

# Hambleton Market Towns Conservation Area Design Guide

For Repair and Alteration Works

Bedale - Easingwold - Northallerton - Stokesley - Thirsk

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# 1 Introduction

- 1.1 *“Conservation, at its most basic, involves handing on to future generations what we value. Conservation advisors are not there to stand in the way of change, but to negotiate the transition from the past to the present in ways that minimise the damage that change can cause, and maximise the benefits. Conservation is thus a process which seeks both to question change and to reconcile modern needs with the significance of what we have inherited in order to safeguard the interests of future generations”- Informed Conservation, English Heritage.*
- 1.2 The purpose of this **guide** is to promote and encourage good design in the historic environment of the Hambleton market towns and to help inform the process.

## 2 Shop Front Design

- 2.1 It is generally accepted that historic towns with attractive, locally distinctive and well maintained shopping centres have a better prospect of retaining and improving their economic well being. Poorly designed and badly maintained shop fronts tend to create a run down appearance of not just the individual building, but also the streetscape as a whole. This can have a negative effect on the vitality of the area in general. Good shop front design is a prerequisite to the visiting public's perception of the character, vitality, and economic health of an area.



Figure 1: Example of a 19th century shop front style.

### PRINCIPLES OF GOOD SHOP FRONT DESIGN

- 2.2 The shop front should be considered as part of the building as a whole. It should be sympathetic to its character and materials. Where the existing shop front contributes to the character of the building and the surrounding area it should be retained.
- 2.3 New shop fronts should:
- Respect the character of the existing building and its neighbours and reinforce the local identity of the area and/or create a sense of place, conserving historic buildings and features which give the town its character;
  - Add visual interest to the street without detracting from other buildings, using special features, finishes and details to draw people's attention and make the shop front memorable, having a clear identity and not a mixture of styles;
  - Visually separate shop fronts of different types on adjacent buildings or follow the existing pattern of appropriate adjoining shop fronts on buildings of similar style, following the proportions of the rest of the building and provide a visual support for the upper floors;
  - Keep designs simple, even if elements within the shop fronts are elaborate. They should emphasise the form of the shop front by using different planes (sections of the frontage that protrude) to create areas of shadow and avoid blank frontages and deep fascias;
  - Clearly define the entrance and create independent access to upper floors if in different use. They should provide easy access for people with disabilities, the elderly and those with pushchairs;
  - Integrate signs, lighting and security measures within the design of the shop front, adapting company "house styles" to suit the

- character of the local area and building, avoiding arbitrary repetition or stretching of logos; and
- Employ a competent designer and use high quality materials and craftsmen.



Figure 2: Traditional shop front design.

### EXISTING SHOP FRONTS

- 2.4 In the Hambleton market towns, many of the historic shop fronts dating from the late 19th and early 20th century remain. These contribute to the character of the main shopping areas. Where the historic shop fronts exist, or evidence of their existence remains, every effort should be made to conserve or preserve them.

- 2.5 Original features should be retained wherever possible, as these will often contribute to the architectural and historic quality of the building and surrounding area. In cases where traditional features are hidden under later installations every effort should be made to reveal and restore these and integrate them within a new overall design.



Figure 3: Late Victorian style shop front typical of the Hambleton Market Towns.

### NEW SHOP FRONTS

- 2.6 The design for new shop fronts should be of the highest quality and appropriate to the character of the building and the surrounding area, taking into account its scale, form and materials.

- 2.7 Carefully designed traditional shop fronts are encouraged where they relate to the age of the building and contribute to the streetscape. However, shop fronts do not have to be exact replicas of past styles. Innovative and imaginative design is welcomed, so long as the proposal is in character with the building and enhances the wider area.
- 2.8 In Bedale, for example, the majority of the shops have a projecting timber shop front with slender uprights and narrow fascias. This style should be considered when contemplating the design of a new shop front. A new shop front will not be allowed where there is an existing historic shop front capable of repair.

**RELATIONSHIP TO THE BUILDING OVERHEAD**

- 2.9 A shop front should relate to the architectural characteristics of the building it belongs to so that it forms part of the elevation rather than an isolated element. It should relate to the upper floors in structural concept, proportion, scale and vertical alignment. This can be achieved by taking account of the architectural style of the building and by echoing the arrangement of the windows, columns and areas of walling on the upper floors.
- 2.10 Many modern shop fronts have large expanses of glass, creating a perception of a lack of support for the upper floors. When extended across two or more properties, the effect can be even more pronounced. The introduction of visual support, for example pilasters under the party wall and intermediate columns, can eliminate this effect.
- 2.11 Many shop buildings are symmetrical and this should extend to the shop front. It is not always possible to achieve exact symmetry due to internal layouts. However, a good compromise can usually be achieved. Intermediate columns and window mullions can contribute

some visual balance but a bold shop frame, comprising fascia, cornice and pilaster either side, can help create the impression of a single symmetrical element on the ground floor.

- 2.12 Where there is an entrance to the upper floors on one side of the building, this may be integrated into the shop front design. The doors to the majority of Georgian buildings already have a strong identity and are framed with pilasters and pediment. This separate identity should be retained.



*Figure 4: This modern shop front has no visual relationship with the upper floors.*



Figure 5: There is no visual support to the upper floors from this 1960's shop front.

### RELATIONSHIP TO ADJOINING BUILDINGS

- 2.13 The shop front design must respect the scale and proportions of the streetscape by maintaining the rhythm along the street and respecting the appropriate plot widths. Large expanses of undivided glass should be avoided and long runs of horizontal facades should be broken up with vertical divisions or features. It is important to relate to the fascia height of the adjacent properties. If buildings differ

in size or architectural style, varied designs are more likely to be appropriate and variation in the height of fascias will maintain the rhythm of the buildings.

### MATERIALS

- 2.14 The choice of materials should complement the character of the building and integrate with the streetscape as a whole. Aluminium, acrylics and other shiny artificial materials are generally out of place on older buildings and should not be used.
- 2.15 The materials should be selected in keeping with the character of the building and streetscape and in accordance with the shop front style used. Timber is generally the most appropriate but this can demand a high standard of craftsmanship. Other traditional materials of good quality can also be considered. For example, stone, brick, tiles and metalwork. However, timber is the predominant material used for the construction of shop fronts in the Hambleton market towns.

### SHOP FRONT FRAMEWORK

- 2.16 Various elements can be used to enclose the shop window and it is important to create a good visual frame for the shop front. The elements of the frame include the fascias, consoles/corbels, cornices, pilasters and stallrisers (see Figures 2 and 3 earlier).

### FASCIAS

- 2.17 The design of the fascia is a key element in shop front design. The scale and design of the fascia should be relevant to the character, height and period of the building and in proportion with the design of the shop front. The existence of an over-deep fascia can spoil shop front proportions and traditional fascias do not exceed 380 mm in depth.

2.18 Projecting rectangular box sections should be avoided as they look bulky and cumbersome but the fascia can be angled forward. The fascia should be finished with a cornice to the top, with a smaller moulding to the bottom. If the fascia and cornice is not enclosed between consoles, or recessed into an opening, then their profile should be maintained around the returns at each end.

2.19 A common fascia should not run through several buildings, even when used by the same business, but should be broken up to show separation between the buildings. Conversely, where two users occupy the ground floor of a single building the shop fronts and fascias should be coordinated.

2.20 The construction of fascias extending above the level of first floor window sills, and the obscuring and defacing of windows and other architectural details, such as string courses, friezes or cornices, is unacceptable.

2.21 The fascia contains the main shop name and the design of the lettering should be an integral part of the shop front design. Generally, individually mounted lettering or hand painted lettering is preferred and letter design should be simple and legible.



Figure 6: Well detailed fascia and signage.

## CONSOLES/CORBELS

2.22 Consoles are a feature of Victorian style shop fronts and comprise an elaborate bracket formed to the head (capital) of the pilaster. It is noted that console brackets are not a feature used in the design of the historic shop fronts found in all areas. Where their introduction is proposed in a new shop front design they should be kept simple in their decoration and proportion.



