RICHMOND HERITAGE PARTNERSHIP SCHEME

RICHMOND TOWN DESIGN GUIDE

RICHMOND

Run by the Richmond Swale Valley Community Initiative and Richmondshire District Council.

Enhance your property and boost your business!

foreword

The Richmond Town Centre Design Guide has been agreed following consultation and should be given due consideration when considering works of repairs or alterations within the town centre. The principles are just as relevant to other historic cores of towns and Villages. The District Council have adopted the guide as supplementary planning guidance and when considering applications for planning permission, listed building consent and advertisement consent will have regards to the guide as a material consideration. It is proposed that the guide will form part of the emerging Local Development Framework and will be subject of further consultation and assessment as part of that process.

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introduction

The Secretary of State for Culture Media and Sport recently commissioned MORI to carry out a survey of people's attitudes to the historic environment and of the value they place upon it. The findings of the survey are summarised thus:

- Most people place a high value on the historic environment, and 85% think it is important in the regeneration of our towns and cities. It is seen as a major contributor to the quality of life.
- Because people care about their environment they want to be involved in decisions affecting it.
- The historic environment is seen as a totality; they value places, not just a series of individual sites and buildings.
- Everyone has a part to play in caring for the historic environment.
- Everything rests on sound knowledge and understanding.

The historic environment is an irreplaceable asset representing the investment of centuries of skills and resources. It gives places a unique competitive advantage, it generates jobs, and it attracts people to live in an area, businesses to invest and tourists to visit.

The purpose of this guide is to promote and encourage good design in the historic environment of Richmond.

historical development of Richmond

Whilst there is evidence of previous settlements, Richmond grew around the Norman castle built in 1071, and is believed to be the earliest example of a Norman planned town in England.

St. Martin's Priory was built as a cell to St. Mary's, York in 1100, and the town grew in the 12th Century as a Norman garrison with the construction of the castle keep.

The town charter was first drawn up between 1136 and 1145, with the creation of burgage plots within Frenchgate and Newbiggin.

The original Market Place was located within the outer bailey of the Castle, but on the construction of the town wall in 1312 the burgage plots forming the existing Market Place were created. The layout of these burgage plots remain today and provide the essential character for the layout of the town centre and its historic core.

The next principal phase in the town's development occurred in the 18th Century as Richmond grew in international importance as a textiles centre, creating considerable wealth. Many of the frontages within the historic core date from this period, but have been built onto the original medieval buildings, thus maintaining the medieval layout.

Further developments included the construction of New Road in 1724 and the creation of King Street by the removal of previous burgage plots in 1813. From 1840 onwards shop windows were introduced at ground floor level to the buildings contained within the Market Place and Finkle Street.

With the rise of the industrial revolution and the mechanisation of the textile industry Richmond's wealth diminished, halting any further significant developments.

In the late 19th and early 20th Century further alterations were carried out. These alterations included the replacement of the traditional Georgian windows, the construction of new buildings within the Market Place and the creation of new frontages to a number of the bank premises. New buildings were constructed on the corner of Rosemary Lane with Finkle Street and on the corner of Finkle Street with the Market Place. The Fleece Hotel was also constructed at this time.

Although the town has grown since the 1960's, except for the introduction of some modern shopfronts there has been little change to the historic core since the 1920's.

historical and architectural significance of Richmond Town centre

Within Richmond Town centre there are four Grade I, six Grade II* and over 150 Grade II buildings listed on the Government list of buildings of special historical or architectural importance. Richmond is also designated as a conservation area.

The town therefore has considerable historical and architectural significance, with buildings listed on their own individual merit and also in terms of group value.

The town is significant in terms of its medieval layout with the burgage plots set out around the line of the original bailey and its subsequent development as a Georgian market town.

The Market Place is considered to be the largest cobbled horseshoe market in the UK. The frontages are principally Georgian in character, although some buildings were replaced in the 1920's and wholesale alterations have been carried out through the insertion of shopfronts and the changes in fenestration.

Newbiggin is significant as an example of fine cobbled Georgian street, with much of its original architectural character remaining.

Victoria Road, Queens Road, and Dundas Street are of lesser significance, with much of their character changed through modern interventions. Although this area is contained within the Conservation Area the majority of buildings are not listed, with the notable exception of the Grade I Georgian theatre. These roads however are significant as major traffic routes through the town.

Figure 1: Piazza del Campo, Siena, Italy, compared to Richmond by HRH Prince Charles in his book, A Vision of Britain

Frenchgate is significant as the main axis from the trunk road through into the Market Place. The vista where

Figure 2: Market Place, Richmond.

