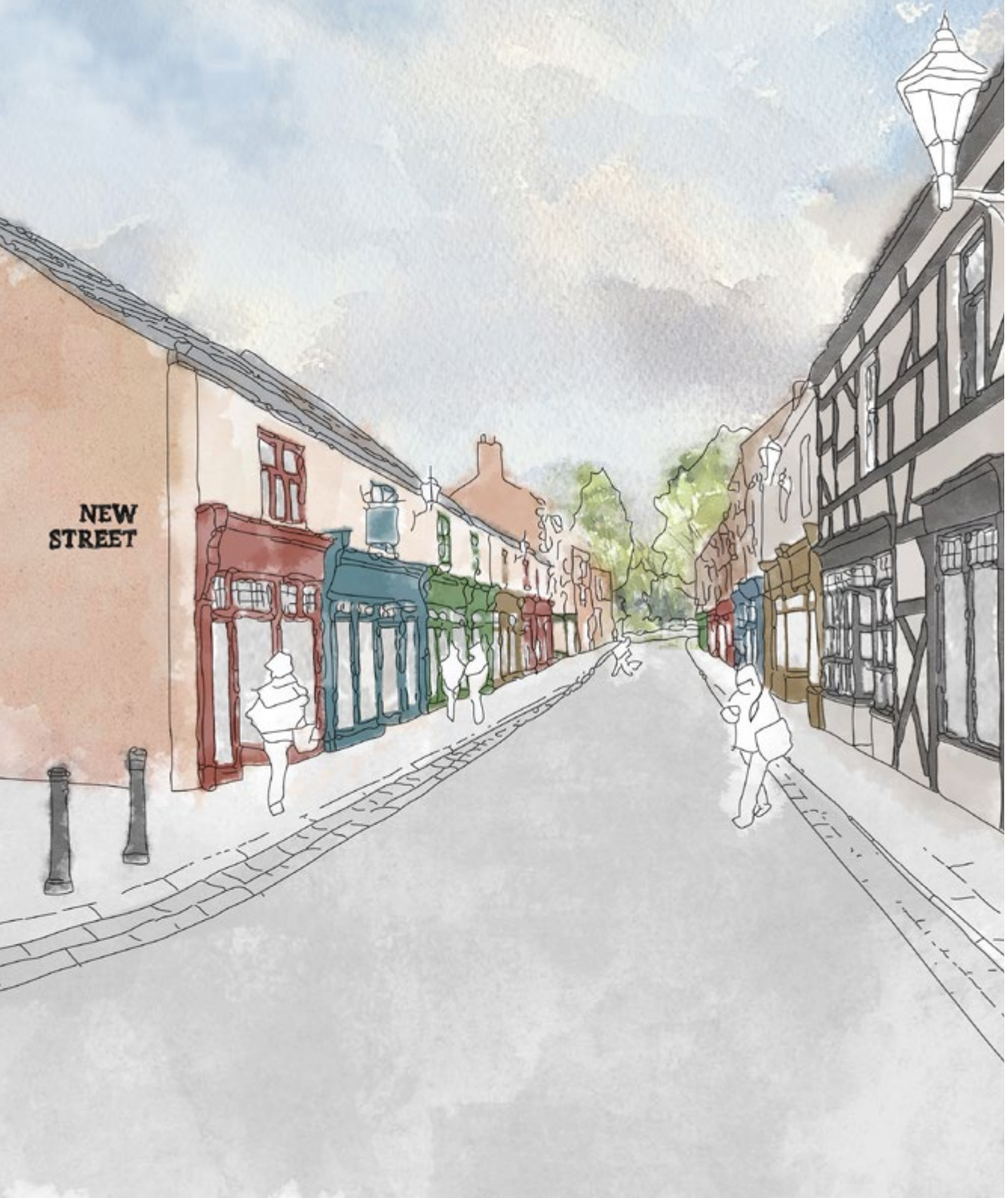
SELBY
DISTRICT COUNCIL

Selby Town Centre Design Guide



SELBY
HERITAGE ACTION ZONE

the landscape agency

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Contents

Document Guidance

The digital version of this document features interactive navigable elements which allow users to easily locate the relevant topic areas, whilst also making its contents more 'accessible' to the wider community. You can skip to each topic by clicking on the topic on this contents page, return back to the contents using the Contents button, follow a link to the relevant appendix highlighted in the text, and skip back to the previously viewed page using the Back button.

1.0 Introduction

1.1 What is the Selby Town Centre Design Guide?

The purpose of this Design Guide is to assist:

Building owners and tenants – providing easy to use guidance on external improvements to buildings which will sensitively upgrade buildings and bring underutilised / empty buildings back into use.

Professional agents – such as architects and project managers to successfully design schemes which reflect the heritage and character of Selby town centre.

Council officers – to understand the character of Selby town centre and make appropriate and confident decisions in line with an agreed framework.

It is intended that the Design Guide will be adopted as a Supplementary Planning Document. It will help determine planning applications for development within Selby's town centre alongside the emerging Local Plan and national planning policy.

View of Gowthorpe, Selby, c.1920s (Claude William Jamson Collection, Hull Local History Centre)

1.2 Brief History of Selby

Selby's origins are, to some extent still disputed, however the settlement was used from the Roman period onwards. The formation of the Abbey in 1069 considerably spurred its development and supported its growth as an inland river port and as a key trading centre between the 12th and 14th centuries. The medieval burgage plots and 'Abbot's Staith' (warehouse) were established in during this time.

During the 18th and 19th centuries, the town flourished as a result of trade and shipbuilding. The waterfront, canal and railway lost their prominence during the latter parts of the 20th century and early-21st century, which has resulted in some development pressures and inappropriate development.

View from Selby Canal, Selby, c.1920s (Claude William Jamson Collection, Hull Local History Centre)

1.3 Designations

1.3.1 Selby Town Conservation Area

Selby town centre has been designated as a conservation area to help maintain and enhance its significant history and character. *The Selby Town Conservation Area Appraisal* (hereafter referred to as the *Appraisal*) outlines the history of the area, explains what makes the conservation area special and identifies the elements which contribute to its character and special interest, and those which do not; it also provides recommendations for the area's management.

Summary of Special Interest

Selby Town Centre represents the core of the historic market town and river port of Selby. The key features of its special historic and architectural interest, which reflect its religious, commer*ic*al and industrial history, are experienced as:

- The medieval core, including medieval burgage plot boundaries and road system;[1]
- The central role of the Abbey church in the town's history and form;
- Good examples of vernacular and urban architecture from the 18th and 19th centuries;
- The relationship with the sweeping River Ouse, its historic quays and river crossings;
- The survival of industrial buildings and townscape character associated with the river port and transhipment of goods, such as the early-20th century Westmill flour mill;
- The presence of one of the oldest mainline railways in the world. [2]

Character Zones

The Appraisal divides the conservation area into eight 'character zones' as shown on the following page, which are used to identify notable variances in spatial patterns, architectural character, landscape and townscape qualities. For full descriptions of their particular character see Section 3.5 of the *Appraisal*. Within these zones are a series of formal high street areas, ecclesiastical precincts and sites, secondary residential streets, informal and semi-industrial backland areas, parks / public spaces and the peripheral historic industrial / modern commercial areas bound by the river and canal.

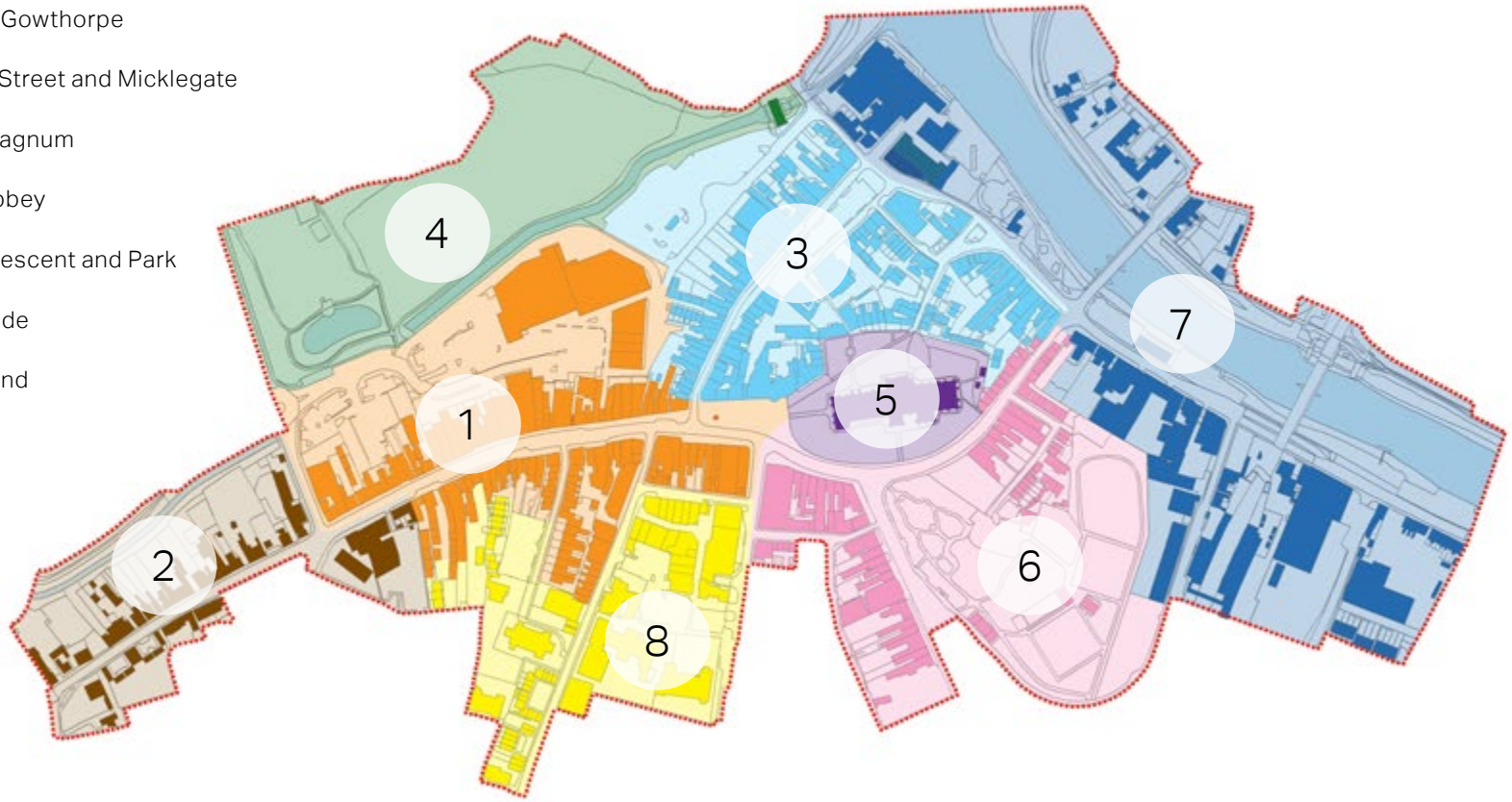
1 Burgage plot - The property owned by a burgess in a medieval town. As burgesses congregated around the marketplace (see markets) and main streets, space at the front was at a premium. Burgage plots are therefore characteristically long and narrow, with a row of outbuildings stretching to the rear of the house and shop.

2 SDC / Alan Baxter Associates, 2020, p2

Character Zones

Key

- Selby Conservation Area Boundary
- Lower Gowthorpe and Market Place
- Upper Gowthorpe
- Finkle Street and Micklegate
- The Stagnum
- The Abbey
- The Crescent and Park
- Riverside
- Backland



1.3.2 Designated and Non-Designated Heritage Assets

Selby's town centre contains a high concentration of listed buildings, one scheduled monument and a conservation area. This means that these buildings and area are protected by planning law for their special historic and/or architectural interest, and it is important that alterations to these structures and their setting do not adversely affect their significance.

A building's designation can be found on National Heritage List for England (NHLE), found on Historic England's website or the *Appraisal*, both are available online via the links provided within Section 7. It is important to note that the listed building descriptions on Historic England's website are used for identification purposes only and do not cover everything under the listing and that the listing designation covers the interior as well as the exterior of the structure.

The town centre also contains non-designated heritage assets, which have a degree of significance requiring consideration in planning decisions, but which do not possess the required level of 'special interest' that would merit designation at the national level, e.g. listing.[3]

3 The Appraisal identifies a number of key / landmark buildings which would fit in this category and recommends that a full local list of heritage assets is compiled to assist in their identification.

Designated Heritage Assets and Landmarks

Key

- Selby Conservation Area Boundary
- Listed Building
- Scheduled Monument
- Landmark

1.4 Permissions

Making changes to a historic building can enhance its special interest or contribution to the character of the conservation area but some alterations can have a negative and long-lasting impact. The design process should therefore be approached in a logical way in order to develop appropriate proposals and to avoid unnecessary delays - see Appendix III.

1.4.1 Heritage Advice

To get certainty on whether the proposals require planning permission or listed building consent, please contact the local planning authority.

If proposals affect a heritage asset (Listed Building, Conservation Area, Scheduled Monument, Battlefield or Non-designated heritage asset) a Heritage Statement will be required to be submitted with the planning or listed building application.

Heritage Statements set out the historic development of a site and surrounding area, identify heritage assets and assess their significance and assess the impact of the proposals and should be carried out by a heritage professional (built heritage consultant, conservation accredited architect).

1.4.2 Pre-Application Advice

The Local planning authority are tasked with making decisions regarding changes in the town centre and are the authority to provide certainty to owners about whether proposals may require planning permission or Listed Building Consent. Therefore, Pre-application engagement with the local authority offers the opportunity to improve the efficiency and effectiveness of the planning application system, the quality of the proposals and their likelihood of success. Required application documents, such as Heritage Statements - can be discussed with the local authority and advice given on what might be considered appropriate, or not.