Figure 7: Ornate Victorian console bracket.

## CORNICES

2.23 The cornice provides a break between the shop front and the building façade and a natural overhang to the fascia, thus shedding water and reducing the risk of decay. The cornice should be finished with a lead flashing, correctly detailed and installed by a recognised competent craftsman.



Figure 8: Projecting timber bay with shallow fascia.



## PILASTERS

- 2.24 The pilasters are the columns which project slightly from the wall to each side of a shop front, providing visual support to the fascia. It is important that the pilasters are not too wide and they are in proportion with the overall width of the shop. The pilaster should extend to the ground and traditionally they have a broader plinth at the base and a decorative capital to the top.
- 2.25 In Hambleton, some traditional shop fronts do not feature a heavy pilaster but have timber uprights or mullions framing the sides of the shop window which incorporate finely carved heads and bases. This feature should be incorporated into the design of a new shop front wherever possible to maintain the decorative character of the streetscape.

## STALLRISERS

- 2.26 The stallriser is an important component of a shop front and should be an integral part of the design. It gives protection to the base of the shop window and provides the building with a visual anchor to the ground.
- 2.27 Stallrisers vary in height according to the style adopted, but should be at least 500 mm high. They should be constructed in substantial and hardwearing materials, with panelled painted timber, brick, stone or rendering preferred. Where Victorian glazed tiles survive these should be retained. It is often possible to unify the façade by using the facing material of the upper floors in the construction of the stallriser.



Figure 9: Stallriser to projecting timber frame

## WINDOWS AND DOORS

- 2.28 One of the most important visual elements of the shop front is the large window area for the display of goods and the attraction of customers.
- 2.29 Large expanses of glass present a blank aspect and should normally be avoided. Shop windows should be divided into vertically proportioned sections with glazing bars or mullions so that together with the entrance they relate to the upper part of the building. Careful attention should be paid to mouldings, sections and details.

- 2.30 When designing a new shop front the windows would normally be set in the same plane as the front of the building. The vernacular style in the market towns of Hambleton is for a projecting timber bay and this feature should be retained where one already exists but where a projecting bay does not already exist it may not be permissible to extend further onto the pavement.
- 2.31 Glass installed to the shop window should be toughened and laminated and the glazing frame beaded internally to improve security and safety. Single panes of glazing only will be allowed to listed buildings where the installation of double glazing will impact upon its character.
- 2.32 Doors to shops, or premises above a shop, should be designed as an integral part of the façade. A recessed door opening gives relief to the frontage and breaks down the scale of the shop front. Existing original doors or traditional panelled doors should be retained. The design of new doors should reflect the character and design of the shop front. The bottom panel should be of a height to match the stallriser and the door should usually be constructed in the same material as the frame.

**ACCESS**

- 2.33 Provision should be made at the design stage to ensure safe independent access for all persons. Particular regard should be given to persons who may have mobility or visual impairment. In this regard, the shop front design should comply with Part M of the Building Regulations and British Standard 8300:2001.
- 2.34 Wheelchair access can usually be achieved without detriment to the design of the shop front and, as a general rule, steps should be avoided and the entrance ramp to the shop should be surfaced with a non-slip material. However, in some cases, this may not be appropriate for listed buildings and will require further careful consideration.

**COLOUR AND DECORATION**

- 2.35 Shop fronts should have a painted finish unless there is documentary or physical evidence to confirm that an alternative finish would be more historically or architecturally correct in any particular case.
- 2.36 Modern colours can look harsh and should be avoided. Colour schemes adopted should be subtle and blend with the areas historic environment. Rich dark colours can look good. Pale colours or off-white, which were traditionally used on shop fronts, are also fitting. The use of one or two colours is ideal, any more and the result would be garish and confusing to the eye. It is important to consider the colour schemes of neighbouring properties to avoid unsympathetic clashes.



*Figure 10: The successful application of heritage colours to a shop front - the use of two colours is successful but any more would be garish.*

## CANOPIES, BLINDS AND SHUTTERS

- 2.37 Some historic shop fronts contained a blind as part of the original design, usually in a fully retractable form. Where these still exist it is important that they should be retained.
- 2.38 If sun canopies are required they should be incorporated into the design of the shop front with the blind box recessed within the fascia. Traditional retractable canvas straight blinds are acceptable. Other styles and modern materials can be particularly damaging to the appearance and architectural form of an existing shop front and the character of the street scene. Canopies should be at least 2.4 metres above the height of the pavement when fully extended.
- 2.39 Roller shutters deaden the street scene when down and are not permitted. If additional security measures are required the window may be secured with an open mesh security shutter system located on the inner face of the window between the pilasters.
- 2.40 Security glass or unobtrusive devices such as collapsible jewellers shelves are preferred as the visual interest and light from illuminated window displays is maintained at night.
- 2.41 Reducing the size of window panes by glazing bars, mullions and transoms and installing discreet steel shutters behind can provide less of a temptation and reduces the cost of replacing the glass in the event of any damage occurring.



*Figure 11: Traditional retractable sun canopies*

## CORPORATE IMAGE

- 2.42 National and regional retailers standard design may be out of character in a particular location and under these circumstances the corporate image should be modified to suit the area in general.



Figure 12: The use of corporate colours can often appear garish and dominate the façade

## PROJECTING AND OTHER SIGNS

- 2.43 Traditional painted hanging signs on simple unobtrusive brackets are acceptable where they replace a larger sign. Only one projecting sign should be provided per shop, unless the building occupies a corner site. The sign should generally be located at fascia height. Other forms of projecting sign and any form of illumination are not acceptable. As a guideline the sign should be maximum 600 x 900mm on two storey buildings, increasing to 900 x 1200mm maximum size on a building of three storeys or more. Consent will be required under

the Town and Country Planning (Control of Advertisement) Regulations 2007 and as amended.

- 2.44 Advertising for ground floor units above fascia level is generally not acceptable. Advertising for upper floor offices etc. should be limited to a single plate at the entrance and, where appropriate, lettering applied direct to the window glass. Additional signs will rarely be allowed where fascia or other smaller signs are already in existence on the same elevation.
- 2.45 The use of timber or modern materials that are indistinguishable from it are the most appropriate. High gloss or reflective plastic signs should always be avoided and bright and garish colours are likely to be at odds with the character of the historic environment.



Figure 13: Overlarge signage clutters the streetscape



## **BURGLAR AND FIRE ALARMS**

- 2.46 Burglar and fire alarms are necessary but can often be unsightly and, if possible, should not be placed on the front elevation. The smallest size of alarm box available should be used, painted a colour to match the background. On new shop fronts the alarm should be considered as part of the overall shop front design.

## **ILLUMINATION**

- 2.47 Shop fronts do not need special illumination if the level of street lighting is adequate. Applications for illumination should provide a survey of the existing level of illumination within the street and justify their proposal. Box fascias, internally illuminated, are unsightly and should be avoided. Discreet spotlights and house lights may create a more even and pleasing effect whereas neon lights, strip lighting (unless concealed) or oversized swan-necked lamps are also to be avoided. Great care is needed to avoid lighting units which appear unsightly in the daylight and light fittings should ideally be concealed.
- 2.48 The sign to be illuminated should be sufficiently well designed to make a positive contribution to the appearance of the area and the scale of the sign should not detract from the appearance of the building or its setting at night.
- 2.49 The level of illumination should not be excessive, having regard to normal levels of background light. In the majority of cases where background lighting is low, illumination should adopt complementary soft and muted forms.
- 2.50 The illumination must not create a danger to highway safety by, for example, glare or leading to confusion with official highway signs.



### 3 The Repair of Buildings

- 3.1 The length of life and appearance of old buildings can be changed for the worse by inappropriate repairs and maintenance and the use of inappropriate materials.
- 3.2 The purpose of this section is to provide guidance on the correct method of repair of the more common building elements found in the buildings of the historic areas of the Hambleton market towns, but is not intended to be an exhaustive guide to the repair and maintenance of historic buildings. This section deals principally with:
- roofs and roof coverings
  - rainwater goods
  - external walls and wall finishes
  - colours and decoration.
- 3.3 For further guidance, advice should be sought from a suitably qualified professional.
- GENERAL PRINCIPLES**
- 3.4 The main purpose of repair is to prevent the process of decay without affecting the character of the building; or altering features that give it its historic or architectural importance; or causing unnecessary loss of historic fabric.
- 3.5 Works of repair should be kept to the minimum necessary to arrest any decay but should be sufficient to ensure the long-term survival of the building. Unnecessary replacement of historic fabric should be avoided.
- 3.6 A thorough understanding of the building is required before any works of repair are undertaken. This may involve archaeological and architectural investigation and recording and interpretation of the structure. A full analysis of the cause of defects should be made to obtain a full understanding of the nature and condition of the materials used in the construction of the building.
- 3.7 When undertaking repairs the aim should be to match the existing materials and method of construction in order to preserve the appearance and integrity of the building. Only where the fabric has failed due to inherent defects should alternative methods be considered. Repairs should be executed honestly with no attempt to artificially age the new components.
- 3.8 The removal of later alterations and additions may only be made where there is a strong presumption that the removal of a feature would significantly improve the architectural design and aesthetic value of a building.
- 3.9 Provided sufficient evidence of its previous existence can be found the restoration of lost architectural features may be considered.
- 3.10 In order to safeguard the future of an historic building it should be monitored and maintained on a regular basis.
- 3.11 Before commencing any works of repair to a listed building, or buildings contained within a Conservation Area, advice should be sought from Hambleton District Council's Conservation Officer.

## ROOFS AND ROOF COVERINGS

- 3.12 Once an existing roof covering has passed the point that routine maintenance no longer maintains the building in a wind and watertight condition and a new roof covering is required, the material used should be carefully selected to match the existing covering where this is historically correct. An alternative material should only be selected on sound historical evidence. In Hambleton, there are three principal roofing materials that have been used to cover the historic buildings; stone slate, clay tiles and welsh slate.
- 3.13 Stone slate is a traditional material for the historic buildings found within the historic cores of the market towns but the vast majority have had their historic coverings removed to be replaced with a machined concrete pantile. The stone slate material is important to the character of the area and should be maintained and preserved where it currently exists.
- 3.14 The use of clay tiles, either plain or pantile is considered an appropriate vernacular style, used on buildings that date from medieval times through to the Georgian period.
- 3.15 With the rise of the Industrial Revolution and the development of transport systems, slate could be imported from the North West and from Wales. Slate became a commonplace material on buildings built during or after this period and as a replacement material on older buildings where the original covering had failed. On Victorian and later buildings the use of slate is applicable. However, on the older structures it can provide a flat, drab and lifeless appearance.
- 3.16 Where the existing covering is an inappropriate earlier replacement, it may be acceptable to reinstate the original finish, provided there is accurate evidence of its previous use and a significant proportion of the later replacement material has failed. Where the existing material is wholly inappropriate its replacement should be encouraged.
- 3.17 Under no circumstances should modern materials such as concrete tiles be used or reused on historic buildings within Hambleton.
- 3.18 An uneven roof surface is often part of the character of an old roof and unless it is likely to affect weather tightness, no attempt should be made to level up the roof surface.
- 3.19 Valuable components, for example ornamental ridge or hip coverings, should be reused or carefully matched wherever possible. Lead flashings and soakers should be applied, or a mortar fillet where historically correct. The chasing of masonry for a new flashing should be avoided.
- 3.20 When working within roof spaces, care should be taken not to disturb bats and their roosting sites and it will often be necessary to undertake a bat survey prior to works being carried out. A bat roost is protected and any works that may disturb a roosting site must be carried out under a licence obtained from DEFRA.



*Figure 14: A stone slate roof.*



Figure 15: A traditional clay pantile roof with Stone Slate eaves course

## STONE SLATE

- 3.21 Stone slate has been used as a roofing material in Britain since the Roman times but is only used historically in the areas where it can be quarried locally. Stone slates are randomly sized and laid in diminishing courses. The slates should diminish in size regularly up the roof slope and represent, as far as possible, the range of sizes typically used in the region.
- 3.22 There is no British Standard for stone slate roofing. However, many of the details and recommendations made in BS 5534: 2003 *Code of practice for slating and tiling* can be applied.

- 3.23 Stone slates are reusable and can last for hundreds of years. A stone slate roof, provided it is well maintained, can last at least 100 years and possibly much longer.
- 3.24 The need to repair a stone slate roof will most frequently arise from the deterioration of the nails or pegs, the decay of the timber battens, or the delamination of the slates. Once failure has occurred the roof must be repaired with a sandstone slate covering to match the existing material.
- 3.25 Stone slates are very durable and it is usually possible to salvage a large proportion of the existing material for reuse as long as the slates are sound, with no cracks or delamination. Slates that have softened, or delaminated along one length, can be redressed, using appropriate hand tools. If the fixing hole has broken or is enlarged, a new hole can be formed at the same end of the slate.
- 3.26 Where additional stone is required to make up any shortfall in material, new slates rather than second hand slates should be used. Reclaimed slates should only be used on the building or group of buildings from which they are removed. New stone slates should match the existing material as closely as possible in terms of geological type, colour, texture, size, thickness and edge dressing.
- 3.27 Traditionally stone slates are fixed with pegs hung over laths and sometimes bedded in a lime mortar. The underside is often torched. Laths were split from oak but from the 19th century sawn softwood battens and nails were introduced. New pegs should be formed in oak or treated softwood, roughly square and dried before use so that after fixing they can swell and lock in place. Green pegs should not be used as they may shrink and fall out of the peg hole. Large headed non-corroding (usually copper) metal pegs, or large headed, large gauge nails may be used.



- 3.28 Before works start, the existing roof covering should be recorded before it is stripped, and the salvaged slate sized and sorted. The sorting of the slate will identify the amount of existing slate that may be reused and the amount of new slate required. The slates should be laid to the existing pitch and with an adequate head and side lap, with the largest slates laid to the bottom of the roof. The slates should be selected and laid so that they sit well together, with no variations of thickness from one slate to the next.
- 3.29 Stone slating is a specialist trade and a suitably qualified contractor should be employed to carry out any works to a stone slate roof.



Figure 16: A well maintained stone slate roof.

## CLAY TILES

- 3.30 A proportion of properties contained within the town centres have a clay plain tile or pantile covering suggesting that this material has had an established use in the area. There was a growing fashion for the use of pantiles throughout the Georgian period and their use is therefore considered appropriate on the buildings from this period.
- 3.31 Failure of clay tile roofs usually occurs due to corrosion of the nail fixing, the decay of timber battens, or the delamination of the tile. Before stripping the existing covering it should be recorded to ensure that all the existing details are replicated once the roof is recovered. Stripping the existing covering should be carried out carefully to ensure that all sound tiles are salvaged.
- 3.32 Any short fall should be made up with new hand made clay tiles or pantiles, carefully selected to match the existing tiles in type, size, colour, thickness and texture. Where possible the salvaged material should be laid on the visible roof slopes, with the new materials laid in less prominent areas. Fixing nails should be large headed large gauge stout copper or stainless steel.
- 3.33 A new clay tile roof covering must be designed and installed in accordance with BS 5534:2003 Code of Practice for slating and tiling. Plain clay tiles can be laid at a pitch of 40° but suit being laid on roofs with a pitch steeper than 45° and generally clay tiled roofs have a pitch of between 50° and 60°. Pantiles can be laid down to 30° but 35° and greater is more normal.



Figure 17: Clay pantile roofs.

## SLATE

- 3.34 Prior to the 19th Century natural slate was restricted to the areas where the material was quarried. The Industrial Revolution created an infrastructure that allowed the transportation of materials, and natural slate became a cheap and readily available option. Therefore many buildings that date from the mid Victorian period have a natural slate covering and the material was used to re-roof older buildings where the historic covering had failed.

- 3.35 Whilst natural grey and green slate is viable on later buildings, on buildings that pre-date the Victorian period its use can provide a drab and lifeless appearance. The ideal material for re-roofing earlier buildings is either stone slate or clay pantiles, provided there is accurate evidence of its previous use, and a significant proportion of the slate material has failed.
- 3.36 When recovering a roof in slate the same principles should be applied as for clay tiles. Roofing slates are obtained from Wales, North Lancashire, Westmorland and Cornwall and each area has its own distinct character. Any new slate material therefore needs to be carefully selected to match the existing material in colour, texture, thickness and origin.
- 3.37 Slates should be laid in accordance with BS 5534: 2003 *Code of Practice for Slating and Tiling*. Slating can be laid so that the gauge diminishes towards the ridge and this is known as laying in diminishing courses. This technique gives an attractive appearance, and should be used in preference to setting out the slates to a regular gauge.
- 3.38 It requires a skilled craftsman to ensure that a slate covering is laid correctly and a suitably qualified tradesman should be appointed for any repair or re-roofing works.

## CHIMNEYS

- 3.39 The shape, height and variety of chimney stacks and other architectural details on building and roofs in a conservation area contribute greatly to the local character and should be retained and repaired where possible, using appropriate materials.



Figure 18: Slates stacked in diminishing size ready for laying.

### RAINWATER GOODS

- 3.40 Traditionally, rainwater goods are formed in cast iron, lead or timber. Although timber may have originally been used on the older buildings in many of the market towns, the use of cast iron is the prevalent material and there is little evidence of any timber gutters remaining. The use of plastic or other modern materials is wholly inappropriate.
- 3.41 Where a building has a parapet at eaves level, the roof may discharge into a parapet gutter. This will usually comprise a lead lining laid over a timber deck and will discharge to a chute outlet or similar.

- 3.42 Although cast iron can be repaired, it is a costly operation and there is no guarantee that the repair section will hold. Cracked or broken cast iron gutters and down pipes should therefore be replaced in matching materials and section, unless the existing system is significant to the character of the building. Sound existing lengths should be reused after de-rusting and treating with a rust inhibitor. Where a section cannot be matched from stock, a casting can be made.
- 3.43 If an existing gutter is undersized it can be replaced with a system of suitable capacity, provided the sections and details match the existing. The system should not be so large that it detracts from the character of the building.
- 3.44 Downpipes should be fitted on bobbins, spaced far enough from the wall that if a leak occurs the water will run down the back of the pipe rather than down the wall.
- 3.45 Wooden gutters and downpipes should be repaired in timber to match existing. The gutter should be lined in lead or coated internally with bitumen.
- 3.46 Lead gutters and gutter linings should be repaired following the guidelines of the Lead Sheet Association. New lead should be specified correctly, with careful consideration to the size and thickness of the lead, slope to falls and details of joints. It may be appropriate to revise the deck and discharge arrangements to achieve the correct falls and sheet size. Where the correct sheet size cannot be achieved a proprietary neoprene expansion system can be installed to prevent excessive thermal movement.
- 3.47 Where very old lead remains, it should be regarded as a valuable part of the fabric and repaired rather than replaced.

- 3.48 Lead burning presents a considerable fire hazard and should be avoided. When necessary, lead burning should be carried out at ground level rather than in situ, with the repair section lifted into place once fabricated. When working in situ cannot be avoided, the works must be carried out under a hot works permit system, with lead burning operations ceasing at least 3 hours before the end of the working day.



*Figure 19: Base of original cast iron rainwater pipe repaired with inappropriate plastic section.*

## **WALLS AND WALL FINISHES**

- 3.49 The buildings in the core areas of the Hambleton market towns are predominantly constructed in brick or sandstone, often with a rendered finish.
- 3.50 Typical problems include frost damage of the brick or stone, efflorescence, contour scaling and erosion of sandstone and failure of pointing. Much of the damage seen today in historic masonry is due to previous inappropriate repairs and in particular the use of cement in mortars and renders.
- 3.51 Cement is a hard material that is impervious to the passage of moisture. A solid wall constructed in brick or stone cannot breathe if pointed in a cement mortar and moisture is either retained in the structure resulting in dampness internally or is allowed to evaporate through the masonry units resulting in its rapid erosion and decay.
- 3.52 A number of buildings have a render finish. This is a traditional finish but was historically applied as a lime plaster. Most of the buildings are now finished with a modern cement based render which acts as a waterproof barrier. Historic buildings are less rigid than modern buildings and are therefore more prone to movement. As the building moves the cement render cracks and water enters the fissures formed. As a cement render is impervious, the water is trapped within the building fabric, cannot evaporate and results in dampness internally.
- 3.53 A lime render, however, allows the wall to breath naturally and has a natural healing quality that allows any cracks formed in the render to close up. Where repair or replacement of a render finish is required the works should therefore be carried out using a lime render.



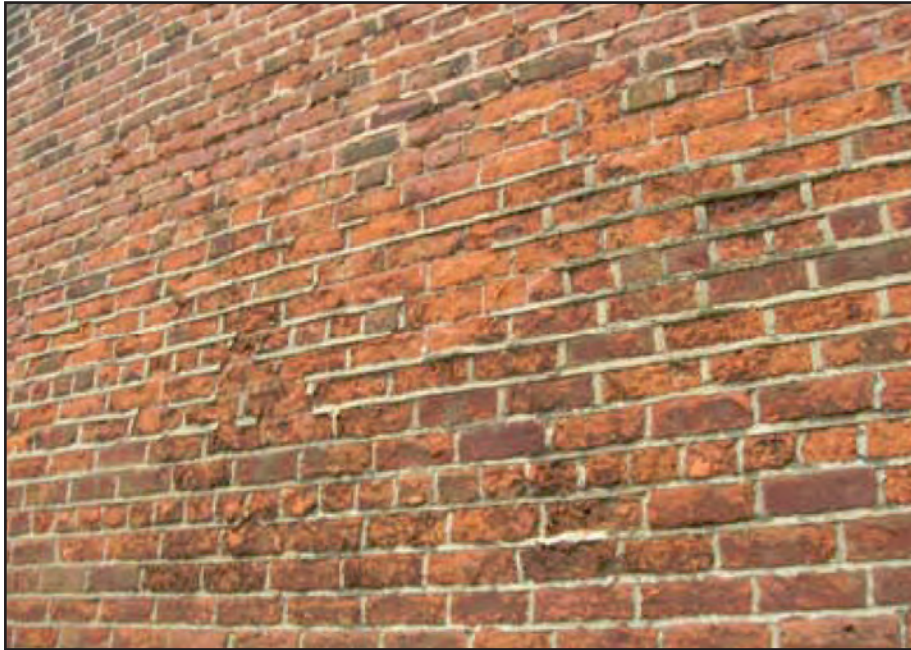
*Figure 20: Inappropriate cement mortar finished to a strap profile not only adversely affects the appearance of the building but will also lead to accelerated erosion of the stone.*

## **POINTING REPAIRS**

- 3.54 Repointing should only be carried out where the existing mortar has weathered. The full repointing of a building is rarely necessary.
- 3.55 Loose pointing should be raked out manually using a knife or spike and for fine joints a hacksaw blade can be used. Cutting out hard cement rich pointing can be carried out with the aid of a lump hammer and chisel, taking care not to damage the arrises of the brick or stone.

The use of mechanical tools for the raking out of pointing is likely to cause damage to the masonry and should be avoided.

- 3.56 The new pointing should be applied to a neatly formed recess, formed to a depth that is at least the same as the joint width and a minimum of 15mm.
- 3.57 Repointing should be carried out in a lime mortar and the mix should take into account the local conditions and the nature of the original pointing. A lime mortar can either be formed from a lime putty (following slaking of a non-hydraulic lime) or from a naturally hydraulic lime (NHL). The lime is mixed with an aggregate (river washed sand or similar) and water to form the mortar, usually in a mix proportion of 1 part lime to 2½ parts sand. A lime putty mortar can be difficult to apply in adverse climatic conditions. Therefore, a naturally hydraulic lime is preferred for the central buildings of the market towns and the surrounding areas. Once applied, the pointing should be protected with damp hessian to prevent it from setting too quickly and cracking.
- 3.58 Once the mortar has gone through its initial set, usually between 6 and 24 hours, the pointing should be brushed down to expose the aggregate with a stiff bristle brush.
- 3.59 Pointing should be finished to a flush profile to brickwork and a slightly recessed profile to stonework. A strap or protruding profile is wholly inappropriate.
- 3.60 Pointing works with a lime mortar should not be carried out during periods of frost.
- 3.61 Repointing works will affect the character of a building and therefore may be subject to listed building consent. Advice should be sought from the Conservation Officer before proceeding with any pointing works.



*Figure 21: Inappropriate cement pointing causing accelerated erosion of historic brickwork.*

### **RENDER REPAIRS**

- 3.62 Where a cement render has failed or is defective it should be carefully removed by hand to avoid damage to the masonry. A lime render is mixed in the same way (and to the same general proportions) as lime mortar but loosely teased goat hair may be mixed with the base coat.
- 3.63 The render can be applied either with a wooden float or roughcast, where the render is thrown at the wall, in 2 or 3 coats, with each

intermediate coat lightly scratched before the new coat is applied. Each successive coat should be weaker than the last.

- 3.64 If a larger aggregate is added to the roughcast then a heavily textured appearance can be achieved. Both a smooth and a traditional textured finish are considered suitable.



*Figure 22: Inappropriate cement render with “pebble dash” finish.*



## **STONEMWORK REPAIRS**

- 3.65 Repairs to stonework should be carried out in natural stone carefully selected to match the existing as closely as possible. The stone should be obtained from the same quarry and beds as the original, where the existing source still exists, otherwise from a source that provides a good match in colour and texture and has a good durability category.
- 3.66 As much of the historic fabric should be retained as is possible. Stone should only be removed where it has lost its structural integrity or is too badly decayed. Replacement stone should be cut to the full dimension of the existing block with the decayed stone carefully removed with hand tools from the inside out to avoid damage to the adjacent stone. The face of the new stone should be tooled to match the original finish and all saw marks should be removed. All replacement stone details should be cut accurately to match the original pattern and profile. Samples of any new stone should be provided for approval.
- 3.67 Where the stone is badly eroded, the loose material can be removed using a bristle brush. Areas of unsound stonework should be carefully rebuilt reusing as much of the original stone as is possible. Plastic repairs are not acceptable but decayed and lost sections may be rebuilt with a clay tile and lime mortar repair.

## **CLEANING**

- 3.68 The cleaning of historic brick or stone was commonplace in the late 20<sup>th</sup> century but resulted in the deterioration of many facades through

the use of inappropriate or overly aggressive techniques. Cleaning is discouraged and should only be considered in exceptional circumstances. Any stone or brick cleaning operations will require listed building consent.

## **WINDOW TYPES**

- 3.69 The predominant style of window is the double hung sash window, so called because both the upper and lower sash can slide up and down. The earliest example of a double hung sash window dates from 1701 but by 1720 their use had become fairly widespread.
- 3.70 Most of the facades in the market towns date from the Georgian period (1720-1830) and therefore a sash window separated with glazing bars is considered to be the most appropriate style for the majority of buildings contained within the town centres. The Georgian character has been lessened in some areas due to the changes made to the fenestration such as the multi-pane windows to upper floors replaced with large panel double hung timber sash windows dating from 1850 and later.
- 3.71 Where the original multi-pane windows remain, every effort should be made to repair and retain this important historical reference. Where later replacements have been installed they should be replaced over time with windows that are in keeping with the building's character and the general streetscape, as and when their condition merits replacement.



Figure 23: Traditional multi-pane sash windows with exposed boxing to early Georgian façade.




Figure 24: Fine Georgian façade spoilt by poor fenestration

## TIMBER WINDOW REPAIRS

- 3.72 For the repair of timber windows the following general rules should be adhered to.
- 3.73 Any cracked or dried out putty should be replaced and where timber beading has been applied, this should be removed and replaced with putty. Only paint that is cracked or flaking should be removed. Hot air stripping or paint burning should not be employed due to the lead content of historic paint and the potential damage that may be caused to the sound sections of the window and the glazing.
- 3.74 Where decayed timber is to be removed, the minimum amount of existing timber should be removed to allow an effective repair to be formed.
- 3.75 Always work new material in the line of the existing and avoid unnecessary trimming of the original timber. Repairs should follow any existing deformations in the line of the window. Avoid mixing timber species between new and existing.
- 3.76 Where possible, splice repairs should be designed to direct moisture to the outer face of the timber so that moisture does not lie on the repair joint. They should also be formed with mechanical fixings (e.g. timber pegs/dowels, or non-ferrous screws) as well as glue. Screw or pin fixings should ideally be made from the inner face of the window.
- 3.77 Well seasoned timber should be used in forming a repair, with the line and density of grain of new timber matching the existing as closely as possible. The timber should be pre-treated and any cut ends given multiple applications of preservative.



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- 3.78 Repairs to window frames, if possible, should be carried out in-situ. Where windows are to be dismantled, always mark and record the constituent parts before dismantling.
- 3.79 Loose timber joints, caused by the breakdown of glue or wedges, can often be strengthened where the wood is otherwise sound by inserting right-angled brackets or plates, either on the surface or around the joint. The plates should be non-ferrous, countersunk, and fixed with brass screws.
- 3.80 Every effort should be made to prevent damage to the existing glass. Any replacement glazing should be made in cylinder blown glass, or similar, to match existing. The use of modern glass should be avoided as the smooth plate appearance is not in keeping with the character of historic windows and the additional weight will result in the poor operation of the sash.

### **REPLACEMENT WINDOWS**

- 3.81 Where replacement windows are proposed they should be designed in keeping with the character of the building. The overriding character of the market towns in Hambleton is Georgian and most buildings contained within the town centres have facades that date from this period. Their character has been lost through the introduction of large

pane sash windows. Whilst this style is appropriate for buildings that date from the late Victorian period onwards, the windows to older buildings should be returned to the multi-pane style.

- 3.82 It is unlikely that off-the-peg windows can be used as most old windows are not constructed to modern dimensions. Broadening out the frame to take a modern replacement is not acceptable.
- 3.83 The window should be manufactured from timber sections that copy the exact style of window to be replaced, where that window is historically correct, or in timber sections that are selected in keeping with the character of the building and general fenestration. The design of each window should be determined on its own merits.
- 3.84 The frame and glazing bars should not be assembled out of square section timber and the mouldings routed after assembly. This would require the use of a thicker than normal timber for the glazing bar and the router would leave rounded corners on the frame.
- 3.85 The window should be glazed in cylinder blown glass or 3 mm thick Georgian sheet glass. The use of bullions is not correct and should be avoided. Where glass can be salvaged from the original window, this should be used.



## **ROOF LIGHTS**

- 3.86 Traditionally, roof lights were unframed sheets of plain glass fixed between the slates. In the 19<sup>th</sup> century, iron-framed roof lights were introduced.
- 3.87 Modern roof lights are made from a wide range of materials and their use in historic buildings can cause problems visually. They are usually too large for the relative scale of the roof slope and can project too high above the line of the roofing material. Consequently their use is not permitted in the conservation areas.
- 3.88 Reproductions of 19<sup>th</sup> century designs are available and may be used subject to obtaining the relevant approvals. The roof light should have a low profile and should be recessed so that it does not project above the line of the roof covering.

## **STRUCTURAL TIMBER REPAIRS**

- 3.89 A detailed, comprehensive specification and drawings are required before any repair or reinstatement works are carried out to historic structural timbers. Repairs should only be carried out where needed and the repair section should be made in timbers carefully selected to match the existing timber species and type. Second hand material should not be used.
- 3.90 Exposed structural oak framing should always be repaired in green oak for new elements and kiln-dried oak for face patching or smaller repairs. Where historic paint, carpenters marks or other historic

features are present, specialist advice should be obtained before any works are carried out.

- 3.91 Traditional timber repairs are preferred but sometimes carpentry methods may involve undue disturbance of the historic structure. It may then be necessary to consider other methods (e.g. steel flitch or bolted plates). Generally, in-situ resin repairs are not acceptable.
- 3.92 All infill panels of historic value should be retained wherever possible. If previously covered by a lime render or plaster finish, repaired timber framing should be re-rendered and not left exposed.
- 3.93 Outbreaks of fungal attack in timber (wet or dry rot) should be dealt with at source. The development of fungal decay is dependent upon moisture and if the moisture source is removed the infestation will die of its own natural accord. If the moisture source is not removed then no amount of spray treatment will eradicate the attack.
- 3.94 Where beetle infestation (woodworm) occurs, careful investigation is required to determine the severity of the attack and whether repair is needed. Treatment may not always be necessary and care should be taken not to remove historic timbers where this is not strictly necessary.
- 3.95 Modern treatment methods are not considered appropriate for historic fabric. On discovering any form of timber decay, specialist professional advice should be sought and remediation should only be made following a full appraisal of the structure and cause of the decay.



Figure 25: Carpenter's marks and other historic details should be saved.

### PAINT AND PAINT COLOURS FOR TIMBERS

3.96 During the early 18th century, off-white or stone colour oil paint appears to be the only finish used for sash windows, except for the wealthiest of homes. By 1770, householders began to experiment with alternatives (e.g. green, grey, brown and graining) and by the latter part of the Georgian period (circa 1810) green and a purple/brown colour were commonly used for rustic buildings. Off-white was still held to be the most popular colour for the grander buildings.

- 3.97 Buildings with a render finish received a decorative finish. This was traditionally carried out with a lime wash or a distemper. Colours ranged from off-white through to soft stone colours.
- 3.98 The use of inappropriate colours and colour schemes is common practice in the Hambleton market towns. Often the colours used for a shop front do not coordinate with the colours used to decorate the joinery of upper floors and that applied to the walls. Little regard is taken of the neighbouring unit, even when it forms part of the same façade. Much greater coordination is required, combined with the use of "heritage" colours that have relevance to the age of the property, the character of the area and the colours used by the neighbouring property.



Figure 26: Poor selection of colours for the shop front, windows and render.

## DECORATION

- 3.99 Painting is the traditional finish for all external timber with the exception of oak. Commonly, paint was lead based but health and safety restrictions have curtailed its use, save for exceptional circumstances.
- 3.100 Although traditional paint finishes are preferred, for new paintwork, an alkyd gloss or eggshell paint system is generally accepted externally. After preparation, a flexible primer conforming to BS5082 or BS5358 should be applied followed by one undercoat and two topcoats of good quality gloss or eggshell paint. Where historic decorations occur, they should be retained and new decorations carefully selected so as not to damage the original finishes.
- 3.101 Decoration of render finishes can be carried out with a traditional lime wash or distemper. Alternatively, a modern breathable paint system can be applied following careful analysis of the substrate and the type of system to be used.
- 3.102 Traditional colours for lime wash are cream (made with yellow ochre), yellow (more yellow ochre with a touch of red ochre), pink (more red ochre with a touch of yellow ochre) and an apricot shade (made with red and yellow ochre). Duller creams and fawns are made with umber or sienna and a greyer shade of any of these colours comes from adding tiny quantities of lamp black. All pigments may be mixed together and stone dust may also be used.
- 3.103 Colours should be selected to complement the character of the building, the decorative colours used for the buildings joinery and the colours used in the streetscape in general.



Figure 27: Heritage colours used to good effect.

## 4 The Public Realm

### GENERAL PRINCIPLES

- 4.1 Good design and management of the public realm is essential for a thriving sustainable economy. A high quality public realm can be created if those responsible for its management work together. Planning and highway functions should be coordinated and set the highest standard to create a well-orchestrated street scene.
- 4.2 Nothing should be placed in the street unless there is a clear public benefit. Much street furniture is unnecessary and redundant items should be removed. Where street furniture is essential its location should be co-ordinated in relation to the buildings and the overall streetscape. Wherever practical, signs and street furniture should be located on buildings or at the back of the footpath to minimise their visual impact on the street scene. If signs are required they must be placed so they can be seen.
- 4.3 The removal of vehicular traffic can have a significant benefit on the streetscape creating a less cluttered and safer environment, provided an alternative strategy can be determined to accommodate the parking and loading requirements etc.



*Figure 28: Good use of locally sourced materials gives the streetscape character.*



## HISTORIC STREET SURFACES

- 4.4 Paving and surface materials define the platform of the built environment. It is important that a material's properties are understood before incorporating it into a street design. Natural local materials are preferred to man-made alternatives and they should be used to reinforce the identity of the environment, where possible.
- 4.5 Ground surfacing should be simple and complement the high quality environment. The following general principles should be applied:
- Relate ground surfaces to their surrounding streetscape context. Invest in quality and simplicity and respect the subtle proportional relationship between the footways, the buildings and the carriageway;
  - Retain the historic form of streets by maintaining kerb lines, using dropped kerbs where necessary and retain historic kerbing and drainage to reinforce local identity;
  - Where footways are widened, demarcate the kerb line. Use kerbs to provide definition and reduce the need for bollards and physical barriers and avoid small paving modules laid in arbitrary colours and patterns;
  - Maintain and restore historic paving where it survives and expose and restore historic paving in appropriate locations. Seek expert conservation advice before carrying out repairs to historic surfaces;
  - Respect the local designs and details and reinstate lost surfaces of high quality that make up important townscape;
  - Adapt local designs to address new problems. Surface materials should be appropriate to the surroundings and respect local traditions;
  - Install tactile paving where necessary, ensuring that it is an integral part of the design and not an after thought. Consult local disability

organisations on detailed design and consider using specialised access consultants;

- Cut slabs at corners to local radius patterns and cut slabs to conceal inspection covers. Where vehicle overruns are likely, lay slabs on a concrete base and use robust materials;
- Retain or reinstate setted edges, cobbles and grass verges, taking into account the needs of other users; and
- Use road markings sparingly in sensitive areas, consistent with safety standards. Consider colour contrast for the visually impaired and design footpaths and cycle routes as an integral part of the public realm but avoid obtrusive colours.



*Figure 29: The use of modern materials provides a flat, drab appearance to the streetscene.*



*Figure 30: Historic cobble surface is a feature of the central core of Hambleton's market towns.*

### **ROAD MARKINGS IN HISTORIC AREAS**

- 4.6 Historic areas are sensitive to the colour and amount of visual street clutter which can reduce the quality of its character. Yellow lines form part of this visual clutter and can detract from the built form, especially in small, narrow streets. The removal of such lines is a goal for conservation areas but when seen to be essential they should be marked as 50mm wide and primrose or cream in colour.

### **STREET FURNITURE AND SIGNS**

- 4.7 In many streets and public spaces the clutter of uncoordinated street furniture and signs gets in the way and masks local character. The initial stage of any enhancement should be an audit of existing street furniture and the removal of any surplus elements. Street furniture should be carefully sited to manage movement and replace the need for physical barriers.
- 4.8 In order to reduce street clutter, consider mounting signs, traffic signals and street lighting onto existing columns, furniture and buildings, or grouping them together, to reduce the number of poles etc. required.
- 4.9 Furniture should be sited to increase visibility in the street and create a safe environment for all. However, it should not dominate the street scene. The introduction of street furniture requires co-ordination. Materials and styles should be inspired by the surrounding area. New designs should be simple, elegant and appropriate to context and designed following consultation with local access groups or disability organisations.
- 4.10 All street furniture, signposts, railings, lampposts, bus stops etc., shall be painted black. Some of the detail may be picked out in gold.
- 4.11 Historic street furniture can enrich our streetscapes and reinforce local identity. Historic designs should be retained and replicated where appropriate. Replicas must be authentic and carefully sited. The local authority should record items of interest and establish programmes for their maintenance or restoration. When undertaking work to the public realm, care should be taken to ensure that historic objects are not harmed.

- 4.12 Street signs and nameplates are fundamental to the understanding and character of a place. Local variations in design, materials and lettering add richness and variety to the street scene. Where older signs remain, they should be retained and restored. Their siting and style should be used to inform the design of new signs. Where new designs are warranted, they should be consistent throughout an area.
- 4.13 In most cases, street nameplates should be fixed to boundary walls or railings, or should be placed at the back edge of the footway. Other signs should generally be sited on existing furniture. Avoid placing signs on new posts which adds to the clutter. Street clutter should be kept to a minimum, where possible.
- 4.14 Traffic signs must comply with the Traffic Signs Regulations and General Directions (2002).
- 4.15 Over provision and poor siting of traffic signs can spoil the visual attractiveness of a place. Redundant signs should be removed and where signs are necessary they should be concise, no bigger than necessary and carefully sited. Wherever possible, use internally illuminated signs to reduce the need for additional lighting.
- 4.16 Avoid the need for supplementary poles, where possible. Where they are needed, position them to the back of walkways and clear of circulation routes. Poles should be painted black.



Figure 31: Over provision and poor siting of traffic signs.





## TRAFFIC SIGNALS, CROSSINGS AND GUARDRAILS

- 4.17 Appropriate management of pedestrian, cycle and vehicle interaction can reduce the quantity of traffic signals, signs and physical barriers needed in the street. Where traffic signs are necessary, they should wherever possible be combined with street lights or other elements. Control boxes should be sited unobtrusively. Signalised crossings should be a last resort.
- 4.18 Generally, crossings should link with existing routes and desired lines. Raised crossovers can assist the shift in priority between pedestrians and vehicles without the need for guardrails. Guardrails erected to purely prevent vehicles over-running should be discouraged. Consider increasing the kerb height and definition to avoid the need for physical barriers.
- 4.19 Guardrails should only be used where other safety measures are inappropriate and use designs that relate to the townscape, such as post and rail or post and metal bar fencing.

## BOLLARDS

- 4.20 Bollards are used to restrict vehicle movement, segregate user groups and delineate space. It is possible to eliminate the need for bollards can be achieved through higher quality kerb definition and good design. Where bollards are necessary, standard catalogue designs should be avoided, as they dilute the local character. The local authority should adopt a design and implement it consistently.
- 4.21 Surviving historic bollards should be retained and restored as they contribute to local character and identity. High quality local materials and craft should be used to reinforce local distinctiveness.

- 4.22 Colour at the top of bollards can be helpful for the visually impaired and a minimum height of 1m is preferred. The bollards should be black.



*Figure 32: Bollards used to demarcate traffic from pedestrians without causing clutter in the streetscape.*

## POST BOXES

- 4.23 Pillar boxes and wall boxes of all periods contribute to the local heritage and should normally be retained. Where new equipment is necessary, designs should complement existing stock and the surrounding context.

## TELEPHONE KIOSKS

- 4.24 The widespread use of personal mobile phones has reduced the need for public telephones. However, they remain significant in maintaining a safe and well-used public realm.
- 4.25 Traditional K6 kiosks should be retained wherever possible. Where new kiosks are necessary, their design and siting should form part of a coordinated strategy. New designs should be simple and unobtrusive.



*Figure 33: Traditional K6 telephone box and post box. The addition of the litter bin causes unnecessary clutter in the streetscape.*

## STREET CABINETS AND LITTER BINS

- 4.26 Litterbins should be robust and fixed to the ground to prevent vandalism. They should coordinate with the surrounding street elements in both siting and colour. Street cabinets and litter bins that are deteriorating should be removed.

## SEATS AND BENCHES

- 4.27 Seats and benches should be designed and sited in conjunction with all other street furniture. Seating should be elegant, functional and robust. Timber benches are susceptible to vandalism and deteriorate quickly. Seats should be placed to address a space or street, view, landscape feature or activity but not where they might cause an obstruction. Seats and benches should be black with gold trim, if necessary.

## TREES AND PLANTING

- 4.28 Tree planting and landscape features should be used to enhance the public space. Trees and planting should reflect the history, architecture and tradition of places, and should not be added or preserved without question.
- 4.29 Trees form an important part of the streetscape but they should be carefully managed to ensure they do not obliterate or obscure elements of interest to the detriment of the streetscape. All trees contained within conservation areas with a girth of more than 10 cm are protected and notification must be given to Hambleton District Council for any proposed felling, lopping or pruning. Owners should cut back trees which cause an obstruction, following consultation with the local authority. Any trees lost to disease or storm damage should be replaced by the local authority.



Figure 34: Trees have matured and obscure the streetscape.

## LIGHTING

- 4.30 Lighting is fundamental to any street or space. Successful and stimulating lighting schemes incorporate light sources at varying levels and degrees of illumination to suit the use of the space and to help generate activity.

- 4.31 Lighting schemes should comply with BS5489. It is important to choose the correct level of lighting for the street in terms of the level of traffic, and taking account of other light sources.
- 4.32 Light fittings should be appropriate to their context in material, scale, design and illumination. Lights should be effective but unobtrusive and avoid the temptation to over provide, leading to clutter.
- 4.33 Care needs to be taken to conceal fittings and cables and to ensure that fittings and light sources complement the urban composition during daylight.



Figure 35: Modern street lighting in a market place.



*Figure 36: Windsor style light fittings are more appropriate to central areas of the market towns.*



## 5 Legal Requirements (Shop Front Alterations)

### **PLANNING PERMISSION**

- 5.1 Planning permission is required for all shop fronts which are to be altered or replaced. This includes altering the glazing, changing facing materials, installing blinds or external shutters or enlarging the size of a fascia. The list is not exhaustive and in each case Hambleton District Council should be contacted for advice prior to commencing any work.

### **LISTED BUILDING CONSENT**

- 5.2 Listed building consent is required for any alteration which would affect the character of a listed building. This includes re-painting a shop front in a different colour, installing blinds or shutters or installing a security alarm or extractor fan.

### **CONSERVATION AREAS**

- 5.3 Conservation Areas are areas of special architectural or historic interest and stringent controls are in place to protect buildings within those areas. The historic core of the five Hambleton market towns are designated as conservation areas and consent is therefore required for the full or substantial demolition of any building, including the removal of a shop front.

### **ADVERTISEMENT CONSENT**

- 5.4 Advertisement consent is needed for illuminated signs or fascias, projecting signs and extra large signs above ground floor level.

### **BUILDING REGULATIONS**

- 5.5 Building Regulations approval is required for new shop fronts when any alterations affect the buildings structural stability, means of escape, thermal performance or the position of the entrance approach or doorway.

### **DRAWINGS REQUIRED**

- 5.6 When submitting a planning or listed building consent application a location map at a scale of 1:1250 should be included with all applications. Drawings should be to a scale of 1:50 (or 1:20 for details) and include where appropriate:
- an elevation of the proposed shop front showing part of the adjoining shop units and upper floor
  - a plan of the shop front showing the structural elements
  - at least one cross section from the first floor window sill to pavement level
  - the detailed design, materials and dimensions of signs and details of light fittings.



## Glossary of Terms

<b>Architrave</b>	The lowest part of a classical entablature, but also more commonly to refer to the moulded frame around a door or window.	<b>Cornice</b>	Decorative moulded projection above the fascia providing weather protection and giving a strong line at the top of the shop front.
<b>Arris</b>	The sharp edge of a brick or stone: the junction of two surfaces.	<b>Dormer</b>	Small window projecting from the angled slope of a roof to light attics.
<b>Ashlar</b>	Well worked regular masonry with flat external face and straight joints.	<b>Eaves</b>	The underside of the shallow projection of a roof.
<b>Bay Window</b>	Window that projects from the main plane of a wall, either with rounded or canted sides.	<b>Entablature</b>	The combination of cornice, fascia and architrave.
<b>Beam</b>	Usually a horizontal structural member.	<b>Facework</b>	The visible surface of a masonry or brick wall.
<b>Bed</b>	The plane of the layers in sedimentary rock, naturally horizontal. Also used for the mortar onto which a stone or brick is laid.	<b>Fanlight</b>	A curved window above a door.
<b>Bond</b>	The manner in which bricks are laid.	<b>Fascia</b>	The wide board over the shopfront that provides the advertising space.
<b>Bullion</b>	The “bulls-eye” formed during the manufacture of traditional crown glass.	<b>Fenestration</b>	The window pattern of a building.
<b>Capital</b>	The top part of a column.	<b>Glazing Bars</b>	The horizontal and vertical members that divide a window and hold the glazing.
<b>Carpenter’s Marks</b>	Numerical assembly marks on timber structures.	<b>Jamb</b>	The sides of a window, doorway or other opening.
<b>Casement</b>	Simple opening hinged window.	<b>Joist</b>	Horizontal timber supporting a floor or ceiling structure.
<b>Console</b>	Bracket that frames the end of the fascia panel.	<b>Lights</b>	The spaces between the mullions of windows.
<b>Coping</b>	The protective top of a wall, parapet or balustrade.	<b>Lintel</b>	The horizontal beam spanning the top of an opening.
		<b>Mullion</b>	A visually strong vertical member that divides a window.
		<b>Pantile</b>	Curve profiled type of ceramic roof tile, usually a flattened S shape in section.



<b>Parapet</b>	Low wall to hide a roof structure or protect a drop.	<b>Rubble</b>	Type of masonry varying in quality from random to well worked.
<b>Pediment</b>	Type of gable over an opening, either triangular or segmented.	<b>Sash</b>	Type of sliding window.
<b>Pilaster</b>	Traditional shopfront dividing column, designed with a base and capital, which supports the console and fascia. Usually moulded and projecting slightly.	<b>String Course</b>	Horizontal projecting course on the outside of a building, also sometimes called a band course.
<b>Pitch</b>	The angle of a roof slope.	<b>Transom</b>	A visually strong Horizontal member that divides a window.
<b>Quoin</b>	Brick or stones at the corners of a building.	<b>Stallriser</b>	Vertical surface giving protection at ground level to the shopfront, providing a solid base. Stallrisers are made of polished granite, marble, tile or wood and provide a cill for the glazing.
<b>Rafter</b>	Timber following the line of the slope of a roof.	<b>Wattle and Daub</b>	Traditional panel infill in square-framed timber framed buildings.
<b>Rende</b>	Externally applied plaster or stucco covering to a wall.		
<b>Reveal</b>	The internal opening of a window or doorway.		



## Appendix A: Legislation

### LISTED BUILDINGS

1. A listed building is a building or structure included on the Government list of buildings of special historical or architectural importance. There are approximately 500,000 listed buildings in England, set into three categories (Grade I, II\* or II). A Grade I building is of greatest significance.
2. When a building is listed a listing description is prepared and this refers to the principal features of the building. A building is listed as a whole and the designation does not just apply to the items contained in the list description. The listing includes anything contained within the cartilage of the building.
3. Listed building consent is required for the total or partial demolition of a listed building and for any works which would affect the character of the building.
4. Applicants for listed building consent need to show why proposals which would affect the character of a listed building are necessary or desirable. It is essential to provide a clear and reasoned justification for the proposed works, explaining why they are needed.
5. For any application, advice should be sought from the local Conservation Officer, who will help to guide the applicant through the process and advise on the viability of the proposed works.
6. Carrying out works without listed building consent is a criminal offence. The local planning authority will, in the first instance, issue an enforcement notice requiring the building to be returned to its original state (prior to the non compliant works being carried out). Failure to comply could lead to a substantial fine and/or a prison sentence.

### CONSERVATION AREAS

1. Bedale, Easingwold, Northallerton, Stokesley and Thirsk all have designated Conservation Areas and therefore any development proposals must preserve the character or appearance of the area.
2. Consent may be required for the demolition of any buildings or structures contained within the conservation areas and for the lopping, pruning or felling of any trees.
3. Advice should therefore be sought from the local planning department before starting any works.

### PLANNING AND LISTED BUILDING LAW

1. The following legislation and guidelines should be applied when considering works to listed buildings and buildings contained within Conservation Areas:
  - Town and Country Planning Act 1990
  - Planning (Listed Buildings and Conservation Areas) Act 1990
  - Town and Country Planning General Permitted Development Order 1988 (as amended)
  - Planning Policy Guidance: PPG15 “Planning and the Historic Environment”
  - Town and Country Planning (Control of Advertisements) Regulations 2007





## Accredited Professionals and Suppliers

### LOCAL ARCHITECTS ACCREDITED IN BUILDING CONSERVATION

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## **LOCAL BUILDING SURVEYORS ACCREDITED IN BUILDING CONSERVATION**

- Dunn, Richard - W. R. Dunn & Co. Ltd, York, Yorkshire.
- Maddison, Richard - Maddison James Associates Ltd, Ripon, Yorkshire.
- Price, Helen - Helen Price Associates, Huddersfield, Yorkshire.

## **SUPPLIERS OF TRADITIONAL PAINTS, DECORATIVE FINISHES AND MATERIALS**

### **Paints in Traditional Colours**

- Farrow & Ball, Uddens Estate, Wimborne, Dorset.
- Dulux Heritage Range, Wexham Road, Slough, Berkshire.
- Holkham Linseed Paints, The Clock Tower, Longlands, Holkham, Norfolk.
- Little Greene Paint Co., Wood Street, Openshaw, Manchester.
- Womersley's Ltd., Walkley Lane, Heckmondwike, West Yorkshire.

### **Breathable Masonry Paints**

- Keim Mineral Paints Ltd., Muckley Cross, Morville, Bridgnorth, Shropshire.
- Womersley's Ltd., Walkley Lane, Heckmondwike, West Yorkshire.

### **Lime Wash and Distempers**

- Farrow & Ball, Uddens Estate, Wimborne, Dorset.
- Hirst Conservation Materials, Laughton, Sleaford, Lincolnshire.
- Lime Works Ltd., Parks Farm, Cambridge, Gloucestershire.

- Natural Building Technologies, The Hanger, Worminghall Road, Oakley, Bucks.
- Ryedale Conservation Supplies, North Back Lane, Terrington, York, YO60 6NS
- The Traditional Lime Co., Church Farm, Leckhampton, Cheltenham, Gloucestershire.
- Mike Wye & Associates, Buckland Filleigh Sawmills, Buckland Filleigh, Devon, EX21 5RN.
- White Rose Lime, Four Acres, Main Street, Dacre Banks, Harrogate HG3 4EW

### **Glass**

- The London Crown Glass Company, 21 Harpsden Road, Henley on Thames, Oxfordshire, RG9 1EE.
- Tatra Glass (UK), Duke Street, Loughborough, Leicestershire, LE11 1ED.

### **Mortars and Renders**

- Ryedale Conservation Supplies, North Back Lane, Terrington, York, YO60 6NS
- Mike Wye & Associates, Buckland Filleigh Sawmills, Buckland Filleigh, Devon, EX21 5RN.
- White Rose Lime, Four Acres, Main Street, Dacre Banks, Harrogate HG3 4EW

### **Clay Roof Tiles**

- Sandtoft Roof Tiles Ltd, Belton Road, Sandtoft, Doncaster, DN8 5SY.



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