Figure 3: The image in figure 2 has been altered to show improvements to the streetscape following the implementation of various recommendations contained within this guide.

Frenchgate opens out into the Market Place is important as this provides the initial impression of the Market Place to persons visiting by car. King Street is the vehicle access route out of the Market Place and is therefore of lesser significance. King Street is however important as a pedestrian thoroughfare into the Market Place, and opens out into the principal vista of the Obelisk, Trinity Church and the crescent leading round to New Road.

Finkle Street is similar in character to the Market Place, with Georgian frontages on the original medieval buildings, set out on the line of the original burgage plots.

New Road was formed as part of the alterations carried out in the 18th Century and is more of historical importance than having any significant architectural merit.

Barrgate is significant by having a range of buildings from various ages; with examples form the medieval through to the 18th Century.

architectural features of Richmond

Roof Coverings

The principal roof covering throughout Richmond is natural stone slate, generally to a steeply pitched structure, indicating the medieval origins of the buildings.

A number of buildings have a clay pantile covering and this is consistent with the local vernacular.

Where buildings have a Welsh blue/grey slate covering, it is unlikely that the material is original, where the building pre-dates the Victorian period. Whilst not wholly inappropriate, the use of slate on some of the buildings has reduced their significance and character.

Elevations

Principal elevations range from fair faced brickwork with stone detailing, to rendered facades, to natural stone in coursed ashlar, regular coursed rubble, or random rubble.

Where the facades are fair faced brickwork or fair faced stone (either ashlar or regular coursed rubble) the elevation materials are generally in keeping with the character of the building.

Many of the rendered buildings have had their original lime render removed and a smooth or pebbledash cement based render applied.

Where elevations are fairfaced random rubble it is possible that the original lime wash or lime render finish has been removed.

Windows and Doors

Windows are generally double action sliding sash, although to a small number of properties more modern timber casement windows have been installed.

A large proportion of the windows however have been altered, with the original 6 x 6 or 6 x 3 panes removed and the windows changed to a 1 x 1 or 2 x 2 pane design. Whilst these windows were fashionable in the 19th Century, they do not sit well with the Georgian facades and detract from the character of the area.

Where the structures remain as dwellings, for example the majority of Newbiggin, New Road, Barrgate and Frenchgate, the doors and door openings are generally in keeping with the character of the buildings.

To the remaining areas within the historic core the ground floors of the buildings have been converted into retail units and the vast majority have had shopfronts installed.

Shopfronts

The shopfronts range in style and quality, and a number of examples are sympathetic to the character of the buildings and the townscape in general.

The majority of shopfronts do not detract significantly from the character of the Georgian buildings but only a few can be considered as examples of good shopfront design. Many of the shopfronts however have been decorated in a corporate style and are often bright and garish, having little regard to the colours used to the upper elevations and to the neighbouring buildings.

Colours

Throughout Richmond the vast majority of windows have been painted brilliant white. The use of white paintwork was widespread towards the end of the Victorian era, but is not in keeping with the character of the majority of buildings.

A large proportion of the buildings have been rendered, and these are generally decorated in a white or off-white colour.

The buildings and townscape would benefit from the use of a palette of colours selected in keeping with the Georgian era, and colours should blend between the shop fronts and the main elevations.

Signage

A number of buildings within the town centre have inappropriate, over-large, and badly positioned signage and the removal of inappropriate signage would significantly improve the quality of the streetscape.

shopfront design

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 shopfronts tend to create a run down appearance of not just the individual building, but also the streetscape as a whole, and this can have a negative effect on the vitality of the area in general. Good shopfront design is a prerequisite to the visiting public's perception of the character, the vitality, and the economic health of an area.

The history of traditional shopfronts

From the medieval period up to the late 18th century market stalls were the principal places where goods were sold, but gradually during this period shops began to appear. These were little more than openings formed in the trader's house, with a drop down shutter that opened onto the street and served as a counter.

During the 18th century windows were introduced to the trader's house to display goods. These windows often took the form of square bays or bow windows. The window panes were small and the joinery details classical in style. The entablature to the top of the window provided a place to display the shop name and details.

Figure 4: The Market Place, Richmond in 1910

From the late 18th century buildings were often designed with the shopfront as an integral part of the building, and shopfront design was based on the classical orders. Pilasters were used to frame the shopfront and to provide visual support for the entablature. Within the overall framework there were opportunities for architectural variation, for example through the design of

the columns, enrichment of the entablature or detailing of the stallriser and the windows themselves. As new shopfronts were installed each reflected the architectural fashion of the day, as well as the skills and the ingenuity of its designer and joiner. Pattern books often provided the basis for the design.

During the Victorian period more prominence was given to the fascia. The depth of the cornice was reduced, and console brackets or corbels were introduced at either end of the fascia to provide a distinct separation between the shops, particularly in a purpose built parade. Blinds were sometimes introduced and the fascia tilted forward to accommodate the blind box. Fascias and cornices were often richly decorated and modelled. The invention of plate glass allowed the introduction of larger windowpanes, and these were usually set into finely detailed mullions and transoms. Timber was exclusively used in the construction of shopfronts until the mid C19 when the use of metals, in particular cast iron, was introduced, mainly for decorative work as found in Finkle Street, but increasingly for structural components.

During the early 20th century the established elements of shopfront design remained, but a reaction to the

Figure 5: Example of a traditional Georgian bow window, Castle Walk, Richmond

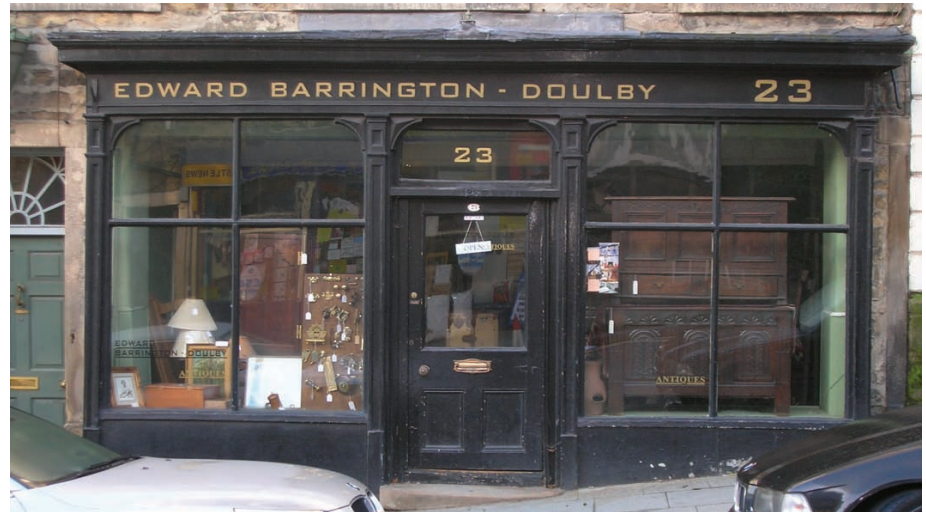

Figure 6: Example of a mid 19th century shop front style, Barnard Castle

elaboration of the earlier Victorian designs took place. The designs therefore tended to avoid embellishment but retained a style that created pattern and interest. As the C20 experienced a wave of social, technological and architectural change, new ideas and materials saw the abandonment of the traditional shopfront. Shopfront design became brash and insensitive, with the emphasis placed more on maximising frontage, signage and shop display area.

Figure 7: Example of a latter 19th century shopfront, Masham

principles of good shopfront design

Key rules for good shopfront design

- The shopfront should be considered as part of the building as a whole, and should be sympathetic to the existing character and materials. Where the existing shopfront contributes to the character of the building and the surrounding area it should be retained.

- 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. Conserve historic buildings and features as these give the town its character.

- Add visual interest to the street without detracting from other buildings. Use special features, finishes and details to draw people's attention and make the shopfront memorable. Have a clear identity and not a mixture of styles.

- Visually separate shopfronts on adjacent buildings of different types or; follow the existing pattern of appropriate adjoining shopfronts on buildings of similar style. Follow 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 shopfronts are elaborate. Emphasise the form of the shopfront by using different planes to create areas of shadow. Avoid blank frontages and deep fascias.

- Clearly define the entrance and create independent access to upper floors if in different use. Provide easy access for people with disabilities, the elderly and parents with pushchairs.

- Integrate signs, lighting and security measures within the design of the shopfront. Adapt company "house styles" to suit the character of the local area and building, avoiding arbitrary repetition or stretching of logos.

- Employ a competent designer and use high quality materials and craftsmen.

Figure 8: Typical mid Victorian style shopfront

Existing Shopfronts

In Richmond there are few shopfronts that survive in any form from the 19th and early 20th century, and where they exist, or evidence of their existence remains, every effort should be made to preserve them.

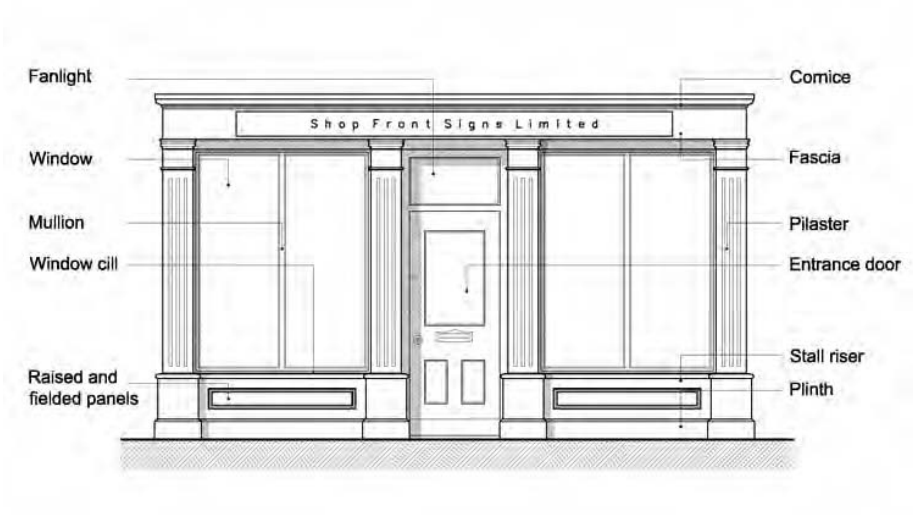

Figure 9: Typical late Victorian style shopfront.

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.

New Shopfronts

The design for new shopfronts 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.

Carefully designed traditional shopfronts are encouraged where they relate to the age of the building and contribute to the streetscape, however shopfronts do not have to be exact replicas of past styles. Innovation and imagination in design is welcomed, so long as the proposal is in character with the building and enhances the wider area.

Relationship to the Building Overhead

A shopfront 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.

Many modern shopfronts have large expanses of glass, which create a perception of 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.

Many shop buildings are symmetrical, and this should extend to the shopfront. It is not always possible to achieve exact symmetry due to internal layouts, but 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. Where there is an entrance to the upper floors on one side of the building, it should be integrated into the shop front design.

Figure 10: This modern shopfront has no visual relationship with the upper floors.

Relationship to Adjoining Buildings

The shopfront 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.

Figure 11: There is no visual support to the upper floors from this 1960's shopfront.

Materials

The choice of materials should complement the character of the building and integrate with the streetscape as a whole. Natural aluminium, acrylics and other shiny artificial materials are generally out of place on older buildings, and should not be used.

The materials should be selected in keeping with the character of the building and streetscape, and in accordance with the shopfront style used. Timber is generally the most appropriate, but can demand a high standard of craftsmanship. Other traditional materials of good quality can also be considered, for example stone, brick, tiles and metalwork.

Shopfront Framework

Various elements can be used to enclose the shop window and it is important to create a good visual frame for the shopfront. The elements of the frame include the pilaster, fascia, cornice and stallriser.

Fascia

The design of the fascia is a key element in shopfront 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

shopfront. The existence of an over-deep fascia can spoil shopfront proportions, and traditional fascias do not exceed 380 mm (15 ins) in depth.

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.

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 shopfronts and fascias should be co-ordinated.

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.

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

Figure 12: Well detailed fascia and signage.

Console/Corbels

Consoles are a feature of Victorian style shopfront, and comprise an elaborate bracket formed to the head (capital) of the pilaster. Ornate or overly elaborate consoles are not a feature found in Richmond, and they should therefore be kept simple in their decoration and proportion.

Figure 13: Late Victorian console bracket.

Cornice

The cornice provides a break between the shopfront 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 competent craftsman.

Figure 14: Late Victorian shopfront with heavily detailed pilasters and deep cornice (incorporating lead covering).

Pilaster

The pilasters are the columns which project slightly from the wall to each side of a shopfront, 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.

Stallrisers

The stallriser is an important component of a shopfront 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.

Figure 15: Stallriser from early Victorian style shopfront.

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 for the stallriser.

Windows and Doors

One of the most important visual elements of the shopfront is the large window area for the display of goods and the attraction of customers.

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. Windows should normally be set in the same plane as the front of the building.

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 shopfront. Existing original doors, or traditional panelled doors should be retained. The design of new doors should reflect the character and design of the shopfront. 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

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, and in this regard the shopfront design should comply with Part M of the Building Regulations and British Standard 8300:2001.

Disabled person's access can usually be achieved without detriment to the design of the shopfront, and as a general rule steps should be avoided and the entrance ramp to the shop should be surfaced with a non-slip material.

Colour and Decoration

Shopfronts 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.

Modern colours can look harsh and should be avoided. Colour schemes 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 shopfronts, 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 16: The successful application of heritage colours to a shopfront. The use of two colours is successful, but any more would be garish.

Canopies, Blinds and Shutters

Some historic shopfronts 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.

If sun canopies are required they should be incorporated into the design of the shopfront with the blind box recessed. 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 shopfront as well as detracting from the character of the street scene. Canopies should be at least 2.4 metres above the height of the pavement.

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.

Security glass or unobtrusive devises such as collapsible jewellers shelves are preferred as the visual interest and light from illuminated window displays is maintained at night.

Figure 17: Traditional retractable canvas sun canopies.

Reducing the size of windowpanes 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.

Corporate Image

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.

Compatibility with individual buildings and the street scene should be considered more important than uniformity between branches of one company.

Figure 18: The use of corporate colours can often appear garish, and dominate the façade.

Projecting and Other Signs

Traditional painted hanging signs on simple unobtrusive brackets are acceptable where they replace a larger sign. Only one projecting sign should be provide 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.

Figure 19: Too many signs can cause clutter across the streetscape.

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, although an exception may be made to this general rule in the case of taller buildings in Richmond where there is something of a tradition of high level board signs, particularly on public houses.

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.

Burglar and Fire Alarms

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 shopfronts the alarm should be considered as part of the overall shopfront design.

Illumination

Shopfronts do not need special illumination if the level of street lighting is adequate. 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 to be avoided. Great care is needed to avoid lighting units which appear unsightly in the daylight, and light fittings should ideally be concealed.

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.

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.

The illumination must not create a danger to highway safety by, for example, glare or leading to confusion with official highway signs.

the repair of buildings

INTRODUCTION

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.

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 Richmond, 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; windows; colours and decoration.

For further guidance advice should be sought from a suitably qualified architect, building surveyor or structural engineer.

GENERAL PRINCIPLES

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 unnecessarily destroying historic fabric.

Works of repair should be kept to the minimum necessary to arrest any decay, and should be sufficient to ensure the long-term survival of the building. Unnecessary replacement of historic fabric should be avoided.

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.

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.

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.

Provided there is sufficient evidence of its previous

existence the restoration of lost architectural features may be considered.

In order to safeguard the future of an historic building it should be monitored and maintained on a regular basis.

Before commencing any works of repair to a listed building, or buildings contained within the Conservation Area of Richmond, advice should be sought from Richmondshire District Council's Conservation Officer.

ROOFS AND ROOF COVERINGS

Generally

When an existing roof covering has reached 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. New material should only be selected on sound historical evidence.

Throughout Richmond there are three principal roofing materials used.

Stone slate is the traditional material and is found on 50% of the buildings contained within the town centre. The material is important to the character of the area and should be maintained where it currently exists.

The use of clay tiles, either plain or pantile, is commonplace in Richmond and is considered an appropriate vernacular style, used from medieval times through to the Georgian period.

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, but on the older structures it can provide a flat, drab and lifeless appearance.

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.

Under no circumstances should modern materials such as concrete tiles be used on the historic buildings of Richmond.

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.

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.

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.

Stone Slates

Stone slate has been used for roofing in Britain since the Roman times, but is only used historically in the localities where it is found. 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.

There is no British Standard for stone slate roofing, but many of the details and recommendations made in BS 5534: 2003 Code of practice for slating and tiling can be applied.

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.

Figure 20: A well maintained stone slate roof.

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.

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.

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.

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, formed 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.

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.

Stone slating is a specialist trade and a suitably qualified contractor should be employed to carry out any works to a stone slate roof.

Clay Tiles

A number of properties within the town centre have a clay plain tile or pantile covering. Whilst this type of covering has been in use since the Roman times, it is likely that where a clay tile covering exists today, it is a replacement for a previous covering, possibly stone slate.

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.

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.

Figure 21: Slates stacked in diminishing size ready for laying

Slate

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.

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.

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.

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.

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.

RAINWATER GOODS

Generally

Traditionally rainwater goods are formed in cast iron, lead or timber. Although timber may have originally been used on the older buildings in Richmond, 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.

Where a building has a parapet at eaves level the roof will 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.

Figure 22: Base of original cast iron rainwater pipe repaired with inappropriate plastic section.

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.

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.

Downpipes should be fitted on spacers 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.

Wooden gutters and downpipes should be repaired in timber to match existing. The gutter should be lined in lead or coated internally with bitumen.

Lead gutters and gutter linings should be repaired following the guidelines of the Lead Sheet Association. New lead should be specified correctly, with carefully 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 very old lead remains it should be regarded as a valuable part of the fabric and repaired rather than replaced.

Lead burning presents a considerable fire hazard and should be avoided. When necessary, lead burning should be carried out at ground level rather than insitu, with the repair section lifted into place once fabricated.

WALLS AND WALL FINISHES

Generally

The buildings of Richmond are predominantly constructed in brick or sandstone, often with a rendered finish.

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 as a consequence of previous inappropriate repairs and in particular the use of cement in mortars and renders.

Cement is a hard material that is impervious to the passage of moisture. A solid wall constructed in brick or stone cannot breath 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.

A number of buildings have a render finish. This is a traditional finish, but was historically applied as a lime render. Most of the buildings are finished with a modern cement based render that 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 appears as dampness internally.

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

Pointing Repairs

Repointing should only be carried out where the existing mortar has weathered out and the full repointing of a building is rarely necessary. 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. The use of mechanical tools for the raking out of pointing is likely to cause damage to the masonry and should be avoided.

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 15 mm.

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 $2^{1}/_{2}$ parts sand. A lime putty mortar can be difficult to apply in adverse climatic conditions and a naturally hydraulic lime is preferred for the buildings of Richmond and the surrounding area. Once applied the pointing should be protected with damp hessian to stop it from setting too quickly and cracking.

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.

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.

Pointing works with a lime mortar should not be carried out during periods of frost.

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.

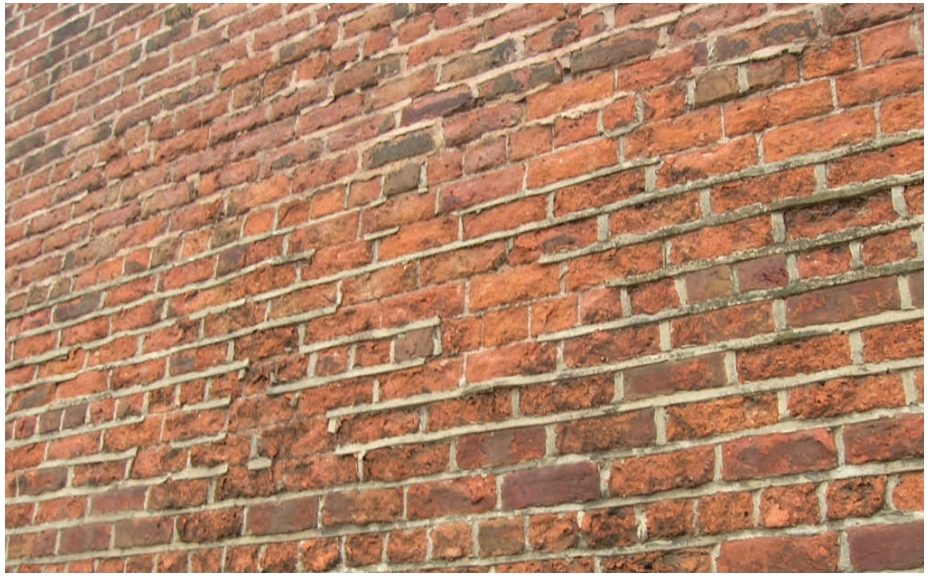

Figure 24: Inappropriate cement pointing causing accelerated erosion of historic brickwork.

Render Repairs

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.

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.

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 for Richmond.

Stonework Repairs

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.

Figure 25: Inappropriate cement render has cracked and will allow moisture to penetrate into the building.

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.

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

The cleaning of historic brick or stone was commonplace in the late 20th 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 AND TIMBER REPAIRS

Window Types

The predominant style of window in Richmond 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.

Until the early 18th century sash frames were made from oak or other hardwood, but by 1700 oak was becoming scarce and from 1720 sash joinery was made from deal (pine or fir softwood). Sash windows originally finished flush with the main façade, but in 1709 the Building Act required that the corners of a sash box frame were hidden behind the face of the brick and set back by 4 inches, increased to 9 inches in 1774, as a precautionary measure against fire. Whilst the legislation was only intended for London the style created by these Acts quickly spread to other parts of the country.

The sash windows were separated into a multi pane arrangement with timber glazing bars. Early glazing bars were thick and robust to protect the relatively fragile glass. Most late 18th century glazing bars were based on the ovolo or quarter circle moulding, but as glass

technology improved glazing bars became increasingly slender.

With the introduction of cheap strong plate glass in the 1830's glazing bars became less necessary and by 1850 window frames had no internal glazing bars. The weight of these frames necessitated the introduction of sash horns on the upper sash. Whilst therefore the use of horns is correct on this newer style, they are wholly inappropriate on the older multi pane windows.

Most of the facades in Richmond date from the Georgian period (1720 – 1830), and therefore sash windows separated with glazing bars is considered the most appropriate style for the majority of buildings contained within the town centre. Much of the Georgian character has been lost in Richmond due to the changes that have been made to the fenestration, the multi-pane windows to upper floors having been replaced with large panel double hung timber sash windows dating from 1850 and later.

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 their replacement.

The Repair of Timber Windows

For the repair of timber windows the following general rules should be followed.

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.

Where decayed timber is to be removed, the minimum amount of existing timber should be removed to allow an effective repair to be formed.

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.

Where possible splice repairs should be designed to direct moisture to the outer face of the timber so that moisture does not lay on the repair joint. Wherever possible splice repairs should be formed to include 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.

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.

Repairs to window frames, if possible, should be carried out insitu. Where windows are to be dismantled, always mark and record the constituent parts before dismantling.

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 and countersunk, and fixed with brass screws.

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

Where replacement windows are proposed they should be designed in keeping with the character of the building. The overriding character of Richmond is a Georgian market town and most buildings contained within the town centre have facades that date from this period. Much of 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 and onwards, the windows to older buildings should be returned to the multi pane style.

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.

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.

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.

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.

Structural Timber Repairs

A detailed and 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.

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.

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 insitu resin repairs are not acceptable.

Figure 26: Carpenters marks and other historic details should be saved.

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.

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.

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.

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 the cause of the decay.

Figure 27: Traditional splice repair to tie beam.

PAINT AND PAINT COLOURS

Generally

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 end of the Georgian period 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.

Buildings with a render finish received a decorative finish and this was traditionally carried out with a Lime wash or a distemper. Colours ranged from off-white through to soft stone colours.

Richmond suffers from a proliferation of inappropriate colours and colour schemes. Often the colours used for a shopfront do not coordinate with the colours used to decorate the joinery to 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 co-ordination 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.

A change in colour may require listed building consent and advice should be sought from the Conservation Officer.

Figure 28: The use of inappropriate colours horizontally and vertically.

Decoration

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.

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 paint. Where historic decorations occur they should be retained and new decorations carefully selected not to damage the original finishes.

Figure 29: A sample of heritage colours (Dulux).

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.

Traditional colours for limewash 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. Colours should be selected to compliment the character of the building, the decorative colours used for the buildings joinery, and the colours used in the streetscape in general.

Preprepared lime wash finishes are available from specialist suppliers.

Figure 30: Traditional lime wash applied to lime render (note Figure 25)

the public realm

GENERAL PRINCIPLES

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.

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.

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.

HISTORIC STREET SURFACES

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.

Figure 31: Modern repairs made to the historic street surface.

Ground surfacing should be simple and compliment 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.

Figure 32: Footpath repaired with local materials. The kerb line provides definition between the road and footpath.

- Respect the local designs and details and reinstate lost surfaces of high quality that make up important townscape.

- Adopt 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 afterthought. Consult local disability organisations on detailed design and consider using specialised access consultants.

Figure 33: Good use of local materials to designate the footway.

- Cut slabs at corners to local radius patterns and cut slabs to conceal inspection covers. Where vehicle runs 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.

- 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 34: Original channel set into the historic cobble surface.

Figure 35: Poor use of modern materials detracts from the appearance of the historic streetscape.

STREET FURNITURE AND SIGNS

Generally

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.

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. needed.

Furniture should be sited to increase visibility in the street and create a safe environment for all and should not dominate the street scene. The introduction of street furniture requires co-ordination and 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.

All street furniture, signposts, railings, lampposts, bus stops etc., shall be painted black. Some of the detail may be picked out in gold.

Figure 36: Poor co-ordination of street furniture.

Historic Street Furniture

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.

Street Signs

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.

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.

Traffic Signs

Traffic signs must comply with the Traffic Signs Regulations and General Directions (2002).

Figure 37: Finger post sign.

Over provision and poor siting off 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.

Avoid the need for supplementary poles and where they are needed position them to the back of walkways and clear of circulation routes.

Traffic Signals and Crossings

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. Position control boxes unobtrusively.

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.

Figure 38: Over provision and poor siting of traffic signs.

Only use guardrails 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

Bollards are used to restrict vehicle movement, segregate user groups and delineate space. Eliminate the need for bollards through higher quality kerb definition and good design. Where bollards are necessary, standard catalogue designs should be avoided, as they dilute the local character. Authorities should adopt a design and implement it consistently.

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.

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

Telephone Kiosks

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.

Traditional K6 kiosks should be retained wherever possible. Where new kiosks are necessary their design

Figure 39: Bollards used to demarcate traffic from pedestrians without causing clutter in the streetscape.

and siting should form part of a coordinated strategy. New designs should be simple and unobtrusive.

Post Boxes

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.

Seats and Benches

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.

Street Cabinets and Litter Bins

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.

Figure 40: Traditional K6 telephone box

Figure 41: Traditional pillar box

TREES AND PLANTING

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.

Trees form an important part of the streetscape and they should be carefully managed to ensure they do not obliterate or obscure elements of interest to the detriment of the streetscape. As Richmond is a conservation area all trees with a girth of more than 10cm are protected and notification must be given to the District Council for proposed work.

Figure 42: Trees have matured and obscure the streetscape.

LIGHTING

Richmondshire District Council has commissioned a lighting strategy and the recommendations of this report should be followed and implemented.

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.

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.

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.

Care needs to be taken to conceal fittings and cables and to ensure that fittings and light sources complement the urban composition during daylight.

LEGISLATION

LISTED BUILDINGS

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. Within the area covered by Richmond Town there are four Grade I listed buildings, six Grade II* listed buildings and over 120 Grade II listed buildings.

When a building is listed a listing description is prepared and this refers to the principal features of the building. It should be noted the building is listed as a whole and not just the items described in the listing. The listing includes anything contained within the curtilage of the building.

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.

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.

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.

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), but failure to comply could lead to a substantial fine and/or a prison sentence.

CONSERVATION AREAS

Richmond is designated as a Conservation Area and therefore any development proposals must preserve the character or appearance of the area.

Consent may be required for the demolition of any buildings or structures contained within the conservation area and for the lopping, pruning or felling of any trees.

Advice should therefore be sought from the local

planning department before starting any works.

PLANNING AND LISTED BUILDING LAW

The following legislation and guidelines should be applied when considering works to listed buildings and buildings contained within a Conservation Area.

- Town and Country Planning Act 1990
- Planning (Listed Buildings and Conservation Areas) Act 1990
- Town and Country Planning General Development Order 1988
- Planning Policy Guidance: PPG15 “Planning and the Historic Environment”

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GLOSSARY OF TERMS

Architrave – The lowest part of a classical entablature, but also more commonly to refer to the moulded frame around a door or window.

Arris – The sharp edge of a brick or stone: the junction of two surfaces.

Ashlar – Well worked regular masonry with flat external face and straight joints.

Bay Window – Window that projects from the main plane of a wall, either with rounded or canted sides.

Beam – Usually a horizontal structural member.

Bed – The plane of the layers in sedimentary rock, naturally horizontal. Also used for the mortar onto which a stone or brick is laid.

Bond – The manner in which bricks are laid.

Bullion – The “bulls-eye” formed during the manufacture of traditional crown glass.

Capital – The top part of a column.

Carpenter’s Marks – Numerical assembly marks on timber structures.

Casement – Simple opening window.

Console – Bracket that frames the end of the fascia panel.

Coping – The protective top of a wall, parapet or balustrade.

Cornice – Decorative moulded projection above the fascia providing weather protection and giving a strong line at the top of the shopfront.

Dormer – Small window projecting from the angled slope of a roof to light attics.

Eaves – The underside of the shallow projection of a roof.

Entablature – The combination of cornice, fascia and architrave.

Facework – The visible surface of a masonry or brick wall.

Fanlight – A window above a door.

Fascia – The wide board over the shopfront that provides the advertising space.

Fenestration – The window pattern of a building.

Glazing Bars – The horizontal and vertical members that divide a window and hold the glazing.

Jamb – The sides of a window, doorway or other opening.

Joist – Horizontal timber supporting a floor or ceiling structure.

Lights – The spaces between the mullions of windows.

Lintel – The horizontal beam spanning the top of an opening.

Mullion – A visually strong vertical member that divides a window.

Pantile – Curve profiled type of ceramic roof tile, usually a flattened S shape in section.

Parapet – Low wall to hide a roof structure or protect a drop.

Pediment – Type of gable over an opening, either triangular or segmented.

Pilaster – Traditional shopfront dividing column, designed with a base and capital, which supports the console and fascia. Usually moulded and projecting slightly.

Pitch – The angle of a roof slope.

Quoin – Brick or stones at the corners of a building.

Rafter – Timber following the line of the slope of a roof.

Render – Externally applied plaster or stucco covering to a wall.

Reveal – The internal opening of a window or doorway.

Rubble – Type of masonry varying in quality from random to well worked.

Sash – Type of sliding window.

String Course – Horizontal projecting course on the outside of a building, also sometimes called a band course.

Transom – A visually strong Horizontal member that divides a window.

Stallriser – 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.

Wattle and Daub – Standard panel infill in square-framed timber framed buildings.

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