1.4.3 Planning Permission

Planning Permission is required for 'development' which affects the external appearance of a building (whether it is listed or unlisted) and for a 'change of use'. Whilst some works and changes of use benefit from 'permitted development rights' they are subject to a number of restrictions including being located with a conservation area and subject to the building's existing use. Works within the grounds/curtilage of a listed building will require planning permission. This includes outbuildings such as sheds, greenhouses as well as boundary treatments. Pre-application Advice can help determine what is required.

1.4.4 Advertisement Consent

Some advertisements benefit from 'deemed consent', however this is dependent on the location, type and size of the sign proposed. All illuminated signs will need advertisement consent and planning permission and all advertisements on listed buildings require listed building consent. See guidance on signage in Section 4.5 and for further information on consents see the local planning authority's planning portal.

1.4.5 Listed Building Consent

Listed building consent is required for any alteration that would affect its special architectural or historic interest. This includes the interior as well as the exterior and covers new signage, window and door replacement, re-painting, lighting, walls, floors and ceilings, joinery and plasterwork. Structures which are attached to or located within the curtilage, such as outbuildings are also included within the designation. For clarity, it is advisable to discuss alterations with the local planning authority as part of the pre-application process. A Heritage Statement will be required as part of the application.

1.4.6 Scheduled Monument Consent

Scheduled Monument Consent (SMC) is required for most works and other activities that physically affect a scheduled monument. Carrying out an activity without consent is a criminal offence. Consent must be obtained from the Secretary of State for Digital, Culture, Media and Sport through Historic England. If a scheduled monument is also a listed building, listed building consent is not required, however, planning permission may be required in addition to SMC for works if they also amount to development which does not fall under permitted development rights.

2.0 The Character and Appearance of Selby Town Centre

2.1 Development of Selby Town Centre[4]

The town centre has a strongly defined character, largely made up of two- and three-storey brick buildings from the 18th and 19th centuries and the whole is dominated by the Abbey. Most properties are residential with retail at street level, shopfronts are mostly 20th century but there are some 18th and 19th century survivors and fragmentary remains throughout the town centre.

There is a notable lack of large modern industrial complexes, though there are survivors of Selby's historic industry focussed on the waterfront – with the landmark Ideal Flour Mill and Abbot's Staith buildings.

Open space and trees contribute substantially to the character of the conservation area. The principal green spaces are around the Abbey Church, Selby Park, St James Church (New Street).

4 SDC/Alan Baxter Associates, 2020

2.1 Selby Abbey and the town centre, 1926 (Britain from Above)

2.2 View along Gowthorpe, a varied high street looking towards the focal point of the Abbey (Insall)

2.3 Modest terrace houses on Park Row (Insall)

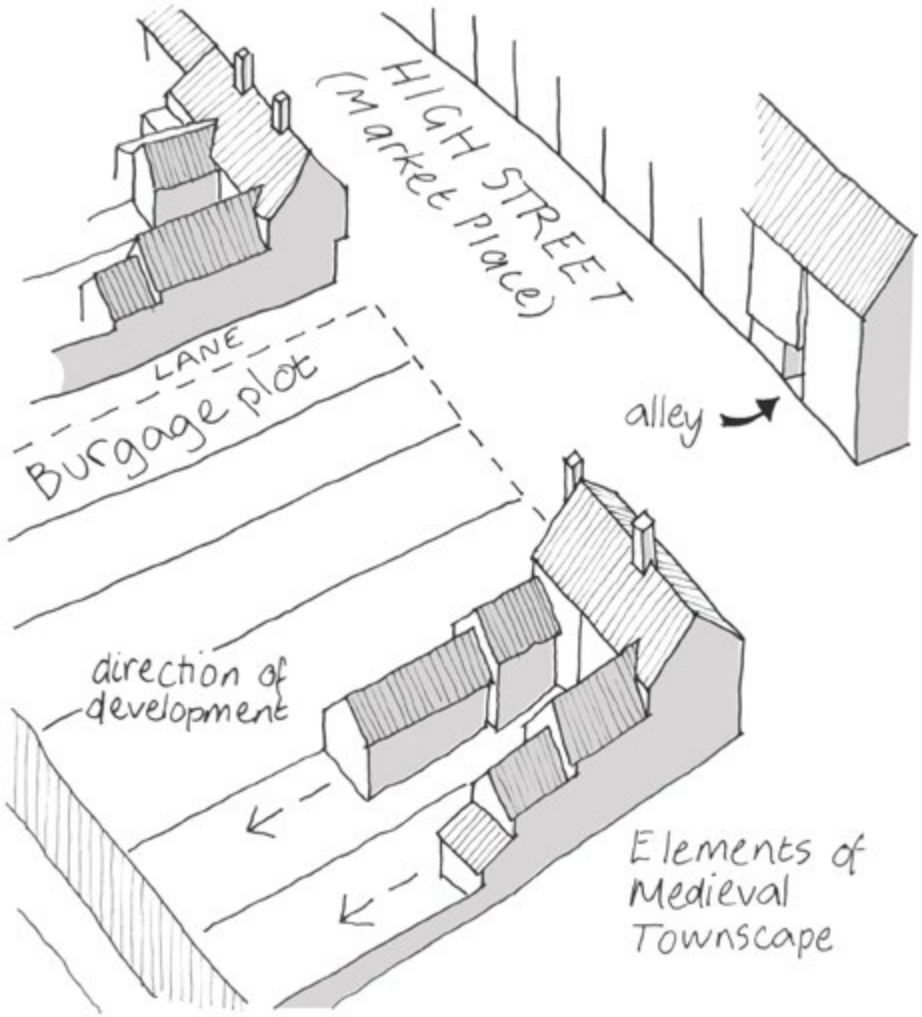
2.4 Ancillary linear rear extensions, stepping down in scale from the main high street properties

2.5 Small-scale industrial building (Insall)

2.2 Street and Building Development

The development of a historic building is reflected in the cumulative changes made to it, which can also contribute to a building's special interest. The urban grain in Selby is distinctive. The main streets have properties fronting onto the road with long narrow plots stretching to the rear, these plots are also known as burgage plots which developed in the medieval period. The rear yards contain wings, extensions, outbuildings as well as small scale industrial buildings. These yards are accessed by alleyways from the main streets. Some rear yards have been lost over the years, some opened up to allow for carparking and others infilled with buildings which has eroded the character of the area.

2.6 1950s Photograph of Back Micklegate, showing linear burgage plots (Selby Archives)



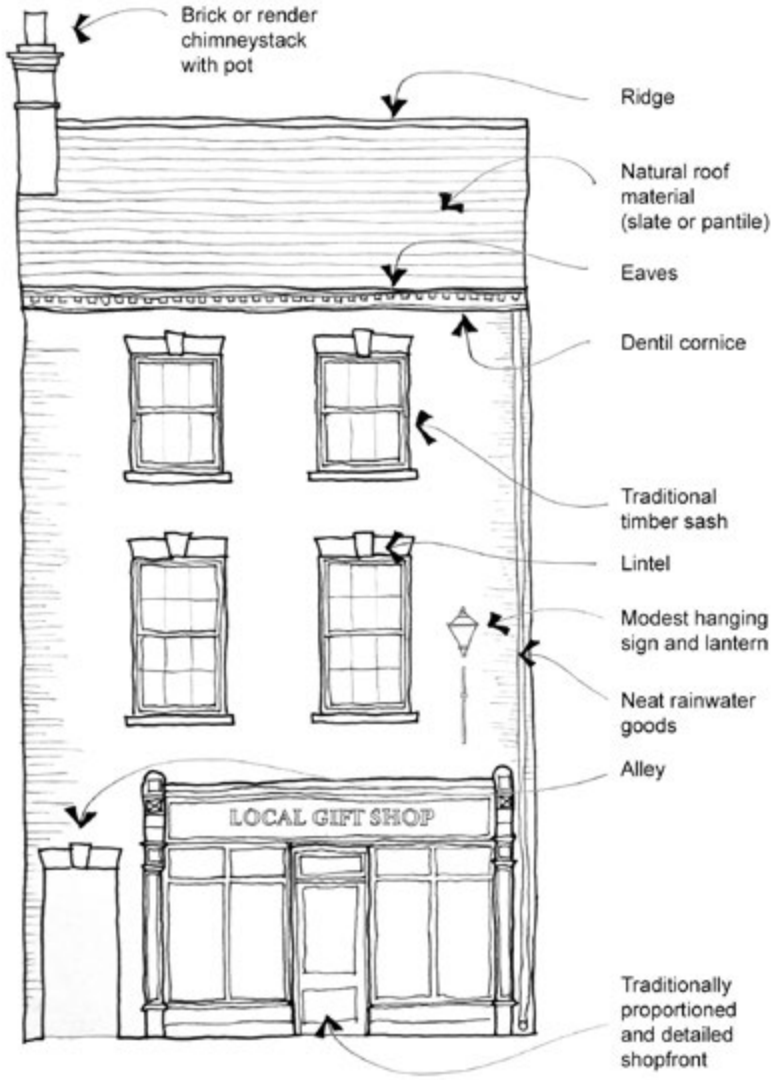
2.7 Typical historic development of Selby's high street properties

2.3 Historic Features

2.3.1 Introduction to key features

The key features of a traditional Selby building are shown on the adjacent diagram of a façade, further architectural terms can be found in the Glossary.

- The **façade** is typically the principle front of a building, facing the street.
- Traditional roof coverings in Selby are **natural slate** – mostly from Wales and the Lake District (Westmorland), or;
- Pantile – a historic type of roof tile made from fired clay with an S-shaped in profile.
- The **eaves cornice** sits at the junction between a wall and a sloping roof, it overhangs the edge of a roof so it can shed water.
- A **dentil** pattern is a small square block used in a series – found in Classical decoration.
- A **sash window** is one which opens by sliding in grooves and is typically timber.
- **Lintels** are the load bearing members over an opening, sometimes with central keystones (as shown).



2.8 Key elements of an elevation

2.3.2 Roofs

Selby's roofscape is one of its defining features and comprises:

1. Gabled roofs with the ridge aligning with the street: steeply pitched roofs to high street properties in the Gowthorpe area – some with flared eaves – shallow pitched parapet roofs to Georgian properties in the Crescent and parts of Finkle Street and mansards to some early-18th century properties.
2. Backland buildings show more variety and their rooflines tend to run at 90 degrees to the street frontage.
3. Individually developed buildings show more variety whilst the planned terraces such as The Crescent have uniform rooflines.
4. A small number of flat roofed buildings contribute positively.
5. Historic roof coverings are typically natural slate and clay pantile with ridges and hips in the same material; lead is used for dressings, chimneystacks are typically brick, with stepped cornices and terracotta pots.
6. Dormers are uncommon, but where they are found, they reflect the style of the building. Rooflights are primarily located on rear elevations, are small and split-pane.
7. Parapets can be found to a number of Georgian properties, as well as some more modern ones.
8. Gable walls are typically without copings, but are York stone where present.
9. The eaves often have projecting header bricks arranged in a 'dentil' pattern or sometimes a painted timber cornice with a Classical moulding or a beaded timber board.
10. Rainwater goods are mostly painted cast iron gutters and down pipes with rise and fall brackets, painted black.

2.9 Variety of roof pitches and coverings along Gowthorpe (Insall)

2.10 Rooflines of rear extensions at 90 degrees to the street frontage (Insall)

2.3.3 Elevations

- Walls are mostly constructed of brick, typically handmade and laid in a Flemish or English Garden Wall bond, with lime mortar.
- Flemish bond is where bricks are laid in a decorative pattern with alternative courses offset.
- English Garden Wall bond is where bricks are laid with one course of headers and three courses of stretchers.
- Some brick façades in Selby have been covered by render.
- There are examples of timber framed buildings, but all have been rendered or refaced in brick.

2.12 English garden wall bond (Insall)

2.11 Rendered house (Insall)

2.13 Flemish bond (Insall)

2.3.4 Windows and Doors

Selby retains many original windows – mainly painted timber sashes and there are a number of original front doors, some with fine architraves, fanlights and ironmongery. Typically within the town centre, there are:

- Lintels are typically gauged brick or stone with lime mortar, many feature a central exaggerated keystone.
- Contrasting stone and brick cills and lintels around doors and windows are also typical, as are brickwork heads and cills.
- Painted 6-panel or elongated 2-panel timber doors with decorative architraves or door cases, some including a pediment.
- Fanlights are a feature of the finer 18th and 19th century properties, mainly in the more formal areas including The Crescent.
- Plainer rear doors, which can be equally interesting and provide an important contrast between the formal high street and informal backland areas – they are often plank and rail.

2.14 Late-18th century doorcases with pedimented architraves and fanlights on Church Hill (Insall)

2.15 Late-18th century sashes with exaggerated keystones and brickwork in Flemish bond (Insall)

2.3.5 Boundary Treatments

The typical boundary treatment in Selby is the brick wall – low walls within the secondary residential streets and tall walls to rear yards and backland areas. There are some instances of dwarf brick walls with iron railings.

2.17 Simple plank and rail gates and doors in a backland area (Insall)

2.16 Dwarf brick wall with railings (Insall)

2.18 High brick boundary walls between plots (Insall)

2.3.6 Alleys and Carriage Openings

Alleys and carriage openings provide covered access through buildings to rear yards and are a common feature in the town centre.

- Alley entrances are often incorporated into the adjacent shopfront, typically contain painted iron gates (many modern), vertical timber tongue and groove doors within a brick arch, or have more decorative painted timber door cases with fanlights.
- Carriage openings are typically arched and either open or contain simple timber plank doors.
- The walls within the passages are often covered in historic wall treatments of timber, render or red brick.

2.21 Carriage opening (Insall)

2.19 Georgian doorcase to alley at Park House, with pedimented architrave and overpainted fanlight (Insall)

2.20 Typical opening to alley with timber lined soffit and painted brick walls (Insall)

2.22 Carriage opening (Insall)

2.3.7 Signage and Decorative Features

Architectural embellishments and signage is relatively limited, but where it does exist it should be retained as it contributes to the unique character of Selby.

- There are some examples of subtle and characterful street name signage, including on Audus Street and Finkle Street.
- There are evocative historic examples of painted signage on end gables and remains of signage on alley walls.

2.23 Characterful Finkle Street pin sign (Insall)

2.25 Historic Nags Head signage within alley off Gowthorpe (Insall)

2.24 Characterful inscribed and painted sign, Audus Street (Insall)

2.26 Stucco mask keystone over opening to Robert Street (Insall)

3.0 Shopfronts

3.1 Historic Development of Shopfront Design

1. Late Medieval

A door and a window with shutters, the window serving as the counter.

2. Late-17th and 18th Century

Small paned windows in curved or straight bow to display goods.

Illustrated hanging signs for the illiterate.

Classical detailing to harmonise large shopfronts in terraced houses.

3. Victorian

Purpose-built retail developments and the rise of shopping arcades.

Mid-19th century plate glass technology revolutionised shopfront design.

Fine cast iron columns, smaller stallrisers, awnings and timber roller shutters.

4. Edwardian

Classical proportions retained, Art Nouveau influences in elaborate ironwork, stained glass and mosaic thresholds.

Stallrisers and pilasters often brick or glazed brick.

5. Interwar

Classical proportions retained with some simplification of decorative details, Art Deco influences.

6. Post Second World War

Classical proportions remained, but detailing was far plainer.

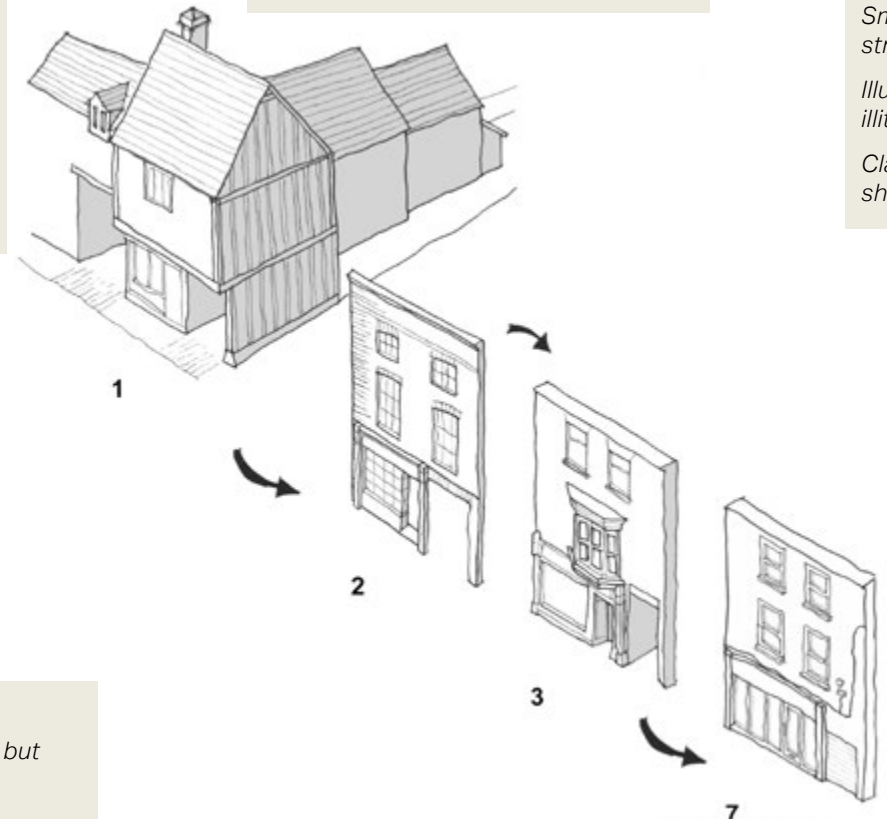
7. Late-20th century

Over-dominant fascias, box signs, standardised and crude corporate signage, characterless window frames and roller shutters, a general disregard for building and street context.

8. 21st Century

The benefit of a characterful historic shopfront in providing a unique identity for brands/businesses widely acknowledged.

Restoration of lost features and the gradual return of character to the high street.



3.2 Typical Features

Although design details can vary, traditional shopfronts share a number of common features, including the:

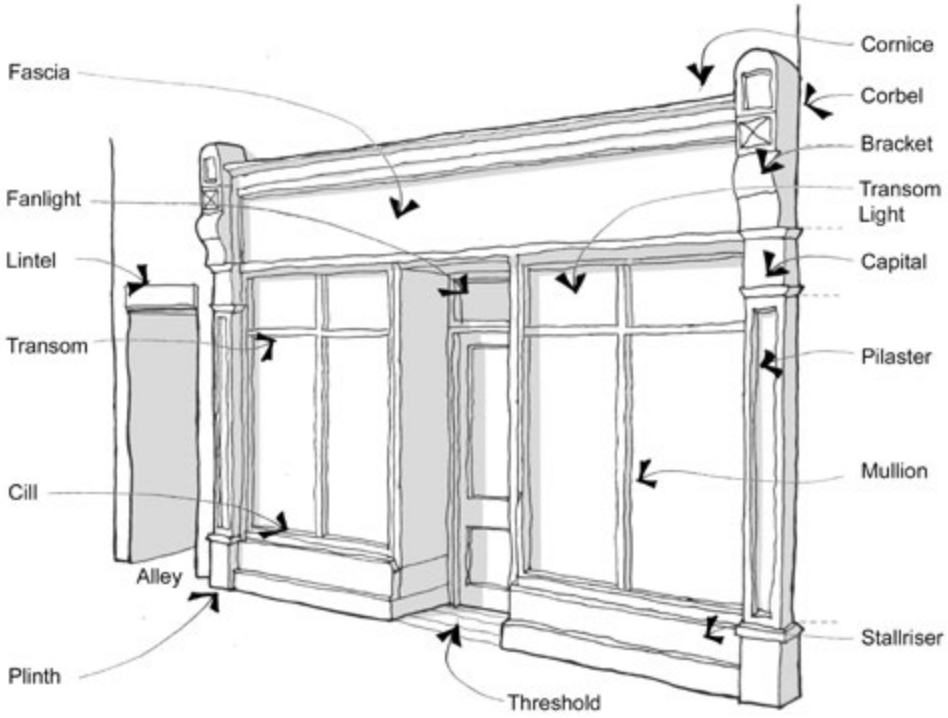
Stallriser, a solid visual base of a shopfront, protecting the area below the display window from damage. Traditionally this was part of a window display table, when shopfronts were open. The **threshold** marks the entrance and often features tiles, mosaic or terrazzo.

A traditional shop window is often divided by a **mullion** – the vertical part of the frame – and **transom** – the horizontal element**.** Over entrance doors, **fanlights** often provide illumination and align with the transom.

Pilasters are half-columns which frame the sides of a shopfront and provide visual support to the fascia and upper floors of a building. They can be elaborate, supported by **plinths**, and capped by projecting **capitals** and decorative **corbel** or **console brackets**. In purpose-built parades, the pilaster is often an integral part of the overall building façade.

The **fascia** is the horizontal band over the window, fixed between the capitals and defining the ground and upper floors. It provides the main area for displaying the name and function of the shop. Over it is a cornice – to shed water and visually complete the shopfront - it sometimes features casings for shutters or awnings.

These, and further details, are shown on the diagram below.

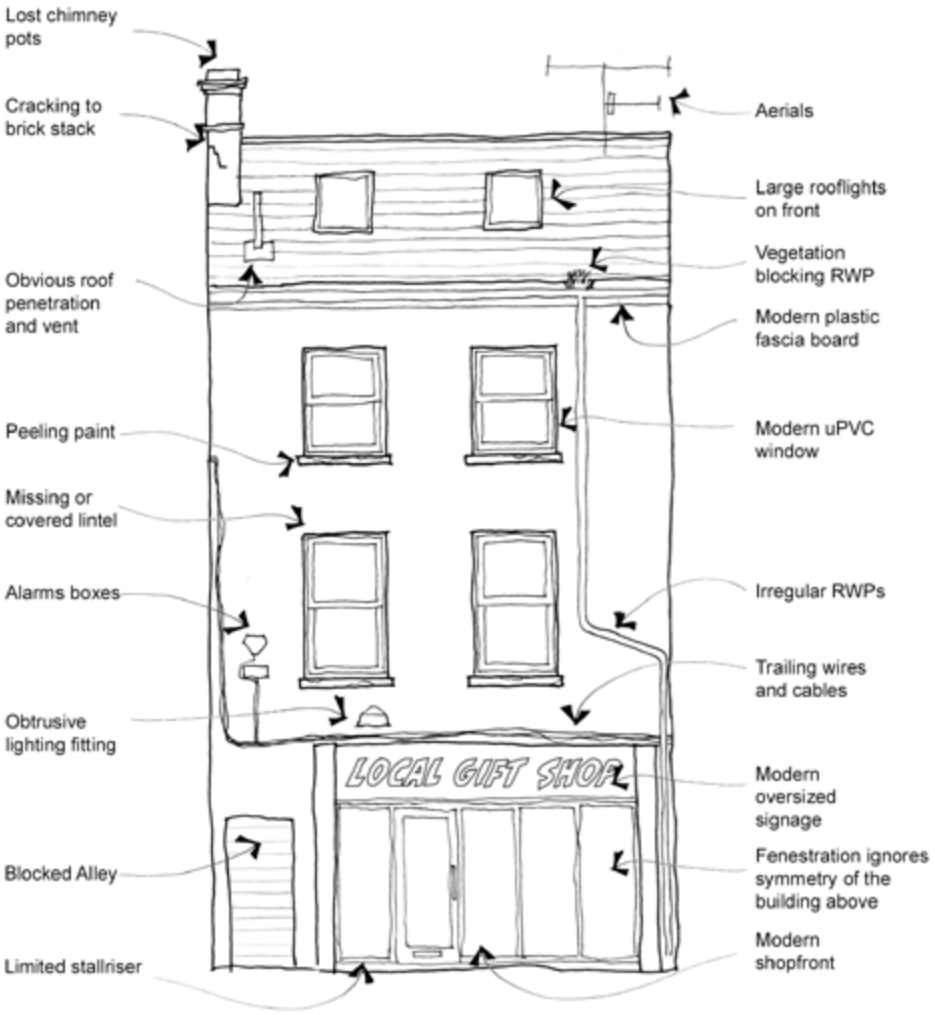


3.1 Typical shopfront features

3.3 Selby's Shopfronts

- The shopfronts are typically late-20th and early-21st century plate glass with contemporary timber surrounds.
- Some Victorian and early-20th century shopfronts survive but they are in the minority.
- There are fragmentary remains of historic features such as cornices, brackets and awnings throughout the town centre.
- Frontages are often narrow and reflect the width of the medieval property divisions; alleyway openings can be found at the side of the shopfronts for access to the residential accommodation above and the rear yards.
- Signage is mostly characterless national branding – but there are examples of well-designed branding.
- Illuminated signage is atypical in Selby.
- There is a variety of symbolic signs in Selby – including barbers polls and pawnbroker's spheres.

The adjacent diagram shows an example of the type of typical elements that are often added or altered to a traditional Selby frontage, such as the loss of original shopfront replaced with oversized signage, and other detracting features. Though there has been a lot of change in Selby, the following. The following page shows a range of Selby's traditional shopfronts that do still survive.



3.2 Negative elements of an elevation

3.3 Mid-Victorian shopfront retaining awning fixings (Insall)

3.4 Victorian shopfront, Finkle Street (Insall)

3.5 Late-Victorian shopfront on Micklegate (Insall)

3.6 Edwardian shopfront on The Crescent (Insall)

3.7 Edwardian shopfront, with fine ironwork and mosaic threshold, New Street (Insall)

3.8 Mid-20th century shopfront (Insall)

4.0 Maintenance and Repair

4.1 Introduction

4.1.1 Conservation Principles

- To retain the historic significance and character of a historic building, even if it is unlisted.
- To preserve or enhance the special architectural and/or historic interest of listed buildings.
- Works should seek to retain the special historic character of Selby.
- It is important to first understand the significance of a building and to base proposals for change on this understanding.
- Ill-considered alterations and over-zealous repair or replacement can erode the special interest of a building and affect the historic character of Selby as a whole.
- Works should avoid damage to the historic fabric. Refer to Appendix II for information on breathable construction and the Glossary for more technical terms.

4.1.2 Building Maintenance

- Historic buildings have a reputation for being expensive to run and difficult to maintain, however regular and appropriate maintenance can ensure traditional building fabric lasts for hundreds of years.
- Maintenance burdens are caused by lack of minor regular maintenance or neglect, use of inappropriate materials or the poor application of materials. With all maintenance, it is cheaper and easier to do little and often.
- For steps on how to get on top of maintenance, see the Appendix.

4.2 General Benefits of Repair

The default position should be to repair rather than replace, for the following reasons:

- It retains historic patina, which cannot be reinstated.
- Once historic fabric is removed it is lost forever - it retains unique information about the building and its occupants.
- Repair can often be cheaper.
- Some modern replacements may not be repairable and require full replacement in the future.
- Fewer materials are used – making it more sustainable.
- Historic materials are often of better quality than those available today (timber for example) and so retaining and repairing it will ensure the building element lasts longer than an entirely new one.

4.2.1 'Like-for-Like' Repairs

Many small-scale 'like-for-like' repairs, such as replacing a broken slate with a new natural slate from the same geological region, would not affect the character of the building and would not usually require listed building consent or planning permission. Similarly, repainting using the same paint system and colour would also be counted as a like-for-like repair.

Larger scale renewal of materials and major repairs, which have the potential to affect a listed building's character and its special architectural or historic interest, would require listed building consent.

Planning permission would be required for repairs which amount to development as defined in legislation and in particular would have to materially affect the external appearance of the building – such as the wholesale replacement of a slated roof. It is important to note that cleaning bricks or stones or removing paint may require consent, as they have the potential to change the appearance or fabric of the building.

Contact the local planning authority for confirmation and advice on necessary consents.

4.3 Specific Repairs

Architectural and decorative details often appear to have no functional use, but many have developed from a practical need to shed water from the building. The following section runs through key building elements, with repairs tailored to properties in Selby.

Element	How To Repair	How to Improve
Chimney	• Repoint mortar to a 'flush' finish with lime based mix.	• Remove cement (non-breathable) mortars or renders. • Remove any redundant fixings and services (TV aerials).
Roof materials	• Repoint mortar to a 'flush' finish with lime based mix. • Replace missing slates in matching natural material	• When re-roofing, replace inappropriate materials with natural slates or pantiles to blend with the character of Selby. • Replace mismatched ridge and hip materials with a matching material to the general roof or use a traditional weather tight detail such as lead flashings. • Consider insulating the roof when re-roofing using a 'breathable' insulation such as timber fibre board rather than PIR insulation.[5] • Ensure the roof is adequately ventilated and internal water vapour is prevented from entering the roof void.
Copings to gables	• Repoint mortar to a flush finish with lime based mix.	• Lead flashing should be used to cover the junction between the roof coving and the bricks under the coping stone. • Replace cement copings with York stone. • Ensure stones are wide enough to include a drip. • Ensure kneeler stones can support stones above. • Add a DPM under the coping to prevent water ingress.

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Specific Repairs: Roofs

Element	How to repair	How to improve
Gable junctions with roofs - no copings	• Repoint mortar to a flush finish with lime based mix.	• Remove cement (non-breathable) mortar. • Remove large overhangs to gables if not part the original design to match the general character of Selby
Dormers	• Repaint timber in linseed paint to reduce maintenance. • Replace timber using non tropical hardwoods (such as oak). • Adjust lead details to prevent leaks.	• Remove dormers from street facing pitches if not original to the building and make good these areas using material to match the wider roof.
Rooflights	• Ensure lead flashing is detailed correctly to Lead Sheet Training Academy standard details (see useful links). • Repaint in paint that is suitable for a metal substrate.	• Replace rooflights with a 'conservation style' to fit between typical rafter spacings, ensure they are flush with the roof slope, constructed of black painted metal, have a lead glazing bar and lead flashing. • Remove non-historic rooflights from street facing slopes. • Remove large modern rooflights.

Specific Repairs: Roofs

Element	How to repair	How to improve
Rainwater goods	• Replace broken sections. • Remove rust and redecorate	• Rationalise pipes to avoid a 'spider's web' of pipes across the façade, re-route new pipework on to the rear elevations where possible. • Keep them to a minimum and to the junctions between buildings of the front façades. • Replace plastic systems with cast iron or aluminium (cast to historic cast iron dimensions). • Introduce wire balloons at the top of down pipes. • Introduce overflow spouts within hoppers or other areas where blockages might occur. • Increase capacity of system to account for increased and concentrated rainfall.
Eaves and external cornices	• Repaint in a linseed oil paint (if historic paint layers have already been removed already). • Replace sections of damaged timber with a matching timber species.	• Ensure that the rainwater goods and roof protect the timber moulding. • Match paint colour to the colour scheme of the building's joinery. • Remove modern fascia boards to reveal original cornices or where they are missing replace with timber / brick to suit the appearance of the building.

4.1 Brick chimneystack with decorative cornice, Micklegate (Insall)

4.2 Slate roof with clay ridge tiles (Insall)

4.3 Slated roof with dormers to Edwardian property close to the Abbey (Insall)

4.4 Well-maintained timber eaves cornice (Insall)

4.5 Colour-matched and neatly-arranged rainwater goods (Insall)

Specific Repairs: Walls

Element	How to repair	How to improve
Wall materials	• Repoint mortar to a 'flush' finish with lime based mix (use of non-hydraulic lime (not NHL) should be encouraged where appropriate). • Replacement brickwork should use reclaimed bricks to the same size, colour and bond pattern. • Evidence of historic timber frames beneath renders should be recorded and the local planning authority should be notified.	• Remove cement based mortar, render and plinths and repoint or re-render in lime using traditional techniques and mixes. • If re-rendering, use an insulated lime render to improve the thermal efficiency of the building. • When renewing external renders or stucco indicating stone coursing within the render should be avoided. • Introducing low level damp proof courses should be avoided. • Generally paint should be removed from brickwork (consult with a specialist conservator and carry out small trials of non-toxic techniques to see what works and does not damage the bricks and mortar beneath).

4.6 Lime mortar joints (Insall)

4.7 Repointed chimneystack (Insalls)

4.8 Repointed brickwork to corner (Insalls)

Specific Repairs: Windows

Element	How to repair	How to improve
Lintels	• Repoint gauged brickwork in lime based mix • Where the lintel has historically been decorated over the natural colour, repaint in silicate masonry paints to allow water to evaporate.	• Reinstate gauged brick lintels where they have been removed or replaced. • Change plastic or film paint system to a breathable silicate masonry paint.
Window frames	• Retain and repair historic windows, including where present historic glass (stained, crown cylinder or plate glass for example) or unique glazing patterns. • Undertake regular maintenance including painting. • Repair rotten areas using resin or a scarf joint using a similar species of timber. Redecoration should ideally use linseed paint, however this requires consideration of historic layers of paint, noting that water based or matching systems may be required instead.	• If existing paint systems are failing, capture the historic paint layer information and introduce a linseed paint system. • Repaint inappropriate bright white and modern vivid with historically accurate colours such as off whites and muted greens, browns, reds and blues and blacks. • Visible trickle vents should be avoided. • Draught proofing should be introduced (with additional ventilation from elsewhere). • Introduce internal secondary glazing to improve acoustic, draught and thermal insulation where original timber sash windows and single glazed historic glass are to be retained. • If replacing glass in existing frames, slim-line double glazing may be appropriate in Listed Buildings - provided no historic glass survives.

Specific Repairs: Doors

Element	How to repair	How to improve
Doors	• Retain existing timber doors and their associated ironmongery wherever possible. • Undertake regular maintenance including cleaning, painting and oiling. • Retain and repair fanlights wherever possible. • Repair rotten areas of timber using resin or a splice joint repairs using a similar species of timber. Redecoration should ideally use linseed paint, however this requires consideration of historic layers of paint, noting that water based or matching systems may be required instead.	• If existing paint systems are not working, capture the historic paint layer information and introduce a linseed paint system. • Repaint inappropriate bright white and modern vivid colours with historically accurate colours such as off whites and muted greens, browns, reds and blues and blacks. • Reinstate historic door cases and architraves based upon historic precedent. • Adjustments to allow level access should be considered. • Where fanlights are painted or blacked out, carefully remove paint so not to damage historic paint finishes to the joinery. • Introduce a lead flashing to protect the junction and top surface of the painted timber door case or architrave (chase lead into mortar joints only). • Carefully introduce draught proofing around the edge of the door, ideally compression seals cased into the door frame. • Use a heavy curtain internally to further insulate and reduce draughts. • Traditional doors can be upgrade to meet fire resistance requirements (FD30/FD60) using intumescent paint or materials added to door panels and seals to door edges to avoid the need for complete replacement.

4.9 Combination of refurbished and replacement Georgian sashes (Insall)

4.10 Refurbished windows and new shutters (Insalls)

4.11 Refurbished Victorian door and fanlight (Insalls)

Specific Repairs: Surroundings

Element	How to repair	How to improve
Boundary wall treatments	• Repoint mortar to a flush finish with lime based mix. • Replacement brickwork should use matching reclaimed bricks to the same size, colour and bond pattern.	• Remove all cement mortar, renders or cement based masonry units. • Remove other modern materials and replace with reclaimed brick and lime mortar.
Alleys	• Remove rust from metal gates and redecorate in appropriate metal paint. • Failing lime mortar should be replaced in a soft lime mix (not using NHLs). • Rotten timber should be replaced on a localised basis and redecorated in ideally linseed paint.	• Gates should be set back by half a brick into the reveal of the opening as a minimum. • Replace modern style gates with traditional iron gates or painted tongue and groove joined vertical boarded timber gates with brace and ledge internal framing. • Carefully remove paint from fanlights.
Decoration and unique enrichments	• Redecorate in a breathable paint to protect the base materials from water damage.	• If the item is of historic importance and is being affected by accelerated decay mechanisms which cannot be mitigated by any other means then a sensitively designed protective canopy or lead flashing should be considered to prolong the life of the historic feature.

4.4 Shopfronts

4.4.1 Principles of Good Shopfront Design

A staged approach, similar to that in Appendix III should be followed when looking to repair, refurbish or alter a shopfront.

Key design considerations when carrying out works:

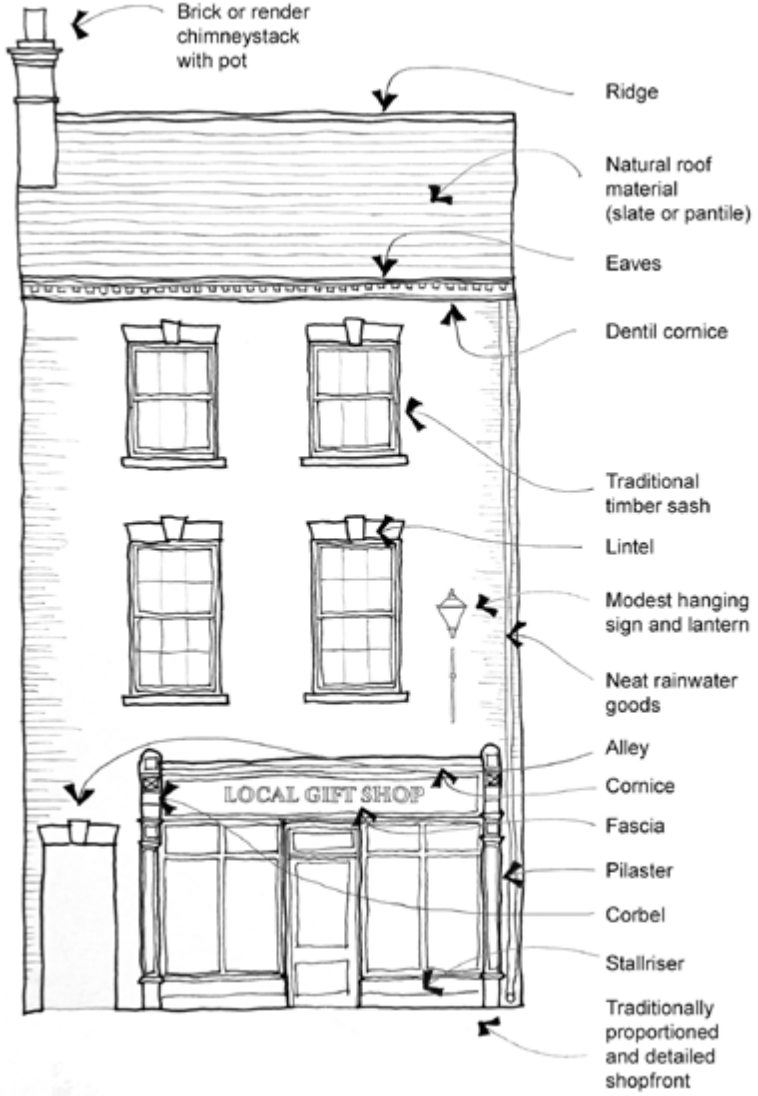
Retain historic shopfronts

Retaining historic shopfronts should be considered before anything is removed or changed. First consider whether the building is listed and establish the historic importance of the shopfront. This information should be used by the designer to inform decisions on the reuse or retention of the shopfront, to avoid unnecessary replacement.

Be sensitive to the streetscape

There are no instances in Selby where shopfronts are identical to one another and so their design should:

- Acknowledge common features which occur on adjacent shopfronts and throughout the street which contribute to its unifying character.
- Clocks and other details of fine craftsmanship can make an important contribution to the building and overall appearance and to that of the street. Such features should be retained, restored and, where necessary, reinstated.
- Where a proposed shopfront would span across more than one building the individuality of each building should be retained. Look for hidden or historic, relationships and symmetry. For example, the shopfront at the end of a terrace may have been historically identical to the shopfront at the other end of the terrace.



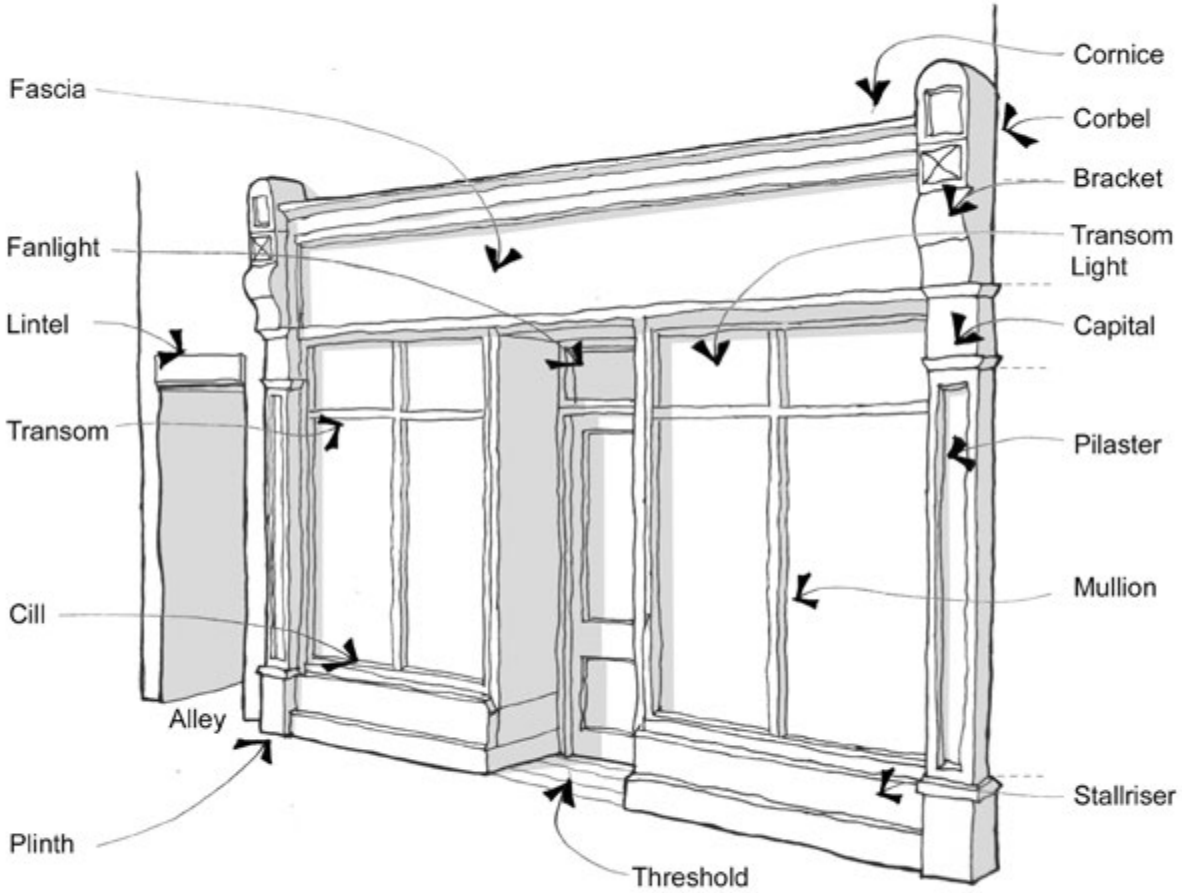
4.12 Positive elements of an elevation, with traditional shopfront

Be sensitive to the building

The shopfront should relate to the character of the building and their design should:

- Retain or reinstate traditional shopfront features (see the Typical shopfront features diagram).
- Be in proportion with the host building and relate to its width and vertical sub-divisions.
- Use existing or adjacent geometries.

It may be helpful to use the Shopfront Improvement Chart in the Appendix.



4.13 Typical shopfront features

4.4.2 Shopfronts: Traditional

Pilasters	• Pilasters should appear at the edges of buildings or any change in level and relate to the rhythm of the façade above. • Paint schemes should end on either side of a shared pilaster; they should not be half painted.
Doors	• Doors should be in keeping with the age of the shopfront and building above. • Ironmongery should be in keeping with the age of the building above.
Shop Windows	• Historic glazing bars and glazing bar patterns should be retained. • The frame of the window should match the surrounding historic shopfront and be in proportion to the historic detailing. • Etching, decorative details and applied films on glass should not be encouraged unless appropriate to the host building (such as Arts and Crafts style stained glass etc.).

4.14 Fine late-Victorian shopfront (Insall)

4.15 Victorian shopfront, Gowthorpe (Insall).

Materials	• Repairs should use materials to match the existing (see diagram on following page). • Alteration and renewal of elements or the shopfront as a whole should use traditional materials such as painted sustainable-sourced hardwood timber, brick, stone and iron work. • Plastic, sheet metal, reflective modern materials and painted ply should be avoided. • The use of rendered brick stallriser finished to match the shopfront above can avoid damage to timber stallrisers.
Accessibility	• Following the Equality Act 2010, level access through the principle entrance of the shopfront is required. • Sensitive alterations that remove the need for step access into the shop should be encouraged.

4.16 Door set back with level threshold for level access (Insall)

Fascia Signs	• Signs should fit within the fascia and not cover surrounding corbels, console brackets or cornices. • The building name and/or number should be displayed on the fascia. • The fascia should be made from painted timber with painted lettering. • Acrylic or shiny materials, and use of fluorescent colours tend to clash with traditional finishes and are visually inappropriate. • No additional advertising apart from the name of the shop, the trade and the street number should be on the fascia.
Lettering	• Lettering should ideally be hand painted or individual letters formed from another suitable material. • Modern plastic or reflective material should be avoided. • Lettering should be in proportion to the fascia. For example a traditional serif typeface could be used or taking precedent for lettering from historic signs.

4.17 Hand painted pilaster signage (Thomas Paints).

Shopfronts: Repair and Refurbishment

Other Signage and Features

- Traditional hanging signs are likely to be acceptable when located to follow the prevailing street pattern, positioned centrally on a pilaster and incorporated into the overall design of the shopfront.
- Hanging signs should be a clear distance from vehicles and above pedestrians - the minimum ground clearance is 2.4m with 0.5m clearance from the edge of the carriageway.
- Limit of 1 hanging sign per building
- Projecting box signs are inappropriate.
- Fixing points for signs should be made into mortar joints or render which is easily reparable wherever possible, breathable paints used be used for painted signage.
- Window vinyls which cover the whole or the majority of a window will be discouraged and will not permitted on listed buildings, but their limited use can be effective and stylish and may be acceptable depending on design, coverage and reversibility.
- It may be appropriate to reinstate or introduce painted signage on the sides of buildings / blind gables / alleys – as was typical in the late-19th and early-20th century.
- Avoid placing visible new services, including vents or extract, on street facing elevations
- New vents in stallrisers should be painted cast iron style grilles

4.19 Hand painted hanging sign (Thomas Paints)

4.20 Hand guilded window sign (Thomas Paints)

Lighting

- Large, internally illuminated signs that take up the fascia are inappropriate.
- Floodlighting the façade will be discouraged.
- There may be instances where subtle illumination of signage would be acceptable. This will be judged on a case-by-case basis and dependent on the building and its setting.
- Traditional carriage style light fittings may be acceptable over entrance doors or alleys.

Security	• 10mm toughened glass can provide robust security and be incorporated into double glazing. • If roller shutters are required these should be lattice rather than solid and located internally and discretely concealed within the joinery behind the fascia. • External security cameras and alarms to be incorporated into the joinery or located discretely and neatly on the façade.
Awnings	• Awnings are no longer typical in Selby but it may be appropriate to replace or reintroduce traditional cloth and timber awnings with minimal metal elements (chains barrels and arms) where elements survive / where there is adequate evidence to support reinstatement. • New awnings are not typically acceptable within Selby. This will be judged on a case-by-case basis and will be dependant on the building and its setting.

5.0 New Design and Minor Development

5.1 General Principles

5.1.1 Introduction

Most historic buildings can sustain some degree of sensitive alteration or extension to enable continuing or new uses, where these are of high design quality and materials, and are sympathetic to the character of the building, they can also contribute or better-reveal the significance of a building and improve the character of the conservation area.

5.1.2 Materials

Care must be taken to select material types, colours and textures to ensure they are compatible with the site's context and the conservation area.

- Brick must be carefully matched in colour and texture.
- Stone detailing to be natural stone. Cast stone should be avoided.
- Slate and pantiles should be natural and selected to blend with the character of the building and Selby's roofscape, the use of lead is preferable.
- Whilst alternative materials may be appropriate in some circumstances, they must be selected to align with the traditional pattern, size, texture and colour of surrounding historic materials.
- New materials may be appropriate, to provide a contrast, they should be carefully selected to complement the material palette of the building and the conservation area, and be of high quality.

5.1 New extension with brick carefully matched to the historic main building (Insalls)

5.2 Newly laid natural slate roof (Insalls).

5.3 Natural slates, Wentworth Woodhouse (Insalls).

5.1.3 New Extensions

The following is a list of basic principles for extensions to historic buildings; they must:

- Protect the character and appearance of the building and the wider conservation area.
- Be subordinate to the main building in scale and form, and no taller than the penultimate storey.
- Be located on a secondary elevation.
- Be of a high-quality design, workmanship and built using traditional materials.

Other considerations and guidelines:

- Extensions to unaltered terraces with no historic wings or extensions are unlikely to be acceptable, particularly if the buildings are listed.
- Replacing a modern extension of no significance is likely to be acceptable.
- The setting of nearby listed buildings should be taken into account when considering a proposal.
- Consider key views, see the *Appraisal's* views map and also acknowledge that it may be desirable to retain gaps between buildings and structures.
- Respond to the historic character of the site / building as part of the new design, whether that work is: a restoration; replication; complementary addition; deferential contrast; or an assertive contrast.[6]

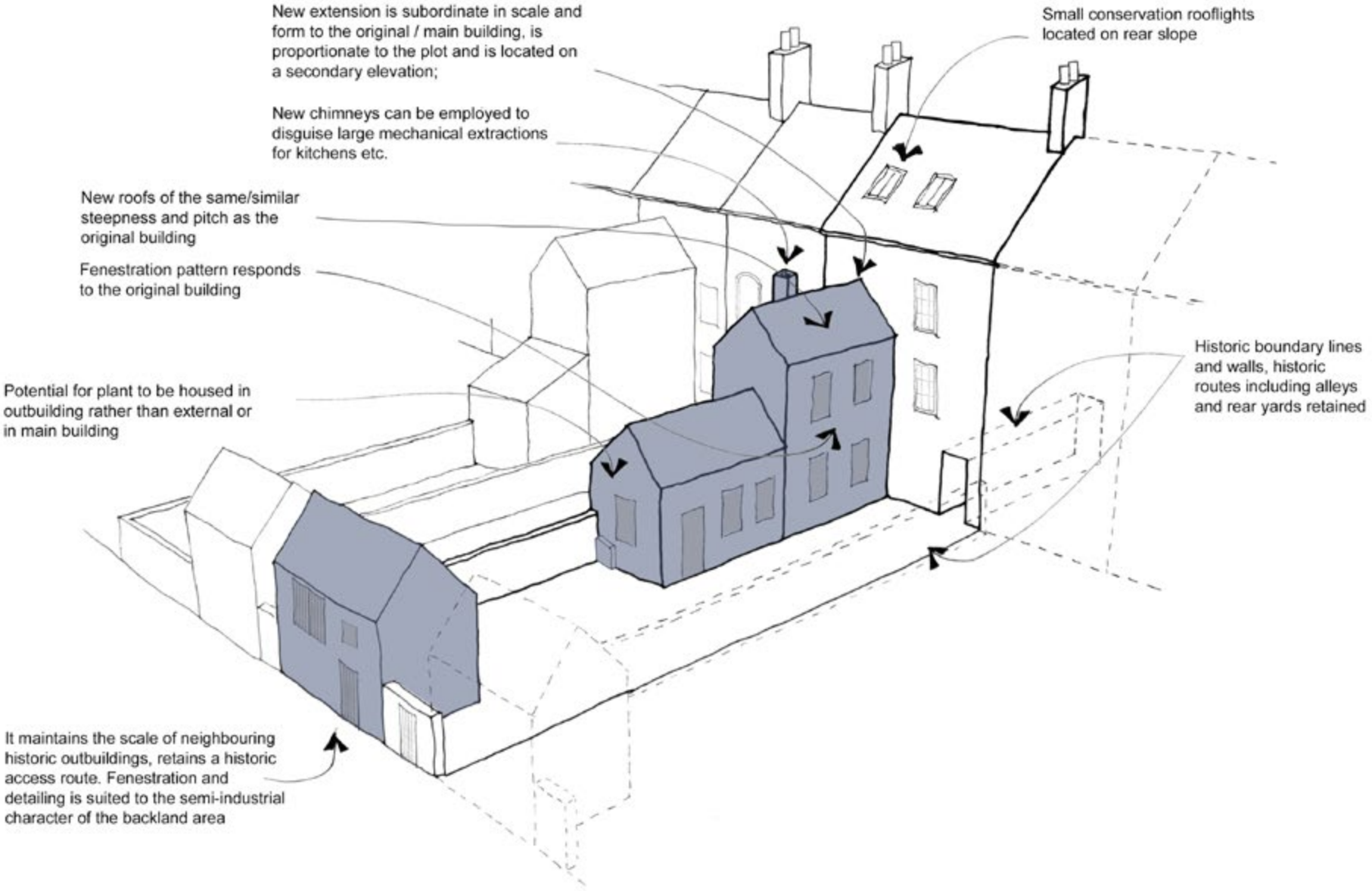
- Details of junctions between new and historic work should be carefully considered.
- Extensions which unbalance a symmetrical elevation, obscure a significant element of / or entire elevation should be avoided.

Further considerations and guidelines are illustrated on the *Example alterations* diagram on the following page.

Below-ground works (excavation required for foundations etc.) may require an archaeological 'Desk Based Assessment' as part of planning or listed building consent applications. Please seek further advice from the local planning authority.

5.4 Extension to private house (Insalls).

6 Please refer to the Glossary for a description of these terms.



5.5 Example alterations

5.1.4 Roof Alterations

The following general principles for roof alterations apply:

- Alterations to roofs and their associated features should protect the character of the building and its contribution to the conservation area, including sensitive key views and Selby's overall townscape and skyline.
- Historic roof structures within listed buildings should be retained.
- Alterations to secondary elevation will typically have less visual impact on the character of a building.
- Where a roof has previously been altered, consideration should be given to the reinstatement of traditional materials and original form.

Roof Extensions

Roof conversions can provide additional space to allow the building to remain in active viable use subject to the following considerations:

- Removal of a historic roof and its replacement should only be considered where the roof form is of no significance to the listed building or conservation area, and the new work will sit comfortably within Selby's skyline.
- Extensions which disrupt an unaltered roofline or impact on an important view are unlikely to be acceptable.
- Where streets are narrow and alterations are confined to the rear out of public street views, the visual impact is likely to be less and extensions may be appropriate.
- The presence of a taller neighbouring building or similar extension to a neighbour's property should not be taken as a reason for an inappropriate roof extension to a property.
- New work should typically be carried out using traditional roofing materials to match the existing or original design.
- Care should be taken to retain the characteristic features of the roof such as chimneys, terminating party walls and variations of roof line and pitch.
- Where necessary, chimneystacks should be extended in height to relate to the roof extension.

Dormers and Rooflights

- The addition of new dormers or rooflights to principal or prominent roof slopes should generally be avoided. Where they are considered appropriate, they should be designed and positioned to suit the character of the building.
- Dormers should be of a design to suit the building, be subordinate in scale and usually aligned with windows in the lower storeys.
- Rooflights are best located on rear slopes, they should be of a modest scale and number and be 'conservation style' lights (see the *Example alterations* diagram).

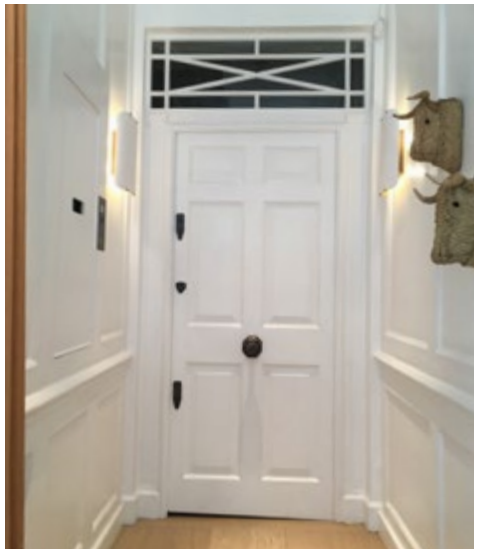
Other Rooftop Structures / Elements

- Permission may be refused for structures which are seen as unsightly skyline features from street level or within sensitive key viewpoints – see the *Appraisal*.
- Roof level conservatories, terraces and gardens will not normally be acceptable where they will have a detrimental effect upon the character of a building or the conservation area.
- Soil and vent pipes or roof vents to street-facing elevations should be avoided;
- The proliferation of roof-level clutter, such as solar panels and antennae, where it would be seen in public street views, key views or adversely affect the visual amenity of adjoining properties should be avoided.
- Proposals to remove defunct satellite dishes and other rooftop clutter would be welcomed.

5.6 New dormers on a medieval property in Sittingbourne (Insalls).

5.7 Conservation rooflight.

5.8 New dormers on a medieval property in Sittingbourne (Insalls)



5.7 Good quality replacement window (Insall)

5.8 Appropriate replacement door in informal outbuilding (Insall)

5.9 Replacement six-panel door (Insalls)

5.10 Replacement four-pane sash (Insall)

5.11 New timber door in carriage opening (Insall)

5.1.5 Alterations to Elevations

Review historic photographs to find the original features, or refer to original elements on neighbouring houses.

Replacement Windows

If replacing windows, the style, proportion, detailing and material should be in keeping with the period and architectural detailing of the original building.

- Where possible, historic glass should be reused, and new glass should be carefully chosen to match, avoiding high-reflectivity and high-iron contents (which give a green tint).
- uPVC windows will not typically be acceptable and should be avoided in listed buildings.
- uPVC, aluminium or composite windows should be removed and reinstated with painted timber sashes, appropriate to the age and character of the building.
- High quality and well-detailed uPVC replacements, with sash action and integral glazing bars may be acceptable on unlisted buildings.
- Sensitive improvements to energy efficiency would be welcomed, such as internal secondary glazing. If replacing glass in existing frames, slim-line double glazing may be appropriate in Listed Buildings - provided no historic glass survives.
- Reinstatement of lost fanlights may be appropriate, particularly if there is supporting evidence.
- Reopening blocked windows may be appropriate, subject to historical research - as some blind windows contribute to the character and special interest of a building.

Replacement Doors

Before considering a replacement door, first check if it is historic and note that doors of a later period may still be of interest and worth retaining. Replacing an inappropriate modern door with a traditionally designed door which is suited the style of the house, will likely improve its character.

- Replace uPVC doors, flush doors or poor replicas with painted timber doors to match historic design, details and proportions of the building.
- The style, proportion, detailing and material should be in keeping with the period and architectural detailing of the original building.

Porches

Given that the buildings within Selby's town centre directly front the pavement, it is inappropriate to introduce porches to the front elevations of properties in these areas. Within the secondary residential streets and backland areas, where there are wide pavements or buildings are set back from the street there may be a few opportunities for the replacement / introduction of new porches.

- Replacements and new additions should consider the style and scale of the building and where possible, be informed by historic precedent.

5.2 Change of Use and Conversions

5.2.1 Pubs, Banks, Institutional Buildings and Shops

Selby contains a high concentration of specialist high street properties, each with their own distinctive characteristics and features specific to their use. Some are Grade II-listed, whilst others are non-designated heritage assets and local landmarks.

- When carrying out alterations and change of use conversions, key features such should be retained, including large plate glass windows, doors, historic signage and decorative thresholds.
- When the use of a building with a shopfront, especially a historic shopfront, is changed the entire shopfront and access openings should be retained.
- Alterations required for conversions to residential use should look to retain or enhance 'active frontages' through the use of appropriate visual interest / features, suited to the character of the building.
- Alterations to the glazing, to ensure privacy, should ideally be reversible and not cover the entire window.
- Other means of retaining active frontages can be achieved by offering the shop window display area to companies to display their products – for example jewellery or even carpentry items, whilst providing contact and website addresses. Acoustic, fire, structural, decorative and thermal upgrades can then take place behind this active frontage.

5.12 Bank at the corner of the Market Place and James Street (Insall)

5.13 Former local board offices (Insall)

5.14 Cricketer's Arms (Insall)

5.15 Example analysis diagram to guide new development

5.3 New Buildings

There are limited opportunities for major new development within the town centre, but where it is appropriate it has been identified within the *Appraisal*. With these sites, there is the opportunity to enhance the character of the conservation area and the setting of listed buildings and each site will present different opportunities and constraints. Successful new buildings are the result of a positive dialogue between the architect, client and local planning authority, therefore pre-application discussions are crucial.

New buildings should be of high quality and contextual in design, which means they should reference their specific environmental surroundings. Various approaches can be taken within this design response: replication; complementary new design; deferential contrast; or assertive contrast. Sensitivity to context and the use of traditional materials does not preclude modern design.

Selby town centre has a strongly defined character to respond to which has informed the following general guidelines. The diagram on the following page indicates an approach to analysing the environmental surroundings when developing a contextual design response. New buildings in Selby should:

- Reflect the scale and height of neighbouring properties and be considered within their specific streetscape in short and long range views, whilst also respecting the key views set out in the *Appraisal.*
- Sit well within the surrounding pattern of development or 'grain'[7] and retain important gaps between buildings and structures.
- Respond to the immediate area in terms of overall form, roof form, composition, position and orientation.
- Roof forms and pitches should respond to those found in Selby town centre and be specific to the immediate area.
- Address the street and in high street areas particularly, have an active frontage.
- Architectural details and fenestration should respond to the details and fenestration patterns found in neighbouring buildings, whilst avoiding unnecessary embellishments.
- Materials should be of high quality and appropriate to the Selby palette, with colours and textures compatible with those within the conservation area.
- The proposed use should be compatible with nearby buildings and the character and appearance of the conservation area;
- When considering new ancillary structures such as garages and office / studios within rear yards and gardens, consideration should be given to scale, materials and the effect on the setting of any nearby listed buildings, the form of rear yards, alleys, historic boundary treatments and lines and the overall character of the conservation area.

Where necessary in order to be able to fully assess proposals, the local planning authority will require applications to be accompanied by detailed plans, elevations and possibly visualisations showing the proposed development in its setting.

7 Grain is an urban design term used to describe the balance of open space to built form, and the nature and extent of subdividing an area into smaller parcels or blocks.

5.4 New Services

5.4.1 Lighting, alarm boxes and cabling

- Fixtures and cabling should be carefully located on rear or flank elevations where possible. If unavoidable to principal elevations they must be designed to suit the character of the building, painted to match the elevation or joinery colour scheme.
- Any fittings should be selected to suit the character and scale of the property, avoiding bulky fittings -architectural lighting should be carefully considered in terms of levels of illumination, elements / features illuminated and the overall impact on the listed building and / or conservation area.
- Cabling should be carefully fitted to avoid visual impact - behind rainwater goods and other horizontal / vertical features such as cornices - and fixings should be made into mortar joints or easily-reparable render.

5.4.2 Downpipes

- Downpipes should normally be of metal and painted and maintained in black or another dark colour.
- New pipework should be kept to a minimum and where possible confined to rear façades.
- Rainwater pipes should run within the pilaster of a shopfront with suitable maintenance access, or be tucked to the side rather than running in front of the architectural detailing.
- If it is necessary to raise the height of soil vent pipes then these should be carried up within the roof and terminated at roof level, in a position which minimises their visual impact.

5.4.3 Fire escapes

- Fire escape routes should be located internally where possible - where an external escape stair is necessary, it should be discretely located, avoiding principal elevations, and be reversible where possible.

5.4.4 Extraction, ASHPs and air conditioning units

- Any necessary vents, stacks and services such as air conditioning units should be carefully located, ideally not at high level and to the rear of properties, in concealed locations to ensure they have the least visual impact.
- Impact on key views set out in the *Appraisal* and the setting of nearby listed buildings should be considered.
- Consider reusing redundant chimneystacks for ventilation (depending on the building, its designation and reversibility of the proposals).
- Metal clad stacks will not typically be acceptable given that this is an atypical and highly-reflective material.
- Where possible, accommodate acoustic larger plant within sensitive new development or introduce subtle screening, to reduce its visual / acoustic impact.

5.5 Other Considerations

5.5.1 Paint / surface treatments

Major colour-scheme changes have the potential to affect the character of historic buildings and the conservation areas as a whole.

- Rendering or painting a brick faced property will unlikely be acceptable.
- Repainting / re-rendering properties is likely to be acceptable, subject to the use of breathable products including lime-washes.
- Removing paint or render could help restore the original character of a property if it was originally exposed brick, but before doing so expert advice should be sought as the removal may damage the underlying brickwork and it may be too fragile to expose.
- Darker tones for joinery and rainwater goods, lighter tones for painted render.

5.16 Soft tones and muted colours (Insall)

5.17 Soft tones and muted colours to the facade and shopfronts (Insall)

5.5.2 Temporary structures, seating and awnings

It may be necessary, particularly given the current need for external seating, to provide temporary external seating, awnings and lighting, enclosures, planters etc. within the town centre. Although short-term, this requires careful consideration, particularly in terms of the setting of listed buildings and physical impact when fixings are required into any of the buildings. Advice should be sought from the local planning authority on the necessary permissions, including Highways and Licensing.

5.5.3 Rear yards, alleys and boundary treatments

Proposals to repair and reinstate walls and reopen historic alleys will typically be supported, particularly where historic evidence supports this.

6.0 Public Realm Strategy

6.1 Streetscape

Selby Character

- Traditional stone setts are uncommon but found on some of the smaller side streets (e.g. adjacent to the Royal Mail building) and are important to the setting of historic buildings. They contribute to the unique sounds of the town centre and the sensory experience.
- Narrow passages between buildings are generally surfaced with Yorkstone flags.
- Stone paving is also used on many of the footways, such as Market Lane and New Lane.
- Traditionally edgings would most likely have been in stone but over the years these have been replaced with concrete.
- Modern concrete block paviours have been used as both road surfacing (e.g. Church Hill, Market Lane) and as demarcation for parking bays (e.g. Gowthorpe). They provide a modern finish that is at odds with other historical aspects of the town.
- Tarmac is used on most roads and also some footways (e.g. around Gowthorpe and the Market Place). Whilst it does not contribute to the character of the Conservation Area it has a neutral impact.
- Some footpaths use concrete paving in both small and large formats (e.g. Finkle Street), which dilutes the town character.

General Principles

- There should be a simple palette of high quality materials, which will simplify long-term management and maintenance. Although there are benefits of diversity, alternative materials should only be used where there is a clear rationale.
- Surface materials must be visually compatible with adjacent surroundings and built-form.
- The general aspiration is for the primary streets to be composed from a combination of Yorkstone paving, granite kerbs and asphalt carriageways. Secondary streets should follow the same principles, but the scale of the paving units will be smaller as a reflection of the reduced scale and width of these streets.
- The visual quality of paving should not be compromised by unnecessary or untidy cutting. All cutting should be achieved through the use of a masonry saw or disc cutter.

Element	Specification
Historic Surfacing	• Historic surfacing, such as Yorkstone paving, granite kerbs and granite setts, should be retained in-situ and integrated within new proposals wherever possible. Where existing units are to be lifted and relaid, their ends should be saw cut to permit the creation of tight and neat joints.
Drainage & Utilities	• Where possible, road gullies should neatly align with and relate to the channel in which they are placed. Where linear drainage systems are considered to be appropriate they should be designed to neatly accommodate adjacent paved surfaces. • Covers and frames to inspection chambers are to be recessed where possible. Covers should as far as possible be aligned with paving.
On-Street Parking	• Grey granite / textured concrete setts will help to reduce the apparent width of carriageways and to create a more attractive and traffic 'calmed' environment.
Tactile Paving	• This should only be used where it is absolutely necessary. It should be in a grey finish, or tooled from Yorkstone when set in an area of stone paving. • 'Tails' should be avoided. No concrete block surround should be used when installing tactile paving. • Red tactiles and coloured ones generally have a negative visual effect. • The orientation of the tactile paving to the main paving is critical. Odd angles are detrimental to the street scene and should be avoided. In new schemes it may be necessary to alter kerb lines to avoid this problem
Road Markings	• These should be clear, well positioned and kept to the minimum. • The need for painted lines should be carefully assessed, as in some instances they are not required or could be replaced by a change of material or other more visually attractive alternative.
Shared Space	• Shared space and / or shared surfacing could be considered in locations where there is a strong desire to reinforce sense of place and reduce traffic dominance.
Pedestrian Crossings	• Raised, buff coloured granite / textured concrete setts at pedestrian crossings conveys a strong sense of pedestrian priority e.g. at bellmouth's to secondary streets.
Secondary Streets	• Often traditional surfacing material consisted of stone setts. Enhancement works should seek to reinstate this traditional character wherever it has been lost.

6.1 Parking areas in setts on The Crescent

6.2 Flush kerbs help promote the sense of a 'shared space' on Bourdon Place, London

6.3 Use of feature paving and interpretation incorporated into streetscape to reinforce sense of place on Riverside Gardens

6.4 Historic paving should be retained where possible, on Micklegate

6.5 Channel edging to road surface with small unit setts used as fill, on James Street

6.6 Textured concrete setts provide a suitable alternative to granite

6.7 Tactile paving should be tooled from Yorkstone where possible (Image Source: Marshalls)

6.8 Yorkstone paving is common to footways and should be retained where possible, on Wren Lane

6.9 Neatly finished recessed service covers should be used where possible

6.10 Yorkstone paving and setts on Market Place

6.11 Concrete block paving on Micklegate

6.12 Pedestrian courtesy crossing. Grosvenor Hill, London

6.13 Integrated drainage details

6.14 Red brick paving should be avoided, on Water Lane

6.15 Yorkstone to be the primary paving material

6.16 Avoid odd angles to tactile paving and excessive cuts (on New Lane)

6.2 Lighting & Street Furniture

Selby character

- Many of the buildings front directly onto the street with no form of enclosure.
- Low brick walls with iron railings on top are a feature of the listed buildings on Park Street opposite the park, and along Church Avenue.
- One of the more prominent locations for ironwork is the boundary to the Abbey Church grounds.
- Traffic sign posts should ideally be black, but are often bare metal which is unsightly (e.g. The Crescent).
- Bollards are generally in black metal and of varying designs.
- Generally litter bins are the metal type either square or rectangular and painted black.
- There is an assortment of lighting styles. Around Gowthorpe and the Market Place, street lights are the large tulip 'heritage' style. Square lantern styles are common around Finkle Street and Micklegate. Some lighting is fixed to buildings (e.g.Finkle Street).

General Principles

- Choose street furniture to relate to its character area and reinforce a sense of place. Different items of street furniture should relate to each other in terms of design, siting and colour.
- Reduce to a minimum 'defensive' street furniture such as railings and bollards. Alternatives might include raising kerbs, strengthened footways, or changing levels.
- Retain and refurbish distinctive historic elements of street furniture, such as post boxes and light columns.
- Locate furniture so that each item relates to the function of the buildings and spaces it serves. (e.g. consider the role of seating in enhancing surveillance, its impact on congregation and the liklihood of furniture being misused.
- Attaching street furniture (such as lights and signage) to the side of a building reduces the need for columns within the public realm and reduces clutter.
- Coordinate the colour and style of posts and columns with other street furniture items.
- Locations where a bespoke item may be appropriate are: strategic spaces (such as Market Place), areas associated with important buildings, and areas that fulfill multiple functions (such as events spaces).

Element	Specification
Seating	• Seating needs to be durable, simple and be easy to maintain. • Timber benches may be appropriate for parks and open spaces e.g. the riverside area, are attractive and very comfortable but may be susceptible to vandalism. • Make sure that new seats and benches are positioned to take in a view • Seating design should relate to other items of street furniture e.g. black frames
Lighting	• Traditional luminaire style is appropriate to historic settings. A curved luminaire is suited to more modern contexts, such as the A19 (Gowthorpe). • Columns should be steel, painted black.
Bollards	• Should be used sparingly. They should be painted black with gold embellishments. Avoid other colours.
Railings	• Guard rails should only be installed or retained where safety concerns necessitate. They should be painted black, with a simple decorative post.
Litter Bins	• The provision of litter bins is entirely functional but can have a considerable impact on the appearance of the street or location. There should be a restricted range related to character area. • Ensure siting does not detract from key views • Bins should generally be painted matt black, although stainless steel finish may be suitable in some locations e.g. Market Place. Avoid unnecessary embellishments – eg. gold bands
Cycle Stands	• Consider linear cycle parking parallel to the kerb. Can be set out in radial pattern in some schemes. • Use brushed stainless steel finish (painted stands can cause maintenance problems). • Can be used to replace bollards. • Cycle stands should be placed in small groups that are overlooked and away from pedestrian desire lines.

6.17 Cast iron 'Manchester style' bollards, black finish on Finkle Street

6.18 Guard rails should be black finish. Pimlico Road

6.19 Traditional luminaire style appropriate for historic areas, including Finkle Street

6.20 Attach signs and street furniture to buildings where possible and appropriate, on Finkle Street

6.21 New seating should try to reflect traditional seating where possible, with cast iron frame and timber slats. Ripon

6.22 Traditional benches should be refurbished or replaced

6.23 The traditional railings around the Abbey Church are an important feature

6.24 Litter bins should be cast iron, painted black (Image Source: Broxap)

6.25 Curved luminaire style suited to more modern contexts on A19

6.26 Decorative railings are an important feature of the townscape, on Park Street

6.27 Riverside seating

6.28 Existing seating should be refurbished where possible, on Micklegate

6.29 Stainless steel cycle stand on The Crescent

6.30 Avoid bollards in colours other than black, rear of Micklegate car park

6.31 Free-standing signs should be black and gold fingerposts, on Micklegate

6.32 Avoid cycle stands in colours other than black, rear of Micklegate car park

6.3 Trees and Planting

Selby character

- Open space and trees contribute substantially to the character of the Conservation Area.
- The principal green spaces are around the Abbey Church, Selby Park, the green space around St James Church (New Street), the small pocket park on Water Lane and the riverside.
- Individual trees also play a role and contribute to the street scene in the built up area. For example, the young trees within Micklegate and those around the car parks.

General Principles

- Planting can be used to give identity to individual streets and spaces. Private planting (hanging baskets, window boxes, etc) can help to make individual buildings, streets and places more attractive and memorable.
- Where possible, the aim should be to create an attractive, green, leafy public realm. This will encourage walking and cycling and social interaction. The benefits of this are multiple, improving safety, physical and mental health, helping to strengthen communities, and creating wildlife habitat.
- Trees form an important part of the streetscape and they should be carefully managed to enhance the public realm character and ensure they do not obscure elements of interest. Refer to the *Appraisal* for key townscape views.
- The height of any immediately adjacent buildings should be a key consideration for tree planting, as trees that are too large in scale can unbalance the overall appearance of the street.

Element	Specification
Trees	• Staking – Where there is a high risk of vandalism, a double high stake method should be used. In other areas shorter stakes should be sufficient. Underground guying is preferred for key sites. • Tree gilles - Traditional black cast iron grilles can be sourced from 100% recycled product. Alternatively a recessed grille with infill to match adjacent surface finish. • Guards – These can be used if bolted to a grille. The trunk of the tree needs to be clear of the guard.Where tree guards are used there should be a 150mm space at the bottom to allow for removal of litter. • Surrounds – Breedon gravel works well as a tree surround in less urban settings and more sensitive locations. A buff coloured SUDS compliant permeable resin bound gravel can be used. Loose mulch or chipping should be avoided in urban areas. • Location - Trees like any other item in the street have the potential to cause an obstruction, especially on narrow pavements, and can obscure sight lines if placed too near road junctions. Care must also be taken to ensure they do not obscure important buildings, views or street lamps. • Species choice - The presumption will be for the largest tree appropriate for the location to be planted. In selecting trees consideration should also be given to enhancing the local ecology. Avoid some particular species/varieties with a history of problems (i.e. dripping nectar, affected by pollution, pests or diseases).
Raised Planters / Shrub Planting	• Shrub planting is expensive to maintain and should generally be confined to key formal spaces. Instant 'landscaping' and free standing planters will often only clutter up a street and attract litter.
Hanging Baskets / Window Boxes	• These can greatly add to the visual vitality of a street, provided the containers are suitably designed and sensitively located.

6.33 Bespoke planters on The Crescent

6.34 Tree grille finished in matt black, with aperture for fixing the inlet of an aeration/irrigation system on Riverside Gardens

6.35 Paving should be neatly finished around tree grilles (©GreenBlueUrban)

6.36 Avoid concrete inset to tree pits, on Micklegate

6.37 Raised planters should be avoided unless they can be regularly maintained, on Market Square

6.38 Hanging baskets add to the street character (Image by Metro Centric /Flickr. Used under Creative Commons Licence)

6.39 Tree grille inset neatly within surrounding paving (©GreenBlueUrban)

6.40 Cast iron tree grille on Micklegate

6.41 Bespoke planters associated with riverside gardens add to the street character

6.42 Avoid raised planters except in key locations due to maintenance expense, on Micklegate Walk

6.43 Raised planters associated with outdoor cafe seating can add greatly to the street character

7.0 Useful Links and Contacts

Bibliography, sources, further information and guidance

Baty, Patrick. *The Anatomy of Colour* (2017)

Marianne Suhr and Roger Hunt for the SPAB. *Old House Handbook: A Practical Guide to Care and Repair* (2008)

Marianne Suhr and Roger Hunt for the SPAB. *Old House Eco Handbook: A Practical Guide to Retrofitting* (2013)

Building Conservation

For further advice on maintenance see: https://www.buildingconservation.com/

Building Conservation Directory: https://www.buildingconservation.com/directory/prodserv.php

Historic England

Conservation Principles: https://historicengland.org.uk/images-books/publications/conservation-principles-sustainable-management-historic-environment/conservationprinciplespoliciesandguidanceapril08web/

National Heritage List for England (NHLE). The only official, up to date, register of all nationally protected historic buildings and sites in England: https://historicengland.org.uk/listing/the-list/

For advice on researching a property, see: https://historicengland.org.uk/advice/your-home/your-homes-history/.

For information on Selby's High Street Heritage Action Zone: https://historicengland.org.uk/services-skills/heritage-action-zones/selby/

For further advice on making changes to an historic building, see: https://historicengland.org.uk/advice/your-home/making-changes-your-property/

Historic Scotland

Historic Scotland's Short Guide for '*Maintaining Your Home*' which has useful common defects and remediation advice, see: https://www.historicenvironment.scot/archives-and-research/publications/publication/?publicationId=9b3ca2e8-afcc-42ba-92c3-a59100fde12b

Institute of Historic Building Conservation (IHBC): Historic Environment Service Provider Recognition

The IHBC's heritage business listings: https://ihbc.org.uk/hespr/

Lead Sheet Training Academy

For further advice on lead detailing see: https://leadsheet.co.uk/service/rolled-lead-sheet-the-complete-manual/

North Yorkshire County Council Historic Environment Record

A database of information on archaeology and the historic built environment: https://www.heritagegateway.org.uk/gateway/chr/herdetail.aspx?crit=&ctid=92&id=4733

Selby District Council

Advertisement Application Forms and Guidance:
https://www.selby.gov.uk/application-forms-and-guidance

Listed building information:
https://www.selby.gov.uk/listed-buildings

Renovate and Repurpose Grant Scheme:
https://www.selby.gov.uk/hshaz-property-improvement-grants

Selby Town Centre Conservation Area Appraisal (Draft, 2020)

This document sets out the summary history of the area, explains what makes the area special and identifies the elements which contribute to its character and special interest, and those which do not. It also provides recommendations for the management of the conservation area.

Link: https://www.selby.gov.uk

Listed Property Owner's Club

https://www.lpoc.co.uk/

Society for the Protection of Ancient Buildings (SPAB)

https://www.spab.org.uk/advice

For advice on decay and repair contact the **SPAB Technical Advice Help line** on 02074560916 between 9:30am and 12:30pm.

The Sustainable Traditional Buildings Alliance

For further information on sustainable improvements and retrofitting historic buildings see the Sustainable Traditional Buildings Alliance: https://stbauk.org/

Image Sources

Page 1: *Selby Abbey, Selby, 1926*. Britain from Above, EPW015453 ENGLAND (1926).

Page 10: *View of Gowthorpe, Selby, c.1920s*, Claude William Jameson Collection, Hull Local History Centre Ref U DX336-60-6

Page 21: *Mr Lee's Wide Street Premises*. Selby Library Collection

Page 26: *Finkle Street, Selby, c1912.* Postcard

Page 45: *Selby Abbey and the town centre, Selby, 1932.* Britain from Above, EPW040263 ENGLAND (1932).

Page 59: *Wide Street, 1898*. Selby Library Collection

Page 72: *Elephants in Wide Street – Micklegate, ND*. Selby Library Collection

Page 89: *Gowthorpe, c.1900*. Selby Library Collection

Appendices

Appendix I - Causes of Decay

The main cause of building decay (such as damp, rot, insect attach, vegetation growth, mould) is water.

If water can be kept out of a building, it should be able to last indefinitely. The two main areas of attack from water on a building is via the roof (leaking roof or gutters) or surface water (broken or blocked below ground drainage or uncontrolled surface water). Looking after the 'hat and boots' of a building are the two first priorities.

Mould, rot or fungus cannot grow in a material with less than 20% moisture content. If one of these decay mechanisms is found, look for the source of water ingress and remove it.

As discussed above, typical causes of water ingress are leaking roofs, blocked rainwater pipes, saturated raised external ground levels or blocked drains. Removing the source of the water will stop these various decay mechanisms from continuing and can eradicate them. If there is damp within an historic building, solutions such as injection damp proof courses, damp proof membranes or tanking will only trap moisture within the building. These solutions do not address the source of the damp or prevent it from saturating the historic fabric of the building. In the extreme cases where the water source cannot be prevented from entering the building, an internal stud wall with cavity drainage systems will help to collect and safely remove the water from the building structure.

Another common source of significant moisture content in a building, which is sometimes less obvious, is condensation from a lack of ventilation. Ventilation is a key component for maintaining a moisture equilibrium in a historic building.

It is also important to note that saturated and decaying building elements all reduce the thermal performance of the building and drive up the heating demand.

See Section 7 for the Society for the Protection of Ancient Buildings' (SPAB) contact details and a link to their technical advice note on the control of dampness in historic buildings.

Appendix II - Breathable Construction

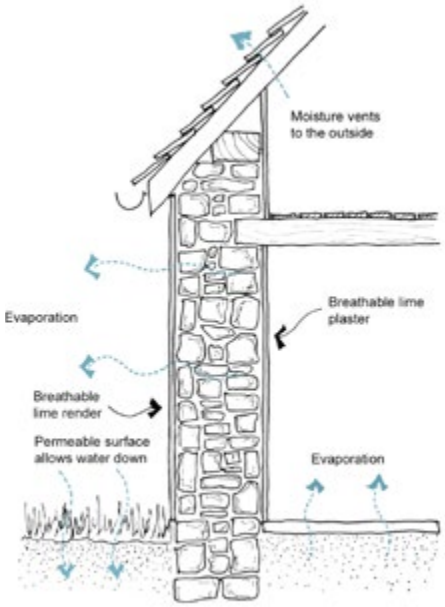
Most of the buildings within Selby town centre were built pre-1919 and their fabric behaves differently to modern buildings. Pre-1919 construction is referred to as 'breathable' because it allows moisture to freely move through the floors, walls and roofs. Typical 20th and 21st century construction does the opposite and uses a 'non-breathable' system where moisture is either kept inside or outside the building using impermeable membranes or cement based renders and mortars.

'Breathable' materials are: lime, brick, stone, timber.

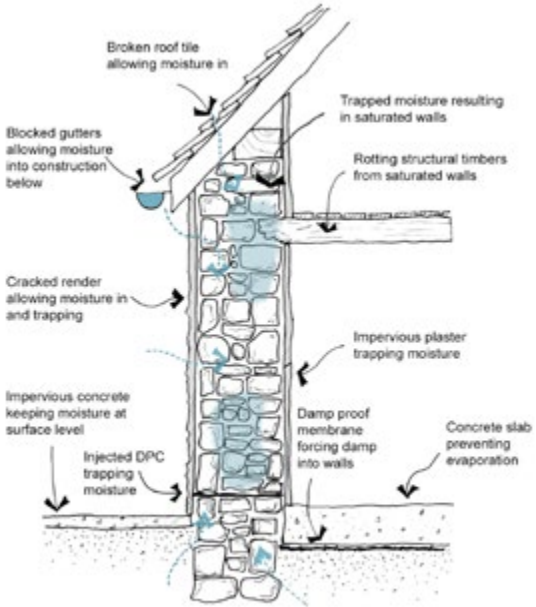
'Non-breathable' materials are: plastic, PIR (common insulation), metal foil, cement, bitumen, damp-proof courses and other membranes and vapour barriers.

Issues often occur where these two systems are combined within a building. Modern systems applied to a historically breathable building tend to trap moisture within the historic fabric, causing decay and in turn increased maintenance requirement. Breathable solutions should be adopted to avoid this scenario.

Again, for further information see Section 7 for a link to the SPAB's technical advice note.



Breathable Solid Wall



Restricted by Modern Materials

Appendix III - Staged Approach to Design

1. Survey

- Establish whether the property is listed, a non-designated heritage asset or whether it makes no contribution to the conservation area.
- Identify any nearby listed buildings if external works are proposed.
- The designer should prepare a series of drawings and photographs, including any long-range views.
- Where a listed building is in poor condition, it may be appropriate to commission a condition survey.

2. Analysis

- New work to a historic building / site should be based on a thorough understanding of its significance. Historic research can for example uncover previous development on the site - which may inform the proposals.
- For more guidance on how to approach research a historic property, see the links within Section 6.
- Review the proposals against street views and check the sensitive views within the Appraisal.

3. Design

- Design work should be based on a combination of: a full understanding of the site, its particular designations, its character and contribution to the conservation area and the needs of the occupants.
- Alterations should be based on the above analysis to ensure appropriate designs, materials and working methods.
- Pre-application engagement with the local authority is advised early on in the design process.

Appendix IV - Steps to Get on Top of Maintenance

- Get to know the building by looking to see where water attacks it / is causing problems. Noting that every building is different.
- Carry out regular inspections of roof coverings, gutters, down pipes, air vents, mechanical ventilation systems, below-ground drains and gullies.
- Blocked below-ground drains and overflowing roof gutters are the two most common building defects.
- Inaccessible areas often have maintenance issues, so don't leave them.
- Small cracks in paint or dust in vents can begin to allow decay to take hold. Regular repainting and cleaning of ventilation (passive or mechanical) will avoid more expensive repairs in the future.
- It may be useful to prepare a maintenance plan, for larger listed buildings. This plan will set out responsibilities for individuals to carry out maintenance to particular elements throughout the year. E.g.: *John Smith to check gutters and clear any debris found in October and April*;
- Continually record, review and improve. For example, improve access and design-out recurring problems;
- Be cautious of products and materials boasting to be 'maintenance free', as this often means that they are unmaintainable and often have a short life span.

See causes of decay and information on breathable construction in the previous Appendices I and II above.

Appendix - V Sustainable Retrofit

A repair or refurbishment project offers the chance to incorporate sensitive upgrades to ventilation, thermal performance and energy efficiency. Always consider the building as a whole when looking to retrofit.

Introducing insulation in the wrong way can dangerously affect the building and its occupants (by encouraging mould growth through lack or ventilation or trapping moisture in the walls causing rot) and it is often better to use a thin layer of insulation throughout rather than heavily insulating a few areas and always increase ventilation to a room where insulation is being added. Use breathable insulation systems such as timber fibre board, cork, hemp or insulated lime, rather than PIR insulation.[8]

Renewable energy sources should be considered to reduce reliance on fossil fuel based energy sources. Ground source and air source heat pumps can be a good heating alternative to oil and gas boilers and work well with underfloor heating. However, it should be noted that heat pumps run using lower temperatures often requiring radiators to be doubled in size to achieve equivalent heating. The acoustic and visual impact of air source heat pumps should be considered in terms of their effect on the character of the conservation area, neighbours and general background noise.

Solar panels could be considered on south facing pitches, on rear facing slopes which are not visible in key or public views.

8 Polyisocyanurate

Appendix VI - Glossary

General Heritage Definitions:

Conservation *- The process of maintaining and managing change to a heritage asset in a way that sustains and where appropriate enhances its significance.*

Conservation Area *- an area (usually urban or the core of a village) of special architectural or historic interest, the character of which is considered worthy of preservation or enhancement.*

Cornice – *A flat-topped ledge with moulded underside, projecting along the top of a building / feature. An eaves cornice overhang the edge of a roof – shedding water.*

Curtilage *- The curtilage of a building (the principal building) is in general terms an area of land and the buildings that is around and associated with the principal building.*

Designated Heritage Asset *- A World Heritage Site, Scheduled Monument, Listed Building, Protected Wreck Site, Registered Park and Garden, Registered Battlefield or Conservation Area designated under the relevant legislation.*

Harm *- Change for the worse, here primarily referring to the effect of inappropriate interventions on the heritage values of a place*

Non-designated Heritage Asset *- A building, monument, site, place, area or landscape identified by plan-making bodies as having a degree of heritage significance meriting consideration in planning decisions but which do not meet the criteria for designated heritage assets.*

Setting *- The surroundings in which a heritage asset is experienced. Its extent is not fixed and may change as the asset and its surroundings evolve. Elements of a setting may make a positive or negative contribution to the significance of an asset, may affect the ability to appreciate that significance or may be neutral*

Significance *- The value of a heritage asset to this and future generations because of its heritage interest; which can be archaeological, architectural, artistic or historic. Significance can also derive from its setting.*

Architectural / Design Terms:

Active Frontage *– Where a building fronts a street and has an active visual engagement with it.*

Architrave *– Decorative painted timber moulding around a door or window.*

Assertive Contrast *– When the new element / building is a more or less equal partner to the old.*

Casement window *– A hinged window which pivots open.*

Cill / Sill *– The section of material that forms the bottom edge or reveal of an opening.*

Complementary Addition *- This takes design cues from the profile, massing, bay rhythm, scale and proportion of the existing building, but without the replication of details.*

Context *- Any relationship between a place and other places, relevant to the values of that place.*

***Cornice** – A horizontal run of decorative details, typically made from plaster or painted timber, to cover the joint between a horizontal ceiling and a vertical wall. They are also found externally under the eaves of a roof.*

***Coping** – Large stones laid at the top of a masonry wall to protect the wall below from the weather.*

***Deferential Contrast** - This is where the new becomes a modest backdrop against the old.*

***Dentil –** A small square block used in a series in Classical decoration.*

***Dormer** – A projection from a sloping roof that typically contains a vertical window.*

***DPC** – Damp Proof Course is a barrier installed in modern construction typically 150mm above external ground level.*

***Eaves** – Junction between a vertical wall and a sloping roof.*

***Elevation** – An entire vertical side of a building.*

***Fanlight** – Glazed area over a door, sometimes featuring a peacock tail motif.*

***Façade** – The principle front of a building that faces the street.*

***Flashing (lead)** – A piece of material draped over a junction or joint to protect it from the weather and water ingress.*

***Flemish brick bond** – Where one stretcher (long side of brick) is between two headers (short side), with the headers centred over the stretchers in the courses above and below.*

***Gables** – Generally triangular portion of vertical wall between sloping roof pitches.*

***Glazing bar** – A strip of wood or metal separating and holding panes of glass within a window.*

***Hopper** – A typically square or triangular section of pipe at the top of a vertical run of rain water pipe used to funnel water into the diameter of the pipe below.*

***Ironmongery** – General term for metal fixings to doors and windows such as a door handle or hinges.*

***Joinery** – Elements of a building that are made from wood by a carpenter or joiner.*

***Lime** – Powder form of limestone used as a binder in traditional mortars, it is weaker than cement and breathable. It was replaced by cement in modern construction.*

***Limestone** – Type of stone - used at Selby Abbey and York Minster.*

***Linseed oil paint** – A traditional paint that is solvent free. The paint is breathable and so does not trap water under it that might cause rot to the timber substrate.*

***Lintel** – Load bearing member over an opening.*

Natural slate *– Slate from the UK can come from Wales, Cornwall, Devon, Scotland and the Lake District (Westmorland).*

Pantile *– A historic type of rooftile made from fired clay. It is S-shaped in profile.*

PIR insulation *– Polyisocyanurate is a common type of foam ridged board insulation made from plastic and preto-chemical materials.*

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

Repoint *– To replace mortar to mortar joints.*

Rooflight *– A window in a roof that is angled to match the surrounding roof.*

Sash window – *A window that opens by sliding in grooves.*

Scarf joint *– A method of joining two end pieces of wood together in an almost invisible way and often used to replace rotten ends of timber without replacing the entire section of wood.*

Sharp sand *– Well graded (made up of different sized grains of sand) sand with grains of sand that a faceted and not rounded.*

Silicate masonry paint *– a highly durable and breathable paint that can be used on external masonry that does not make a film over the surface of the masonry like typical modern paints which then trap water.*

Substrate *– Material that is covered by a finishing material (if wood is painted, the wood would be the substrate).*

SVP *– Soil and vent pipe is the sewage and water waste pipe from WCs, sinks and showers and also vents at high level to prevent air vacuums blocking the movement of waste.*
Timber fibre board insulation *– engineered timber product that is breathable.*

York stone (or yorkstone) *- A variety of sandstone, specifically from quarries in Yorkshire* that have been worked since *mediaeval* times. Yorkstone is a tight grained, *Carboniferous sedimentary rock.*

uPVC *– Unplasticised Polyvinyl Chloride is a type of plastic often used as a framing material.*

The above glossary draws from various sources including:

https://historicengland.org.uk/advice/hpg/hpr-definitions/
https://www.spab.org.uk/advice/glossary
https://www.buildingconservation.com

Appendix VI - Shopfront Improvement Chart

The *Shopfront Improvement Chart* can be used to guide proposals and when carrying out works. The chart is intended to provide an economically realistic and gradual enhancement of the town centre by making gradual improvements each time works are carried out. An improvement in at least one category would contribute to an uplift in the town centre's character.

Shopfront Improvement Chart

	Poor	Medium	Good	Excellent
Historic Shopfront	No historic features visible.	Partial survival.	Minor Loss.	Intact or largely intact.
Modern Shopfront	Standardised design that clashes with surroundings in wrong materials.	Adjusted standard design to respond to context in reasonable materials.	Simple, well detailed modern design in good materials and respects the building and street	Exceptional design in high quality materials that respects the building and street.
Reproduction Shopfront	Badly detailed with wrong materials.	Traditional design but with awkward or out of proportion elements to host building. Using reasonable materials.	Design takes design inspiration from street and host building using good materials.	Authentic reproduction based on historic precedent using a high quality materials.
Alley	No evidence visible.	Location visible from architectural details.	Functional with sensitive gate/door	Historically accurate detailing with historic fragments visible.
Security Measures	External solid roller shutters with obvious track and external housing.	Well integrated external perforated roller shutters.	Internal roller shutters or screen not visible during the day.	No visible security.
Colours	Bright white or vivid modern colour that clashes with context.	Complimentary to the street and conservation area and neighbours.	Historically appropriate.	Historic colour based on precedent and analysis.
Fascia Signs	Unsympathetic materials with sign extending beyond fascia area.	Unsympathetic materials with sign within fascia area.	Sympathetic materials with sign within fascia area.	Hand painted sign within fascia area.
Services and Vents	Clashing or covering features.	Noticeable but sympathetically located.	Well integrated and hidden.	Not visible.

Appendix VII - Urban Tree Planting Toolkit

Urban soil problems

Urban soils are a harsh environment and tree growth and vitality will depend upon the permeability and quality of the soil. Compacted soils will restrict gas exchange leading to low oxygen levels and a build-up of toxic carbon dioxide. Surfaced soils will restrict both gas exchange and water infiltration. However, given good soil conditions, most tree species will grow well in an urban setting. Soil volume is also a factor which can limit growth or lead to premature decline.

Soil Volumes

Arguably the most critical factor in tree health and longevity is the provision of enough quality soil for the tree roots. The availability of space for tree roots to develop is crucial to a tree's health, since a growing tree's roots will extend far into the surrounding soil to more than twice the diameter of the mature tree's canopy.

There must be sufficient soil volume of adequate quality for growth to a mature age. The simplest way of estimating a minimum required soil volume is taking the projected canopy area of the mature tree and multiply it by a depth of 0.6m. The shape of this area can be laterally configured to suit the particular planting site. Generally, the minimum recommended soil volumes are:

- Small Tree: 5-15 cubic metres
- Medium Tree: 20-40 cubic metres
- