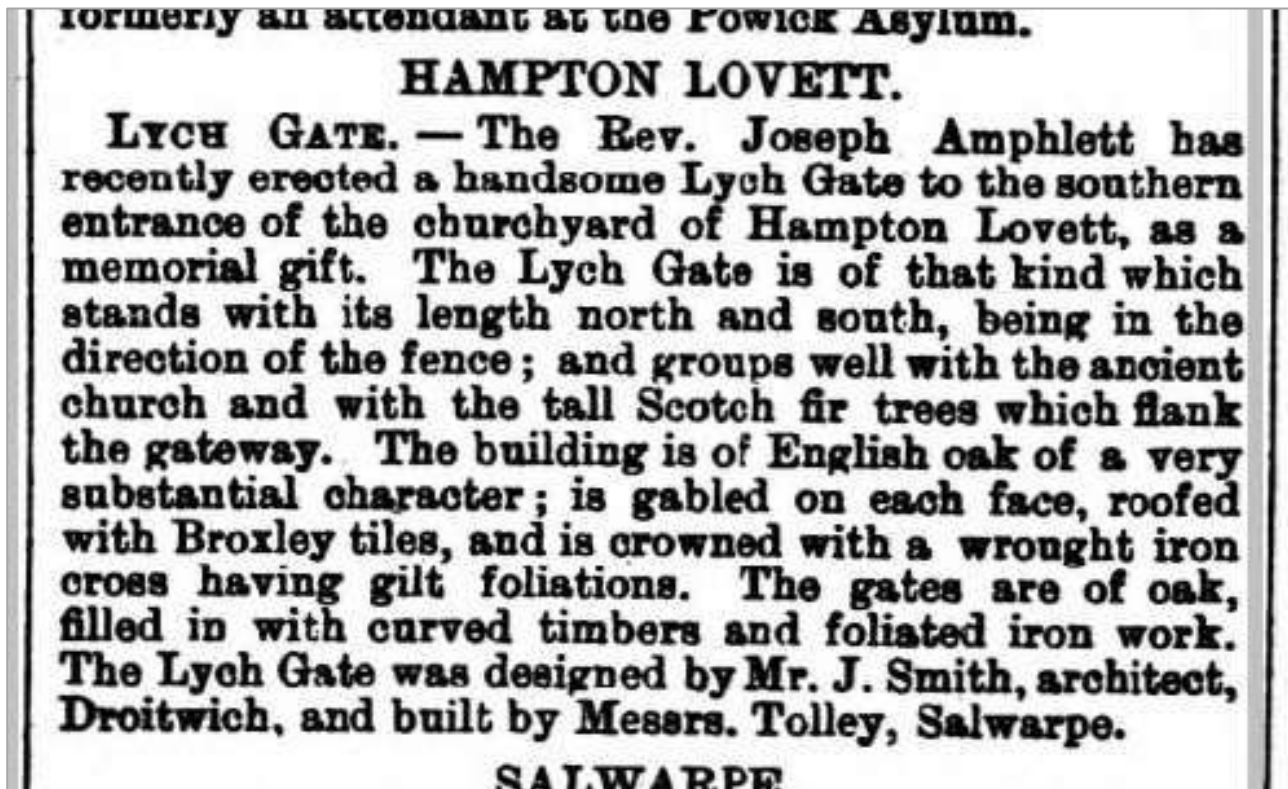
Phasing of the Church of St Mary, Hampton Lovett

Taken from British History Online (The Victoria County History of Worcester, Volume 3, 1913), with some added colour and annotation to assist with clarity. See also the descriptions in Appendices 2 and 3.



Appendix 6

Erection of lych gate, 1885



The extract is from the Worcester Journal, 29 August 1885, describing the construction of the lych gate at the entrance to the Church of St Mary, Hampton Lovett.

Appendix 7

Hampton Lovett Camp

Hampton Lovett Camp was a prisoner of war facility, dating to the 1940s, that led to the creation of Doverdale Park, which was described by Inspector Hill in paragraph 15 of the decision letter relating to appeal APP/H1840/W/18/3218814 as:

"...the result of the reuse of land, it seems of agricultural origin, as the site of the Hampton Lovett Workers' Hostel, presumed to be for agricultural workers, before later use as a Civil Defence Training School. In my view it clearly forms part of the current character of Hampton Lovett but a very specific and well-defined element of it".

The following three images are (1) an air photograph of the main camp, taken in 1946, (2) an air photograph of that part of the camp near the Church of St Mary, with an annotated enlargement, and (3) a record card sourced online from *WW2 POW Camps in the UK*.

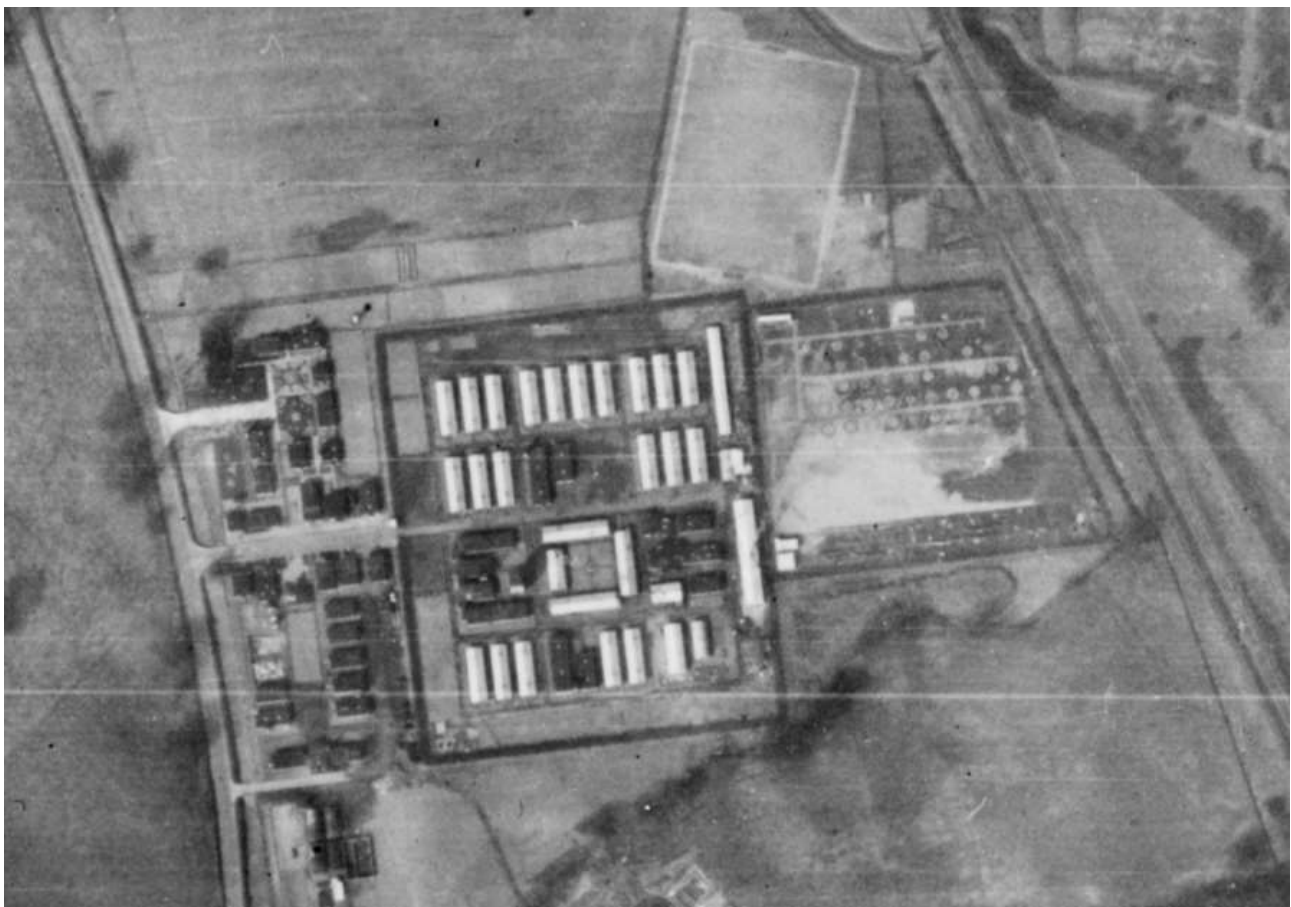


Image 1, above, is a vertical air photograph of Hampton Lovett Camp, taken in 1946 (RAF/106G/UK/1333/FV/7282, flown 29 March 1946). The rectangular area to the north-east

with the lighter edge was marked out as a football pitch. The irregular area to the east, which has a darker edge, appears to have been recently cleared of circular surface-mounted structures, arranged in rows, accessed by paths. Their function is not known for sure, but they may have been small animal pens.



Image 2, above, is a vertical air photograph of The Church of St Mary, and the northern part of Hampton Lovett Camp, taken in 1946 (RAF/106G/UK/1333/FV/7282, flown 29 March 1946). For interpretation see the enlargement below.



Church

Building with hipped roof, present on all maps up until 1954, but no longer in existence.

Building with low pitched roof, possibly prefabricated or of temporary war-time construction, perhaps used in connection with the football field to the south, or for other recreational purposes (e.g. as a "pavilion").

Camp 54 - Hampton Lovett Camp, nr Droitwich, Worcestershire (aka Longbridge Camp)

Included in the 1945 ICRC Camp list – Labour Camp. 54, Hampton Lovett Camp, Droitwich, Worcs.

1947 Camp List			
54(G.W.C.)	Hampton Lovett Camp, Droitwich, Worcs	W. Prisswar, Droitwich	Droitwich 2391
			Lt.Col.W.H.Green
			v/1453/2
OS NGR	Sheet No.	Prisoner of War Camps (1939 – 1948) – Project report by Roger J.C. Thomas - English Heritage 2003	
SO 888 652	150 54	Name & Location	County
		Longbridge Camp, Hampton Lovett, Droitwich	Worcestershire
		Condit'n	Type 1945
		4	German Working Camp
			Comments
			STANDARD type. Site occupied by residential caravans, hut footings used as handstandings

Location: Hampton Lovett is a small village just to the N of Droitwich Spa. Site shown on 1954 map as Hampton Lovett Workers' Hostel. Many of the buildings shown are not the shape / size expected for a POW camp, so it may have been rebuilt by this time. It is just off the Kidderminster Road. **(Why was it called Longbridge in the English Heritage list?)**

Before the camp: Farmland.

Pow Camp: Listed as Italian working camp / labour battalion to 1944-45, then a German Working Camp.

There was an International Red Cross inspection on 9 March 1943 – Italian prisoners, capacity 800.

As late as 1947 questions were raised in the House of Commons regarding the 12-month imprisonment of a 22-year-old German POW (Werner Weiter) for associating with a British girl. The court martial took place in Droitwich – so possibly a POW from Camp 54? (8 July 1947, Vol 439).

Camp commandant Lieutenant Colonel W H Green **(Possibly William Howard Green of the King's Own Royal Regiment)**.

Postal items:
Letter-sheet October 1942 Italian
Letter-sheets December 1944 / February 1947 – German (cachet shown)

After the camp: A workers' hostel. Now a site for prefabricated houses.

Further information:
National Archives – FO 939/136 54 Working Camp, Hampton Lovett Camp, Droitwich, Worcestershire. Dated 1945-1948.

Ordnance Survey 1954

Image 4 - Record card sourced online from WW2 POW Camps in the UK.¹

¹https://www.google.com/search?q=Hampton+Lovett+Workers%E2%80%99+Hostel&sxsrf=ALiCzsan9zrL24hEsqUg7nBpOKkGMqj4q%3A1658217863012&source=hp&ei=hmXWYtFCO8GW8qL_kqXqBA&iflsig=AjIK0e8AAAAAYtZzIwbkpw7oLi2swvWWt4VCQZV-xR4_&ved=0ahUKewiXnbv1voT5AhVBi1wKHx9JCUwO4dUDCAK&uact=5&og=Hampton+Lovett+Workers%E2%80%99+Hostel&gs_lcp=Cqdnd3Mtd2l6EAMyBQqhEKABMqUIIRCqAToHCCMQ6qIQJ1CeCVieCWcmG2qBcAB4AIABlqGIAZYBkgEDMC4xmAEaAoAECaEBSAEK&scient=gws-wiz

Appendix 8

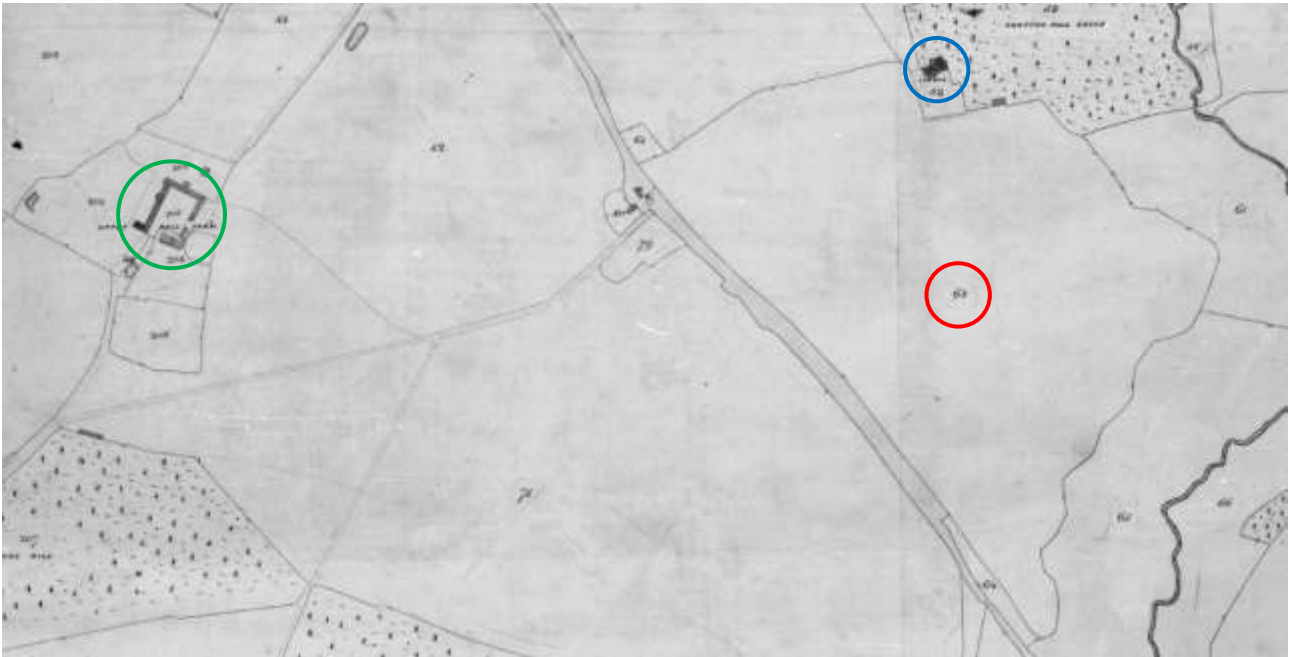
Hampton Lovett DMV: Relationship to the church



This extract from Figure 1 of the archaeological DMA by CgMs Limited November 2014, is taken from Historic Environment Record data. It shows the relationship between St Mary's Church and the Deserted Medieval Village (DMV) of Hampton Lovett. In essence, the church was originally towards the southern end of a medieval settlement, now depopulated, in a very different setting from that which we see today.

Appendix 9

Hampton Lovett tithe map, 1839: Broad relationships



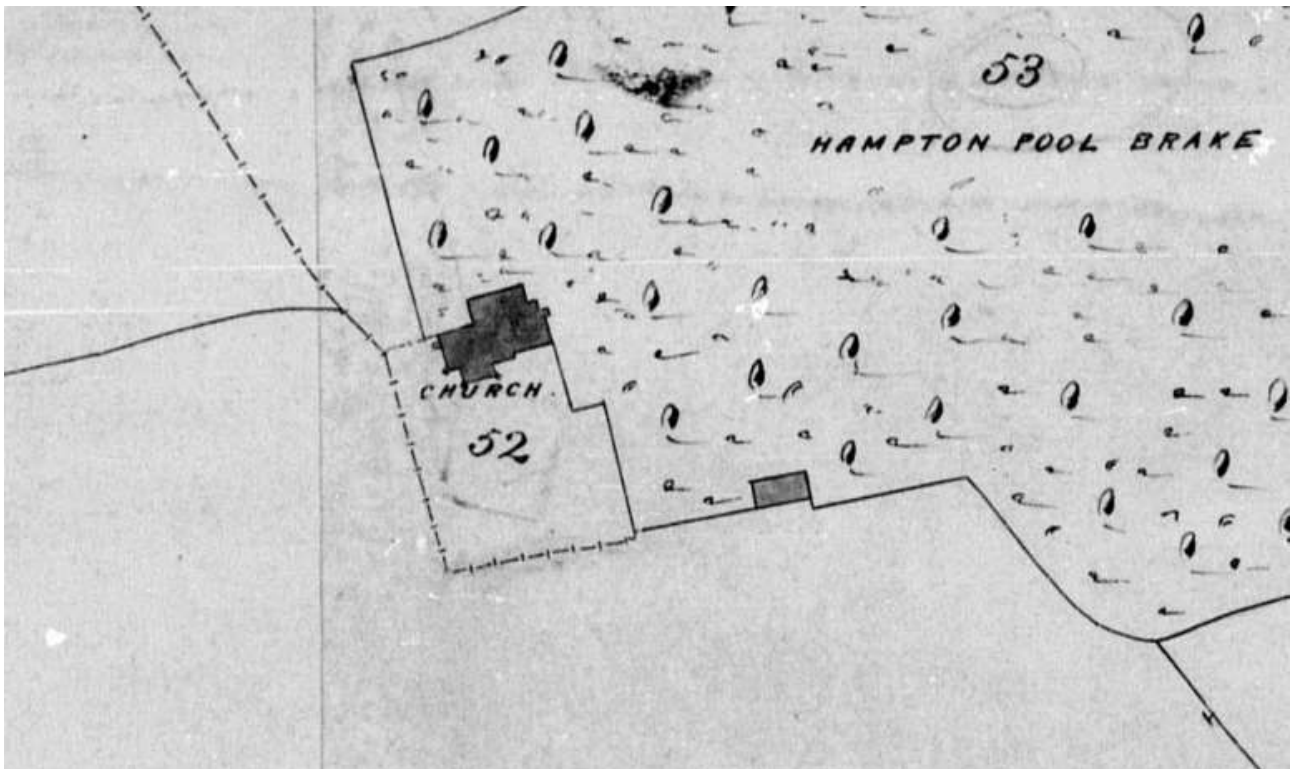
This extract from Hampton Lovett tithe map, dated 1839, shows broad relationships as they existed at the time. The appeal site is within what was then parcel 63, circled red, described in the tithe apportionment dated July 1838 as a field of pasture called The Forest. It formed part of Upper Hall Farm, circled green, which was on the west side of Kidderminster Road (it is now known as the Hall – not listed). The church is circled blue.

Note that the road leading to the church, now called The Forest (after the land parcel mentioned above) did not exist in 1839.

The area to the east of the church was called Hampton Pool Brake.

Appendix 10

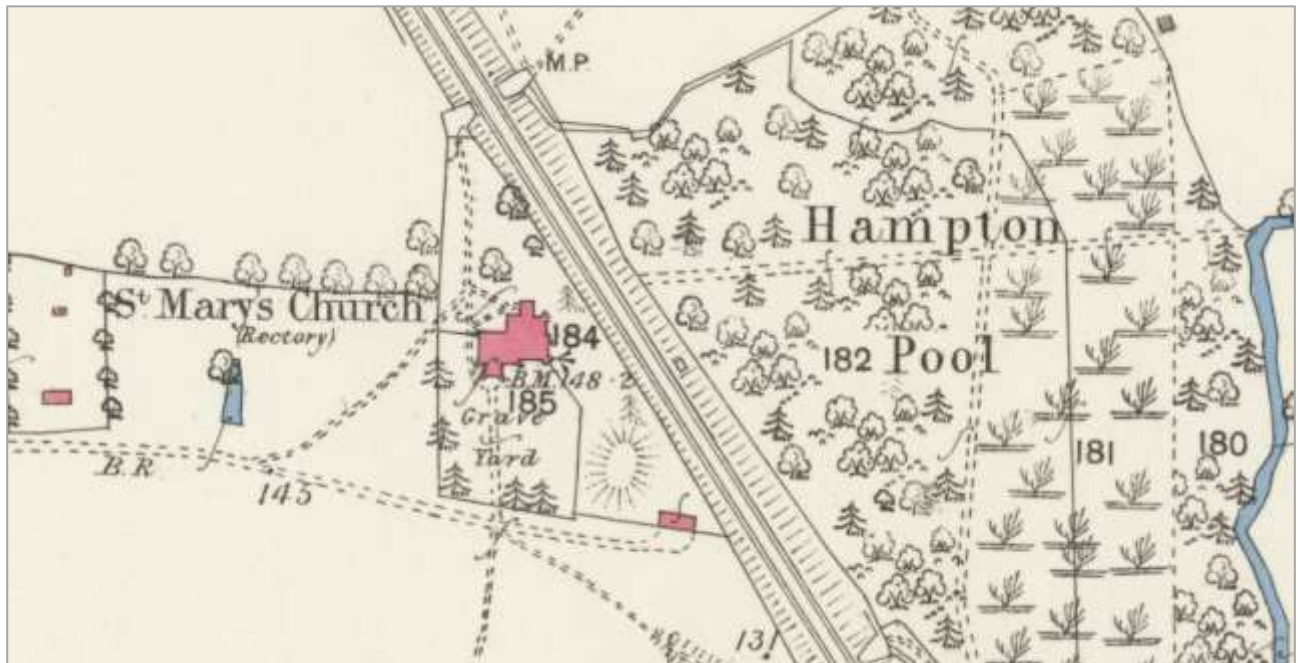
Hampton Lovett tithe map, 1839: Church of St Mary



This extract from Hampton Lovett tithe map, dated 1839, shows the immediate surroundings of the church. Note that Hampton Pool Brake came right up to the north and east walls of the church, so that burials may then have been concentrated to the south of the building. With the arrival of the railway in 1852, the church was physically separated from Hampton Pool Brake, and began to take on its present boundaries and form (see the map of 1885 in Appendix 11). The map does not show footpaths here, as such, but there was probably access for walkers and riders along the field boundaries.

Appendix 11

O.S. map of 1885



An extract from the O.S. map of 1885, surveyed 1884. Note that the lych gate is not shown because it was not built until 1885.

Appendix 12

O.S. map of 1903



An extract from the O.S. map of 1903, revised 1901. Note that the lych gate is shown on the map.

Appendix 13

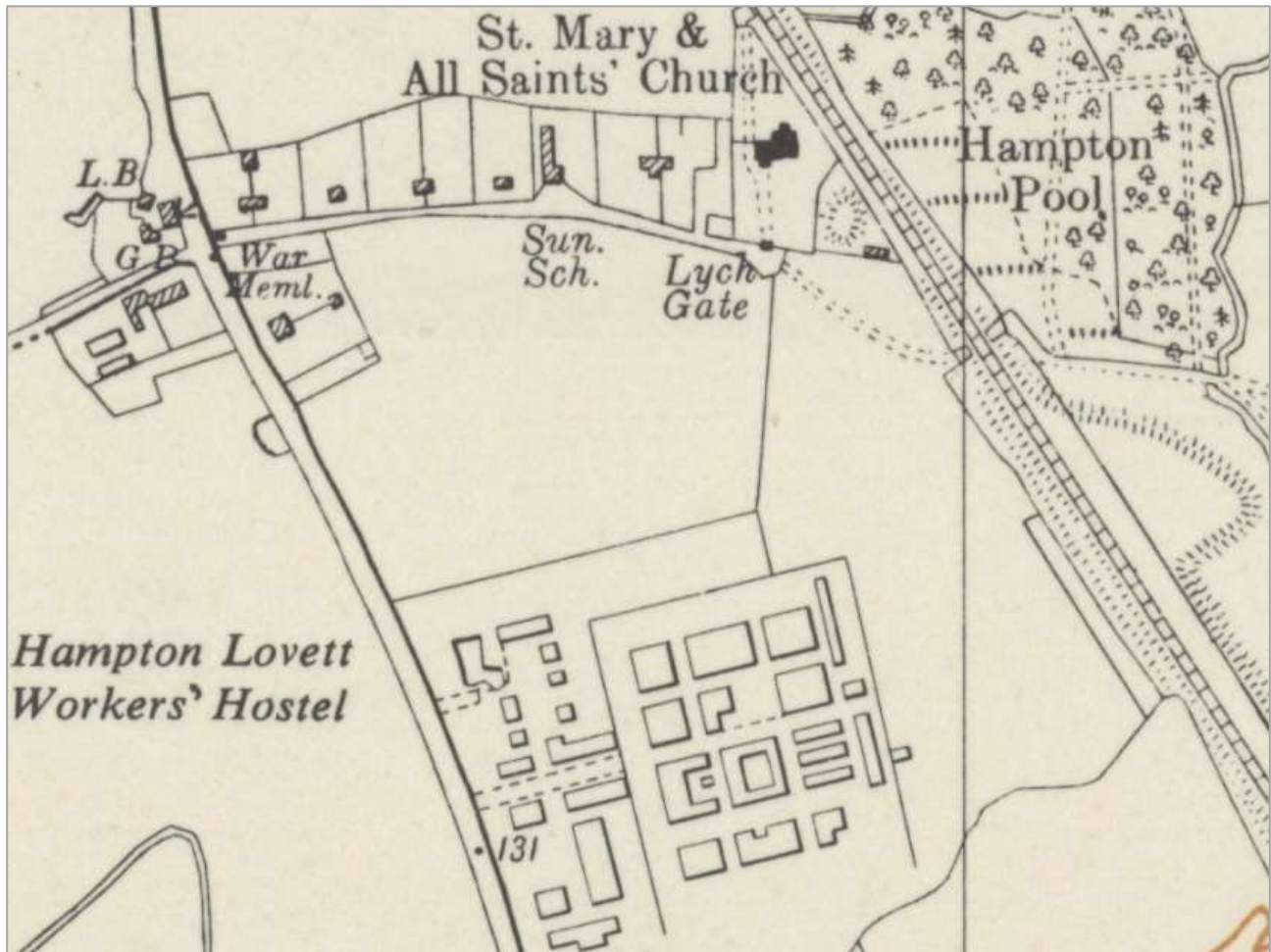
O.S. map of 1927



An extract from the O.S. map of 1927, revised 1925.

Appendix 14

O.S. map of 1954



An extract from the O.S. map of 1954, revised at various dates pre-1930 to 1954.

Appendix 15

Comparison between the 2017 and 2022 schemes




Above: The 2017 scheme, from page 5 of the 2017 Design and Access Statement.

Below: The 2022 scheme, from the Illustrative Landscape Masterplan.



Appendix 16

Historic England consultation letter, 2017



WEST MIDLANDS OFFICE

<p>Miss Emma Worley Wychavon District Council Civic Centre Queen Elizabeth Drive Persnore Worcestershire WR10 1PT</p>	<p>Direct Dial: 0121 625 6884 Our ref: P00641155 30 August 2017</p>
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Dear Miss Worley

**T&CP (Development Management Procedure) (England) Order 2015
& Planning (Listed Buildings & Conservation Areas) Regulations 1990**

**LAND TO THE EAST OF KIDDERMINSTER ROAD, HAMPTON LOVETT
Application No. 17/01631/OUT**

Thank you for your letter of 14 August 2017 regarding the above application for planning permission. On the basis of the information available to date, we offer the following advice to assist your authority in determining the application.

Historic England Advice
The application site lies adjacent to and within the setting of the Church of St Mary; a 12th century church with later fabric from the 14th through to the 19th centuries and with historical associations to the Packington family at nearby Westwood House. The church is Grade I listed, falling within the top 2.5% of all listed buildings nationally and considered to be of exceptional architectural and historic interest.

The proposals seek outline permission for the construction of 181 dwellings, access and associated works to the land immediately south of St Mary's Church. All matters of appearance, landscaping, layout and scale are reserved. Having considered the information supplied, and having visited the site on 23 August 2017, we have the following observations to make.

As expressed within the application's Heritage Statement the application site in its current use as open pasture makes a positive contribution to the wider setting of St Mary's Church which, despite the presence of more recent development and infrastructure nearby, provides an evident rural environment that can be experienced from within the churchyard itself. This setting in turn contributes to the aesthetic and historical value of the church and its historic role within a rural community.

With the above in mind, the proposed loss of this open pasture and its replacement with housing would clearly have a considerable impact on this rural character and



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Historic England is subject to the Freedom of Information Act, 2000 (FOIA) and Environmental Information Regulations 2004 (EIR). All information held by the organisation will be accessible in response to an information request, unless one of the exemptions in the FOIA or EIR applies.

WEST MIDLANDS OFFICE

cause harm to the significance of the church through development within its setting. The level and severity of this harm will depend greatly upon the approach to further matters of design, layout, landscaping, scale and massing, for which this outline application does not seek to address. If the principle of development on this site is accepted by the local planning authority then it is vital that provisions are put in place to ensure that any changes enhance or better reveal the significance of the church and its existing sense of a rural setting.

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. Grade I listed buildings are described in the NPPF as being designated heritage assets of the highest significance (paragraph 132). Local authorities should also look for opportunities for new development within the setting of heritage assets to enhance or better reveal their significance (paragraph 137). Section 66 of the Planning (Listed Buildings and Conservation Areas) Act 1990 sets out the statutory duties of the local planning authority to have special regard to the desirability of preserving the setting of a listed building, or any features of special architectural or historic interest which it possesses.

Recommendation

Historic England has concerns regarding the application on heritage grounds. Your authority should take these representations into account and seek amendments, safeguards or further information as set out in our advice. If there are any material changes to the proposals, or you would like further advice, please contact us.

Yours sincerely



Steven McLeish

Assistant Inspector of Historic Buildings and Areas
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cc: Ben Lawless (Conservation Officer)



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Historic England is subject to the Freedom of Information Act, 2000 (FOIA) and Environmental Information Regulations 2004 (EIR). All information held by the organisation will be accessible in response to an information request, unless one of the exemptions in the FOIA or EIR applies.

Appendix 17

Historic England consultation letter and research, 2022

Mr Jay Singh
Wychavon District Council
Civic Centre
Queen Elizabeth Drive
Pershore
Worcestershire
WR10 1PT

Direct Dial: 0121 625 6857
|
Our ref: P01551668

8 November 2022

Dear Mr Singh

**T&CP (Development Management Procedure) (England) Order 2015
& Planning (Listed Buildings & Conservation Areas) Regulations 1990**

**LAND AT OS 8894 6544, KIDDERMINSTER ROAD, HAMPTON LOVETT
Application No. W/22/00201/OUT**

Thank you for your letter of 4 November 2022 regarding the above application for planning permission. On the basis of the information available to date, we offer the following advice to assist your authority in determining the application.

Historic England Advice

Significance

The application site lies adjacent to and within the setting of the Church of St Mary. It is a 12th century church with fabric from the 14th century through to the 19th century and has historical associations with the Pakington family at nearby Westwood House. The church is Grade I listed, falling within the top 2.5% of all listed buildings nationally and considered to be of exceptional architectural and historic interest.

Impact

The proposals seek outline permission for the construction of up to 102 dwellings, access and associated works to the land immediately south of St Mary's Church. All matters of appearance, landscaping, layout and scale are reserved.

The application site in its current use as open pasture makes a positive contribution to the wider setting of St Mary's Church which, despite the presence of more recent development and infrastructure nearby, provides an evident rural environment that can be experienced from within the churchyard itself. This setting in turn contributes to the aesthetic and historical value of the church and its historic role within a rural community.

Recent research emphasises the significance of the open space to the south of the



church provides new information not discovered by the applicant's heritage consultants. I have set that out in the attached report. In particular, there was an important historic house on the site adjoining the church which commanded the open space being considered for development. The significance of that space as the setting of the church and the lost house is emphasised by two 18th century watercolours from the well-known collection by the Burneys, housed in the Worcestershire County Archives (see the images in the attached report).

With the above in mind, the proposed loss of this open pasture and its replacement with housing would clearly have a considerable impact on the rural character and cause harm to the significance of the church through development within its setting. The level and severity of this harm will depend greatly upon the approach to further matters of design, layout, landscaping, scale and massing, which are not addressed in this outline application. If the principle of development on this site is accepted by the local planning authority then it is vital that provisions are put in place to ensure that any changes enhance or better reveal the significance of the church and its existing sense of a rural setting.

Policy

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. Grade I listed buildings are highlighted in the NPPF as being designated heritage assets of the highest significance (paragraph 132). Local authorities should look for opportunities for new development within the setting of heritage assets to enhance or better reveal their significance (paragraph 137).

Position

It is evident that the scheme does not achieve the policy objectives set out above as we commented on a previous similar scheme (17/01631/OUT). That view was confirmed on appeal.

Recommendation

Historic England has concerns regarding the application on heritage grounds. We consider that the issues and safeguards outlined in our advice need to be addressed in order for the application to meet the requirements of the NPPF. In determining this application you should bear in mind the statutory duty of section 66(1) of the Planning (Listed Buildings and Conservation Areas) Act 1990 to have special regard to the desirability of preserving listed buildings or their setting.

Your authority should take these representations into account and seek amendments, safeguards or further information as set out in our advice. If there are any material changes to the proposals, or you would like further advice, please contact us.



THE FOUNDRY 82 GRANVILLE STREET BIRMINGHAM B1 2LH



Yours sincerely

Nicholas Molyneux

Nicholas Molyneux

Principal Inspector of Historic Buildings and Areas
E-mail: nicholas.molyneux@HistoricEngland.org.uk

Hampton Court, Hampton Lovett

Sir John Pakington (c1477-1551) purchased the manor of Hampton (one of two manors in the parish of Hampton Lovett) from William Blount, 4th Lord Mountjoy, and made it 'hys seate' in 1524.¹

In the 1530s Leland reported that:

Pakington hath a veri goodley new howse of brike caullid Hampton Court a vi [miles] of from Wicestre somewhat northward²

This house was recorded in a large oil painting formerly hanging in Westwood House.³ The painting showed that Hampton Court was a U-plan house. Projecting forward from the hall range were two gabled lodging ranges of two and a half storeys, each with three doors. The front elevation was crowned by a balustrade to a flat leaded roof. Surprisingly for a 1520s house the main range was symmetrical, presumably due to later alterations.

Sir John was buried in the parish church at Hampton Lovett in 1551.⁴ His sons predeceased him, so the entailed estates passed to his nephew Thomas Pakington (c1530-1571). We know little of his life, but he left a very informative will.⁵ He described himself as Thomas Pakington of Aylesbury, Buckinghamshire (the family's main estate then). It was accompanied by an inventory exhibited at the Prerogative Court of Canterbury on 27 June 1573.⁶ The Worcestershire house in Hampton Lovett was included. He also had property Buckinghamshire, and in London he leased Bath Place, Holborn.

The inventory for Hampton Court was taken on 10 July 1571. It shows the house was impressive house notable for the extent of the wainscot in many rooms, such as the Closet within the Parlour which had 'waynskotte round about & over the same' valued at £1 16s 8d. The Chamber over the Parlour had 'a faire portall of waynskotte' and in the Hall there was a 'carved portal of waynskotte.'⁷ There were 27 rooms in the main house with a further 6 probably outbuildings. The inventory indicates that there was building work underway in 1571, with 'square timber, stone & brick': 20 tons of timber, 20 tons of squared stone 'ready hewen lying at Westwood', a brick kiln, elm planks, an oak plank, laths and five pieces of timber. There were more building materials 'about the howse'. There was £30 owing in wages to workmen as against £54 owing to servants. The house portrayed in the painting cannot have been the early 16th century one in its original state because the image shows a strictly symmetrical house which was unknown at that early date.

The livestock in Worcestershire included 12 draught oxen, 8 horses, 22 sheep and 6 lambs

¹ Habington 1895, 262. Pakington purchased the smaller manor in the parish, Over Hall, in two parts in 1528 and 1544, Light 1913, 154.

² Smith 1964, 5, 10.

³ Now lost. Engraving in Walker 1862, pl IV opp 6, reproduced in Brooks & Pevsner 2007, 344. There are two other copies: (1) Masefield drawings WAAS, 899:322 BA3494 (photocopies); (2) Society of Antiquaries, Prattinton Collection.

⁴ Will made 16 August 1551, proved 31 October 1551, TNA PROB11/34. He requests that he should be buried in the chancel of Hampton Lovett parish church.

⁵ Will of Thomas Pakington made 31 May 1571, proved 21 July 1571, TNA PROB11 /53.

⁶ At the TNA.

⁷ Portal is normally interpreted as an internal porch.

and quantities of corn and peas growing in the fields, emphasising the significance of the agricultural estate.

Sir John 'Lusty' Pakington (c1549-1626) inherited the family estates from his father in 1571. In 1612 it was claimed that 'Lusty' had not many years before created a pool in his park at Hampton Lovett.⁸ This is now dry and is obscured by woodland (the plantation known as Hampton Pool) but can be observed on the Environment Agency's Lidar just to the east of the railway line. There is also a survey of the earthworks by Mick Aston held by the Worcestershire HER.

Sir John built the nearby Westwood House as a hunting lodge in 1613-1617 but was still living at Hampton Court in 1622-1623. He expanded Westwood to convert it to house by the addition of wings and moved in there only a couple of years before his death in January 1626.

Hampton Court was smaller than Westwood House in the Hearth Tax: the Pakingtons paid for 19 hearths there from 1662 to 1674, as opposed to 35 at Westwood.⁹ The entries show that Hampton Court was occupied by the younger generation.¹⁰ This contradicts the accepted view that Hampton Court was severely damaged during the Civil War.¹¹ There is no record of the demolition nor any memory of it. Two late 18th century watercolours show a substantial brick boundary wall to the east side of the churchyard at Hampton Lovett and a gabled cottage probably a remnant of the house.¹² There was a large mound of demolition rubble adjoining the boundary wall. In 1859 Walker recorded that:

The mound, forming the eastern boundary of the churchyard, is formed by the remains of the old mansion, and the gardens extended on terraces down to the brook. Several of these terraces were visible a few years since; but are now almost entirely obliterated by the railway.¹³

The mound (which is still there) and the cottage appear on the 1883 and later Ordnance Survey maps.

H R Hodgkinson, a local antiquarian, noted that in 1910 or 1911 larch trees were planted on the high ground near the railway, the site of the old house of the Pakingtons. In 1912 several large blocks of stone were turned up in preparing the ground for the trees. The mound at the south-east corner of the churchyard had in it the foundations of a building. When the Rev Edwin Lewis was rector it was suggested that the mound should be taken into the churchyard,

⁸ TNA E134/14JasI/Mich12, m2, Q6.

⁹ Consistent from 1662 to 1674. 1662: TNA E179/201/325, rot 11; 1674: TNA E179/260/10, rot 17.

¹⁰ In 1674 the entries are Sir John Pakington baronet at Westwood House and John Pakington esquire at Hampton Court. So that is John, 2nd baronet (1621-1680) and his son John (1649-1688) who later became the 3rd baronet.

¹¹ For example, Niven 1873, 9 & Barnard 1937, 35, relying on Nash, 1781, 351: 'The Pakingtons resided first in their mansion at Hampton Lovett. When that was much damaged in the civil wars, they enlarged the house at Westwood, which has had been built in the reign of queen Elizabeth as a lodge or banquetting-house, and made it the place of their abode.'

¹² By the Burneys, WAAS, 899:192 BA2432/2, 37a & b. Collection assembled in 1784.

¹³ Walker 1859, 166. The railway line was opened on 18 February 1852.

but the idea was abandoned because of the foundations.¹⁴

Nicholas A D Molyneux, FSA, IHBC
Historic England
November 2022

Abbreviations

TNA The National Archives, Kew, London.
WAAS Worcestershire Archives and Archaeological Service, The Hive, Worcester.

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J Severn Walker, 1862, *Architectural Sketches, ecclesiastical, secular, and domestic in Worcestershire and its borders*, Worcester, 2 vols

¹⁴ WAAS, b705:1256, BA11561/4, 'Notes on Hampton Lovett, Westwood, Crutch, Thickenappeltree, Dodderhill &c', H R Hodgkinson, p 57.



Engraving of Hampton Court, taken from an oil painting formerly at Westwood House (see footnote 3 above for references)



H A M P T O N from a different V I E W.



H A M P T O N Church & Westward of L O D G E S.

Appendix 18

Visually verified montage and photograph - NPA Visuals

Land to the north of Droitwich Spa

Visually Verified Montages

November 2022 | 11284-NPA-XX-XX-RP-Y-0001 |

List of Figures

Fig. 01: Viewpoint Location Plan

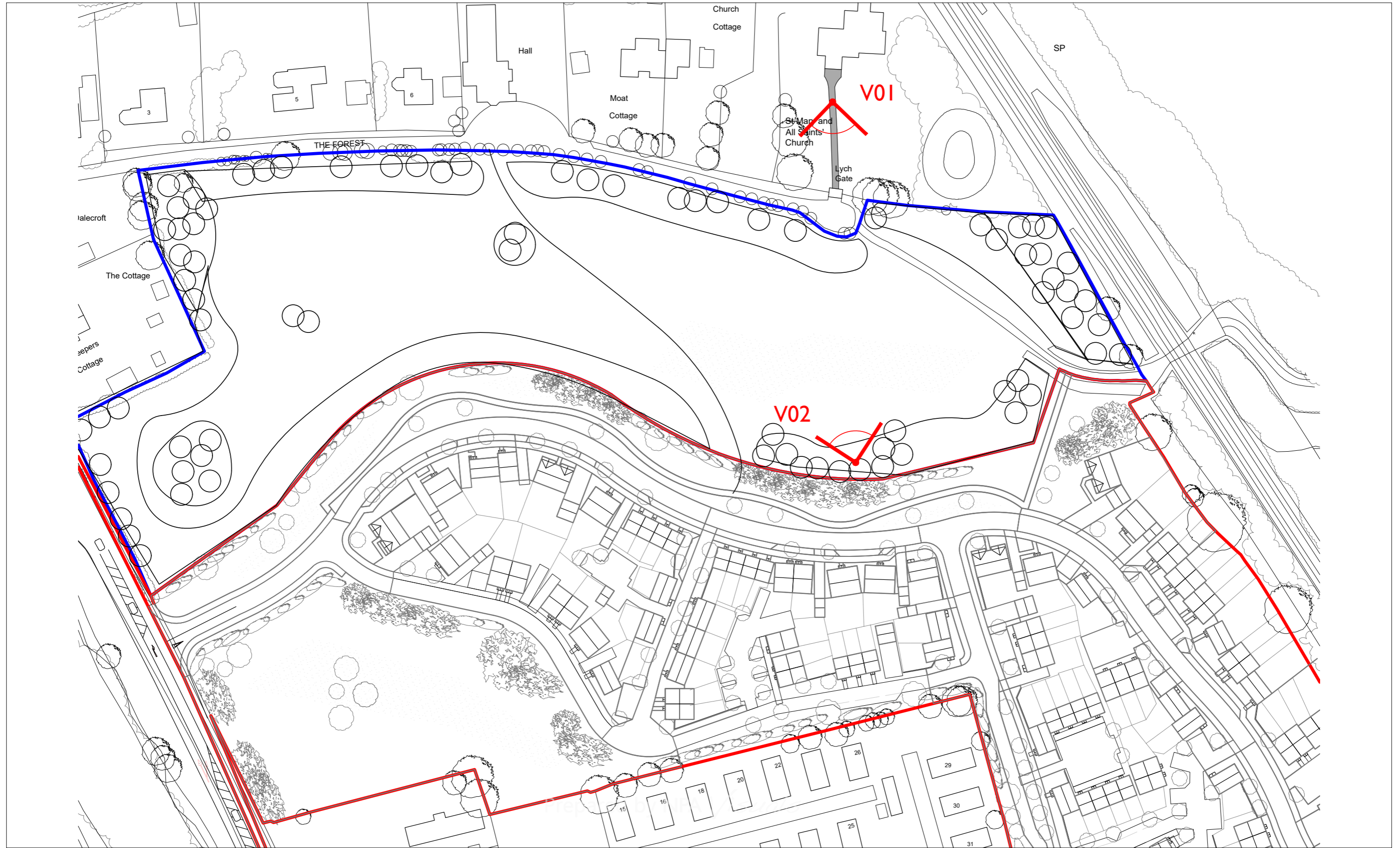
Fig. 02: View 1 - Hampton Lovett Church Existing

Fig. 03: View 1 - Hampton Lovett Church Proposed

Fig. 04: View 1 - Hampton Lovett Church - Data Sheet

Fig. 05: View 2 - View of Hampton Lovett Church from Site

Viewpoint Location Plan



Project No:	11284	Date:	November 2022
Client:	Beechcroft Land Ltd	Project:	Land to the north of Droitwich Spa
Status:	Appeal	Figure:	Fig. 01: Viewpoint Location Plan



Prepared by NPA Visuals

When printed, cylindrical images need to be curved around the viewer to represent real-world viewing angles. Alternatively they could be viewed flat by moving the head to maintain a constant viewing distance across the panorama. (Ref: LI TGN 06/19)

0cm (Original image width 820mm) 10cm
Please note: To view this image digitally, calibrate this scale bar, on screen, for a correct scale representation and view the image at a comfortable arm's length

Project No:	11284	Date:	November 2022
Client:	Beechcroft Land Ltd	Project:	Land to the north of Droitwich Spa
Status:	Appeal	Figure:	Fig. 02: View 1 - Hampton Lovett Church Existing



Prepared by NPA Visuals

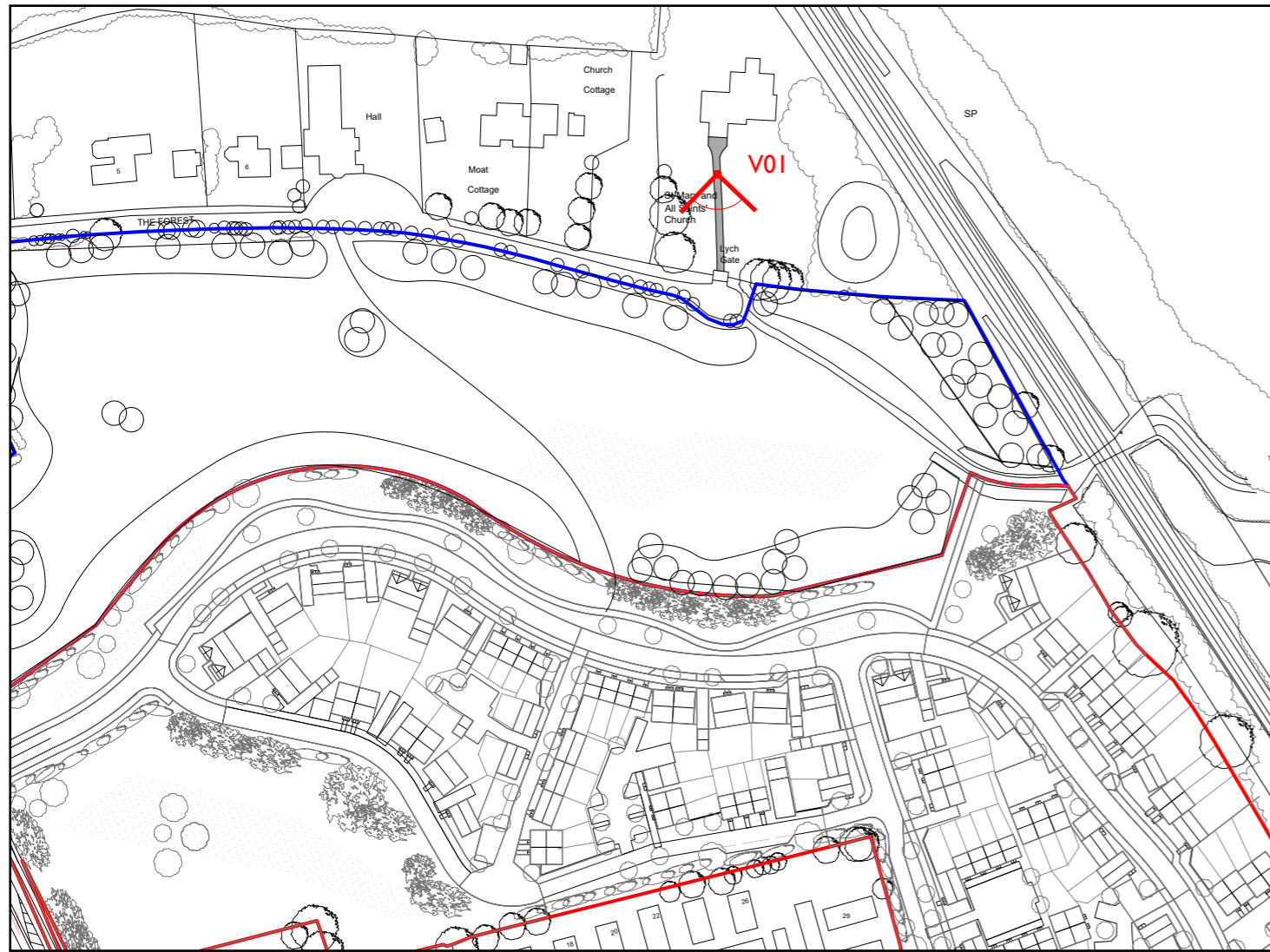
Note: Proposed building design, and material treatments are shown for illustration purposes only, and may not reflect the final design

When printed, cylindrical images need to be curved around the viewer to represent real-world viewing angles. Alternatively they could be viewed flat by moving the head to maintain a constant viewing distance across the panorama. (Ref: LI TGN 06/19)

0cm (Original image width 820mm) 10cm
Please note: To view this image digitally, calibrate this scale bar, on screen, for a correct scale representation and view the image at a comfortable arm's length

Visualisation Type: Type 4
Image Enlargement: 100% (Monocular)
Page Size: A1 width

Project No:	11284	Date:	November 2022
Client:	Beechcroft Land Ltd	Project:	Land to the north of Droitwich Spa
Status:	Appeal	Figure:	Fig. 03: View 1 - Hampton Lovett Church Proposed



View Location

Notes:

- If viewing this view on a screen, enlarge to full screen height. A scale bar is provided to calibrate correct sizing.
- Images should be viewed at comfortable arm's length.
- When printed, cylindrical images need to be curved around the viewer to represent real-world viewing angles. Alternatively they could be viewed flat by moving the head to maintain a constant viewing distance across the panorama. (Ref: LI TGN 06/19)
- Coordinates of all survey reference points indicated on the image to the left can be supplied upon request

Information:

View Number	1
Visualisation Type	Type 4
AVR Level	3
Location	Hampton Lovett Church
Coordinates	388898, 265573 (to EPSG 27700)
Bearing of View	117 SE
Distance to centre Site	141m
View Level (AOD)	46.16 AOD,
Camera Height	1.6m above ground levels
Camera	Canon EOS 5D MK III
Frame Type	Composite
Projection	Cylindrical
Lens Focal Length	Sigma 50mm
Horizontal FOV	90°
Vertical FOV	27°
Date of Photo	25/07/2022 12:45
Weather	Sunny



View Verification



View Verification

Project No:	11284	Date:	November 2022
Client:	Beechcroft Land Ltd	Project:	Land to the north of Droitwich Spa
Status:	Appeal	Figure:	Fig. 04: View 1 - Hampton Lovett Church - Data Sheet



Prepared by NPA Visuals

Note: No Proposed view shown for this viewpoint. Existing view shown for information only.

When printed, cylindrical images need to be curved around the viewer to represent real-world viewing angles. Alternatively they could be viewed flat by moving the head to maintain a constant viewing distance across the panorama. (Ref: LI TGN 06/19)

0cm (Original image width 820mm) 10cm
Please note: To view this image digitally, calibrate this scale bar, on screen, for a correct scale representation and view the image at a comfortable arm's length

Project No:	11284	Date:	November 2022
Client:	Beechcroft Land Ltd	Project:	Land to the north of Droitwich Spa
Status:	Appeal	Figure:	Fig. 05: View 2 - View of Hampton Lovett Church from Site

Visually Verifiable Montage Methodology

Introduction

A Verified View is an image that combines a photographic view with an accurate 3d CAD representation of a proposed development, displayed to an agreed level of detail. Using a baseline of verifiable visual data and information, its purpose is to impartially and if required, realistically represent the proposal. Not just the appearance and context, but also its scale. By using verifiable visual data this image can then be used by others (if required) to scrutinise the work, without its accuracy being questioned.

“Photographs can have an important role to play in communicating information about the landscape and the visual effects of a proposed development, although they cannot convey exactly the way that the effects would appear on site.” (GLVIA, Third Edition)

Verified Views are also referred to as:

Visually Verifiable Montages (VVM)

Verified Visual Image (VVI)

Accurate Visual Representation (AVR)

We have an established reputation for the production of Verified Views for both urban and rural developments and have successfully presented these for planning applications and as expert witnesses at public inquiry.

The methodology used by us accords with the following guidance documents where appropriate:

The Third Edition of the good practice ‘Guidelines for Landscape and Visual Impact Assessment’ 2013; produced by the Landscape Institute and Institute of Environmental Management & Assessment.

Visual Representation of Development Proposals, September 2019. Landscape Institute Technical Guidance Note 06/19

London View Management Framework Supplementary Planning Guidance: Appendix C: Accurate Visual Representations. March 2012.

Visual Representation of Wind Farms Version 2.2, February 2017, Scottish Natural Heritage

Assessing the impact of small-scale wind energy proposals on the natural heritage, March 2016 Version 3, Scottish Natural Heritage

‘Visualisation Standards for Wind Energy Developments’ (July 2016), The Highland Council

When producing verified views, a series of options are available to aid design and planning decisions according to the level of detail required. To assist agreement between all parties prior to (AVR) preparation, the following classification types are presented to broadly define the purpose of an AVR in terms of the visual properties it represents.

This classification is a cumulative scale in which each level incorporates all the properties of the previous level.

AVR Level 0 Location and size of proposal

AVR Level 1 As level 0 + degree of visibility of proposal

AVR Level 2 As level 1 + visual architectural form and details

AVR Level 3 As level 2 + use of realistic materials and lighting

Visualisations ‘Types’ according to the Landscape Institute guidance note 06/19 refer to the following

Type 4: visualisations where the highest level of locational accuracy. Image scaling may be required.

Type 3: Visualisations where a verifiable process and printed scale representation is not required

Appendix A includes a project specific methodology pro-forma detailing which principles from this methodology have been applied.

Preparation

Each view of the proposal is represented so that an informed decision can be made by balancing the needs of the assessor or viewer on site. Wherever possible, consultation with the relevant planning professional takes place on the matter and our final methodology is based on the most appropriate agreed set of professional Guidance.

Initially all baseline and proposal data is compiled so we can plan and agree the viewpoint locations with the client and relevant authorities. If the information is available we will also “pre-visualise” the viewpoints showing both the existing and proposed. This can also be used as an accurate guide on site and discuss all options with the client to ensure that our site photography covers all the potential locations and captures the full extent of the proposed scene correctly.

Prior to the site visit we prepare a “site pack” containing all the drawings and information we require on site. Pre-planning also includes a review of transport options so that public transport is utilised wherever possible. Route planning and time estimates are considered and a site risk assessment is completed for record.

Photography

Equipment available:

Canon 5D MkIII full frame digital SLR camera (Full frame sensor)

Canon EF 50mm f/1.4 STM lens

Sigma 50mm f/1.4 EX DG HSM

Canon EF 28mm f/1.8 USM Lens

Canon TS-E 24mm f/3.5 L II

Manfrotto Tripod 190

Nodal Ninja Ultimate M2 Panorama Head with Advanced Rotator RD16-II

NN4-D16-Nodal Ninja NN4 Panorama head with RD-16 rotator base

Arca-Swiss Style Standard Camera Plate

NN-EZ-Nodal Ninja EZ Leveler MKII (Tribrach)

Hand held spirit level

Canon RS-80N3 Remote Switch

UV, Polarising, Graduation & neutral density filters

Batteries & chargers

SD cards

Plumb bob, tape measure, spray paint & Hilti nails

Compass

Suitable weather conditions are sought so that the proposals may be clearly visible in the context of the view. We endeavor to take the photographs at an appropriate time of day to reduce the chance of the site being in shadow or back-lit. Therefore, when planning a site visit, detailed consideration is given to weather forecasts and sunrise/set times, particularly during the winter when the low angle of the sun can be problematic. The photograph(s) correctly portray the view which is obtained at each representative viewpoint whilst avoiding obvious obstructions.

At each viewpoint the camera is mounted on a tripod at a height of 1.65m above existing ground level, which best represents the average human eye level. The height of the lens “nodal point” is checked by using a tape measure.

The Tribrach and hand held spirit level is used to ensure that the camera is horizontal/vertical. The cameras on board spirit level may also be used. Using the plumb bob, where possible, the “nodal point” is positioned over a pre-surveyed feature which can be identified on the 3D model. Where a pre-existing surveyed feature is not available, spray paint or Hilti nails are used to locate the point for future surveying if required.

As part of the verification procedure, photographs of the tripod and survey point, in situ, are taken using a second camera, so that the surveyor can identify the location. These images are also reproduced in the document to aid on site assessment by third parties if required.

Visually Verifiable Montage Methodology

All baseline photographs are taken using the manual settings with a target ISO of 100. A medium aperture with a minimum shutter speed of 1/125 sec ensures that all images are sharp and have a good depth of field. Evaluative metering mode and Auto White Balance is all selected as standard. It should be noted that these settings are preferred but may need to be adjusted according to the climatic or physical conditions.

Photographs are taken in a RAW format using manual settings to enable the best quality results. If necessary, the original RAW file can be submitted as part of the verification process

The photographer takes note of the weather conditions and direction of view. All other details relating to the photograph are stored in the image EXIF data.

Lenses

No 'one size fits all', and we will use the most appropriate set of lenses / formats to convey the view. Only prime lenses are used; in the following order of preference: 50mm, 28mm, 24mm, 24mm/Shift. Both landscape and portrait orientations are considered when planning the photography. The 50mm lens has always been regarded as the "standard" lens on a full frame 35mm camera and closest to the human eye when image printed at A3 and viewed at arm's length. 50mm lenses are not always appropriate for all situations and so when viewing Verified Views based on other lenses, the observer must be aware of the limitations of the printed format. Alternative lenses are only selected when the viewpoint is close to the site. This means that even at a reduced printed scale, the observer is still able to identify all the features visible by the naked eye. (Ref: LI TGN 06/19 Appendix 1.1 & 13.1)

Full Frame Sensor lenses are quoted as having the following Horizontal Fields of View. Canon EF 50mm: 39.6 Degrees / Canon EF 28mm: 65.5 Degrees / Canon TS-E 24mm: 74 Degrees. However, the exact field of view cannot be assumed, and the actual field of view may vary +/- 2 or 3 degrees depending on the lens.

The Effective Focal Lengths (EFL) shown below represent the calculated field of view for our lenses based on known measurements.

Canon EF 50mm f/1.4 STM lens – EFL 51.4mm (38.6° HFoV / 26.3° VFoV)

Sigma 50mm f/1.4 EX DG HSM – EFL 47.8mm (41.2° HFoV / 28.2° VFoV)

Canon EF 28mm f/1.8 USM Lens – EFL 28.2mm (65.1° HFoV / 46.1° VFoV)

Canon TS-E 24mm f/3.5 L II – EFL 24.7mm (73.7° HFoV / 51.8° VFoV)

Image composition and Presentation

Each viewpoint is intended to capture the view as perceived and experienced by the observer.

A practical and aesthetic approach is applied to our viewpoint photography where good composition is important. No one format or lens is suitable for all situations; as a rule of thumb, rural and coastal sites tend to require a 50mm based "panoramic" format (in line with SNH & LI TGN 06/19 guidelines), whilst urban sites can require a more considered approach where alternative lenses and formats may be required.

Viewpoint photographs are taken so that the camera is level to the horizon, so that converging verticals and perspective distortion is avoided. Proposals are in the central portion of the view.

The final baseline viewpoint photographs are single frame planar or composite panoramic images.

Planar or Cylindrical? Most technical guidance advises that the final verified views should be presented in Planar format. Therefore, cylindrical "panoramic" views will be re-projected back to planar (53.5° or 60° HFoV) for presentation. Occasionally linear sites or panoramic urban views (such as city scapes, power lines, roads and solar farms for example), may be best presented cylindrically.

When a proposed development is at distance, whilst the observer is aware of the wider area within their peripheral vision they tend to focus on the area in question. In these circumstances it is important to consider the limitations of printed technology and electronic viewing methods and the verified view may be presented on a baseline photograph with a smaller field to be reproduced at a scale suitable for viewing at a comfortable arm's length (This can be up to 75mm EFL in accordance with SNH & or 150% according to LI TGN 06/19 guidance). To ensure that the viewer is provided with

a representation of the wider context, a "representative" view with a wider horizontal field of view may be presented alongside. This may be a single frame photograph or panorama of either 60° or 90° HFoV and "provides landscape and visual context only"

Most imagery is viewed electronically on screen or printed at A3 with the occasional use of A1 wide by A4 high (840 x 297mm) for panoramic views. Therefore, a sensible balance must be struck to place the proposal within meaningful context whilst providing clarity for the viewer.

See Appendix A for project specific exceptions which may apply to any of the above

Baseline Imagery Processing

Following review in Adobe Bridge, the original Canon RAW files are selected and processed in Adobe Photoshop to adjust white balance, colour accuracy and sharpness. The images undergo further correction procedures to ensure the horizon is precisely horizontal and any lens/barrel distortion is compensated for. The images are then saved as uncompressed Photoshop files for future compositing. Separate .jpg images are saved for use in the camera matching process.

Surveying

The level of accuracy necessary for the individual viewpoints or project as a whole is agreed in advance by the client and planning authority. There are 3 main options;

Option 1: Surveyed Camera Data (±0.1m accuracy)

For each agreed photo viewpoint, a location plan is provided to the surveyor along with marked up referenced photographs showing the camera in situ and the preferred survey reference points. The surveyor then establishes the location of each viewpoint using a Leica Global Positioning System (GPS). Where GPS positioning was not possible near to the required survey point, the surveyor works back from an established GPS location.

The surveyor records a range of reference points, using a reflector-less Total Station. Viewpoint marker points are in the foreground and background, high level and low level. These can include existing building ridges, lighting columns, bollards or similar such details. The reference points are individually numbered and referenced on screen-shots or marked up photographs. All reference points must be within the central zone of the photograph where least distortion occurs.

Data processing is conducted and referenced back to Ordnance Survey Grid (OSGB36 / EPSG 2770)

Data is presented in Spreadsheet form 3d .dwg plus a photograph marked with the reference points.

Option 2: Using Existing Topographic Survey Data (± 0.1m accuracy)

Where the camera has been taken on or at pre-existing surveyed point, this and the rest of the survey can be used to identify features in the viewpoint. In many cases these include street furniture, manholes, kerbs, buildings, ridge and eave levels or similar. Data is usually provided in a geo-referenced 3d .dwg format, or converted to a 3d format based on stated levels in the survey.

Data processing is conducted and referenced back to Ordnance Survey Grid (OSGB36 / EPSG 2770)

Option 3: Using Publicly available Geographic data (±1.5m accuracy)

Digital Surface Models (DSM) / Digital Terrain Models (DTM) / Ordnance Survey / City (Z) Model / Aerial photography can be used to identify 3D point locations. In many cases these may include existing building ridge-lines & Parapets, Street furniture, kerbs or similar such details. Data includes Camera locations and specific 3D points to assist in the camera matching process.

Data processing is conducted and referenced back to Ordnance Survey Grid (OSGB36 / EPSG 2770)

Note: While in most cases this method will be within the ± 1.5m accuracy tolerance, depending on the site location and the available data, only ± 3-5m accuracy may be achievable in some areas

3d Modeling

The proposals supplied by the architects and landscape architects are combined with the site survey and mapping data so that they correspond with each other. A geo-referencing system is used when doing this so that information regarding viewpoints can be accurately located. The model(s) supplied or constructed by us are cross-checked with the site plan and elevations to ensure they accurately match the design drawings, including floor levels, roof heights and footprint.

Camera Matching & Verification:

NPA *Visuals*

NICHOLAS PEARSON ASSOCIATES

Visually Verifiable Montage Methodology

Irrespective of whether the final VVM is output as a single or composite panoramic image, each Verified View is based upon a single rendered image.

Viewpoint markers are used to tie the photograph to the CAD Camera view. These are surveyed features and points such as lamp posts, walls, boundaries and buildings; anything that has a known location. These markers are required to be as accurate as possible and should ideally be positioned within the central portion of the image. They should be at both varying heights, distances and breadth within the view. The background plate photograph is imported into 3ds Max to verify the accuracy of the match.

The location accuracy and angle of view can also be checked by triangulating the position and preparing view line sections. This is a reliable method successfully used for location finding in the field.

There are two ways of camera matching;

For planar baseline photography:

This can be achieved within the 3D modeling program by aligning a virtual camera with the reference survey points to obtain an accurate match. The survey is rendered out and, if necessary, this can be adjusted to align correctly to detailed or distant elements that may have been difficult to get pixel perfect precision in 3ds max. The rendered Survey points can then be replaced by the final render to ensure accuracy.

For cylindrical baseline photography:

This can be achieved within the 3D modeling program by aligning virtual planar camera and survey points with a version of the cylindrical image re-projected to a planar perspective. The reference points are then rendered out cylindrically to the required horizontal and vertical FoV, and this is aligned in Photoshop to the cylindrical baseline image. The survey image is then replaced with the rendered model output, based upon the same camera and render settings.

Texturing, Rendering & Post Production

3ds Max is used for applying photo-realistic surfaces and materials to the 3D model. Material references and planting sizes are based upon information provided by the Architects / Landscape Architect

The exact resolution of the photograph is noted and used as the size for the final rendered output of the 3D Model view so that the two overlay each other precisely.

Adobe Photoshop is used to blend the render(s) of the model(s) with the existing baseline / base plate photograph. Where elements are removed from the baseline photograph, reference photography and/or models of the existing site are used to accurately place elements that were not seen in the original photography

Reproduction

To assist the viewer in understanding the characteristics of the lenses used baseline photographs and verified views can be annotated around the border, to indicate the field of view and optical axis of the lens used. This border is divided up into degree increments indicating the field of view. The position of the optical axis indicates whether the photograph was taken with vertical shift. The above added graphic is simply an alternative way of quickly knowing the lens used. This is particularly useful when a number of viewpoints of a proposal are taken with varying lens types.

It is important to reproduce each document and view at the correct size for both practicality and to ensure view accuracy when combined with the listed recommended viewing distance (as detailed on each view)

Each verified view is accompanied by a viewpoint location plan and photographs of camera locations together with the verification data and camera matching reference imagery. A Technical Methodology is included.

Viewing Procedures

The purpose is to reproduce the Verified View so that it correctly reconstructs the perspective seen from the location from which the photograph was taken.

We aim to reproduce all wire frames and photomontages so that they can be viewed at a comfortable arm's length. When comparing the view in the field, the viewer must keep their head motionless and fix their eyes on the centre of the view. This ensures that the represented view falls within the human field of view. If requested an acetate print can be provided for viewing on site. This can help the viewer align the key features on the image with those in real life.

Cylindrical views are only intended for viewing as a printed image or in an appropriate electronic viewing application. The printed image should be viewed on an arc that matches the images field of view, at a comfortable arms-length.

Where it is not possible to represent the proposed site with suitable context in the standard document frame, a larger field of view is necessary. Irrespective of reproduction size all verified views are accurate representation, and the advisory viewing distance (also referred to as Principle Distance by the SNH guidance) is included on all images to allow technical comparison if required.

Visually Verifiable Montage Methodology

Appendix A

Project Title	Land to the north of Droitwich Spa
Site Location	Doverdale Park, Kidderminster Road
Status	Pre-Planning / Planning / Appeal / Planning Enquiry
Architect	DJD Architects
Landscape Architect	EDP
Planning Consultant	Ridge and Partners LLP
Coordinate System	OSGB36 (EPSG 277000)
Accuracy of Viewpoint Location	±0.1m
Method used to locate camera horizontally	Topographic Survey / Surveyed Camera Position
Method used to locate camera vertically	Topographic Survey / Surveyed Camera Position
Camera Matching Technique	Cylindrical (Render Aligned)
Details used for camera matching - Horizontally	Topographic Survey / Surveyed Feature Points
Details used for camera matching - Vertically	Topographic Survey / Surveyed Feature Points
Modeling Software	3ds Max / Autocad
Compositing Software	Photoshop / PT GUI
Other applications	InDesign
Height and Age of Proposed Planting	Year 5 (7-8m)
Season(s)	Summer
LI Visualisation Type	Type 4
AVR Level	AVR 3
Design Data Provided	2d CAD Plans
Photography Equipment Used	Canon 5D full frame digital SLR camera (Full frame sensor) Sigma 50mm f/1.4 EX DG HSM Manfrotto Tripod 190 NNodal Ninja Ultimate M2 Panorama Head with Advanced Rotator RD16-II NN-EZ-Nodal Ninja EZ Leveler MKII

Lens and format

50mm

50mm / 100% / 90 °Cylindrical @ A1 Wide

The baseline photographs for both Viewpoints were taken using the Sigma 50mm f/1.4 lens at intervals of 20 degrees (When taken in landscape) or 15 degrees (When taken portrait). The individual photographs were stitched cylindrically to form original baseline images with either a 180-degree or 360-degree field of view. The images were reformatted to form baseline images with a horizontal field of view of 90 degrees and vertical field of view of 27 degrees. This format was selected as being suitable for assessing sites very wide sites which sit within a panoramic setting. The finished images should be viewed as a curve at comfortable arm's length (96% @ A1 Wide).

Additional Comments

As no architectural information was provided for the proposed building elevations, the shown buildings mass, form and materials are shown for illustration purposes only and may not reflect the final proposed design.

The buildings shown are modelled at 4.8m to eaves with a 45 degree pitch, reaching 8-10m ridge heights.

Viewpoint 2 is shown as Existing Only, for information

Each viewpoint within the document may be supplied with all or some of the following information:

<i>Figure Number</i>	<i>Direction of View (Bearing)</i>	<i>Horizontal Field of View</i>
<i>Viewpoint Number</i>	<i>Camera Height (AGL)</i>	<i>Vertical Field of View</i>
<i>Viewpoint Details</i>	<i>Date & Time</i>	<i>Weather / Lighting Conditions</i>
<i>OS Coordinates (12 digit)</i>	<i>Viewing distance (Advisory)</i>	<i>Camera Type</i>
<i>Eye level (A.O.D)</i>	<i>Single Frame or Composite</i>	<i>Lens / Focal Length</i>

Model and camera location accuracy

The Verified views in this document may also contain other information such as:

Illustrative bar indicating compass bearing

<i>Extent of central 50mm frame used to construct panorama</i>	<i>Distance to site</i>	<i>Note: "View flat at a comfortable arm's length"</i>
<i>Extent of which Proposed development occupy – (Degrees noted)</i>	<i>Note on A3 versions: "This image provides landscape and visual context only."</i>	<i>Building ID numbers</i>
<i>Number of buildings visible</i>	<i>Annotation of key features</i>	

Viewpoint Pack: Note: This image is intended only for use at the viewpoint.



Figure 1

The interior of the church of St Mary, looking east through the nave arch into the chancel. There are numerous indications of the restorations of 1858-1859 and thereafter, including the pews, tiled floor, and stained glass. However, the essential medieval form of the building is still apparent. The observer is standing within, and looking within, a building that has a 12th century shell. The nave arch appears to date from the 14th century. The two arches on the left give access to the north chapel, also known as the Chapel of St Anne, built on the north side of the chancel c.1414 and then extended west c.1561.



Figure 2

The north wall of the nave, much of which dates from the early 12th century, including the blocked Romanesque or Norman doorway, the outer side of which can be seen in Figure 12. The pointed arch gives access from the nave into the north chapel, which was extended by the Pakingtons c.1561.



Figure 3

The reclining figure and monument of Sir John Pakington, fourth baronet, who died in 1727, on the west wall of the north chapel. It was originally set against the north wall of the chancel. The monument was sculpted by J. Rose, and has a Baroque broken-based pediment with gadrooning on the ledger stone – sophisticated late Renaissance details of notable quality and artistic interest.



Figure 4

A five-light stained glass window on the east wall of the north chapel, of mid-late Victorian style and date. This is an illustration of the rich artistic value of the grade I listed church, albeit from one of the later restorations.



Figure 5

General view of the church from the south, seen from within the churchyard, looking along the path to the south door, as it was first depicted on the O.S. map of 1885 in Appendix 11. Note the gravestones mostly face towards the path on both sides. Traditionally, their inscribed sides would all have faced eastward (to the right), but this is not always the case where there is a strong axis or path from which the lettering can be seen. The Pakington memorial is to the right of the path, its slender form slightly lost against the angled buttress of the tower behind it.



Figure 6

In this view the lower stage of the 14th century tower can be seen jutting out from the nave, with part of the chancel to the right. While the buttresses, windows, roof covering and much of the superficial wall fabric of the nave and chancel have been added or reworked, the essential form survives from the 12th century.



Figure 7

A view looking up at the south face of the tower. Note the relatively large blocks of coursed ashlar masonry. The belfry window is in the Decorated style of the 14th century. Note also the crenelation.



Figure 8

A general view of the church from the south-east, in which the tower appears to be more independent of the nave, when compared with the direct views from the south in Figure 5. Note that the windows on the east face of the tower are broadly similar to those on the south face, and that the lowest window is offset slightly to the left so as to avoid being too close to the pre-existing nave. There is a significant variation in ground level here, because Hampton Pool Brake came right up to the east wall of the chancel until it was cut off by the railway in 1852, as can be seen in Appendices 10 and 11. The older gravestones are on higher ground, within the original churchyard, where the ground level may have been increased by importing earth as the number of burials increased over the centuries (a relatively common practice). The four more recent gravestones in the foreground are on the “Brake” side of the original boundary.



Figure 9

General view of the south elevations of the nave and chancel, looking north-eastwards. The two flat-headed windows in the chancel, which can also be seen in Figure 8, are in the Perpendicular style, which prevailed in the late 15th and 16th centuries. The pointed window in the nave is in the Decorated style of the 14th century. All the windows are likely to be insertions into earlier walls, thought to date from the 12th century.



Figure 10

The tower seen from the west, with its circular staircase turret. In the foreground is the gabled west wall of the nave, which is believed to have been rebuilt in the years or decades before 1913 (see Appendices 4 and 5).



Figure 11

The west gable wall of the nave, which is believed to have been rebuilt in the years or decades before 1913 (see Appendices 4 and 5), with the tower behind. The tracery in the nave window is of the Decorated style, which was prevalent in the early 14th century, but the carving and the glazing is likely to be a Victorian copy. Therefore, it is an example of the Gothic revival, perhaps copied from, or inspired by, an earlier window in a similar position. Note the chest tomb and old gravestone in the foreground.



Figure 12

The north wall of the nave, looking at the western end, west of the north chapel, which can partly be seen on the left of the image. Note the blocked Romanesque or Norman doorway, the inner side of which can be seen in Figure 2. Archaeologically, the doorway dates the essential structure of the nave to the 12th century. The Decorated window to the right of the door belongs to a later phase of alteration in the 14th century (see Appendix 5).



Figure 13

General view of the church from the north-west. When seen from this angle, the building “flows” downward from the 14th century tower to the 12th century nave, and then to the 15th and 16th century north chapel, and lastly to the 19th century vestry at the left of the image.

Note the modern gravestones in the foreground, which are outside the original limits of the churchyard as depicted on the tithe map of 1839 in Appendix 9.



Figure 14

General view looking southward (slightly south-eastward) across the churchyard, with the lych gate in the middle distance, marking the edge of the consecrated ground. Note the base of the Pakington memorial on the extreme left, and the way in which the older gravestones are arranged closer to the path, with the more modern stones behind.



Figure 15

General view of the church and churchyard from The Forest, looking north-east, in which the tower is an evident landmark. Note the retaining wall along the churchyard, holding back the slightly higher ground. In the foreground is the rectangular parch mark of the buried kerbs marking the edges of the Partington/Doverdale burial ground, outside the main churchyard. The corners are guarded by statues of what might be mistaken for pelicans. They are, in fact representations of the sacred ibis, granted as “supporters” of the Partington coat of arms (see also Figure 16). The Doverdale barony, of Westwood Park, Worcestershire, was created in 1917 for the industrialist and politician Sir Edward Partington.



Figure 16

Some of the headstones of the Partington family within the kerbed enclosure illustrated in Figure 15. The stone on the right commemorates Audrey Partington (nee Pointing) 1910-1970, styled Lady Doverdale, wife of Edward Alexander Partington, third Baron Doverdale. Note the ibis “supporter” just visible in the headstone to the left.



Figure 17

Looking into the churchyard from the south-western corner. Note the retaining walls and the appreciable differences in ground level.



Figure 18

The lych gate, churchyard and church seen from the public right of way, looking north-west. In this view the lych gate is the dominant feature, acting as an evident gateway between the road and the enclosed consecrated ground.

Note the timber framing in the gables of the lych gate. The east and west side gables have plain struts at an angle. The south and north (“front” and “rear”) gables are more decorative, with crossed struts cut in a wavy pattern to provide pointed quatrefoil openings (see also Figures 19 and 20).



Figure 19

The lych gate, churchyard and church seen from the public right of way, looking north-west. In this view the lych gate is the dominant feature, acting as an evident gateway between the road and the enclosed consecrated ground. Although the tower of the church is the larger and more prominent landmark, the lych gate takes centre stage.



Figure 20

The lych gate, churchyard and church seen from the public right of way, looking north-west. In this view the lych gate is the dominant feature, acting as an evident gateway between the road and the enclosed consecrated ground. Although the tower of the church is the larger and more prominent landmark, the lych gate takes centre stage.



Figure 21

Looking outwards from the church, through the lych gate, to the south. Part of Doverdale Park is visible in the distance.



Figure 22

Plaques fixed to the lych gate recording restorations of 1985 and 1993.



Figure 23

Looking west along The Forest, outside the churchyard. One of the sacred ibises guarding the Partington/Doverdale burial ground can be seen on the right. Note the metal estate fencing.



Figure 24

Looking east along The Forest, angled so as to take in the church tower, which is an evident landmark.



Figure 25

Looking south-east from outside the lych gate, with part of Doverdale Park visible to the right. Note the metal estate fencing.



Figure 26

The Pakington memorial. This photograph was taken by Worcestershire County Council.



Figure 26

Above is an example of one of the 18th century gravestones, many of which line the path between the lych gate and the south door of the church. This one has a central fleur-de-lis motif flanked by leaves in the scrolled compartment at the top. There are other variations of this style, four of which are illustrated below. Some have tops made up of what appear to be two or three adjacent segmental pediments of Baroque inspiration. As a group, they illustrate the way in which the refined classical designs of the wealthy families (e.g. the tomb of Sir John Pakington in Figure 3) could be adapted into a much more vernacular art form. These gravestones are a key component of the character of the churchyard, and of the setting of the church and lych gate.

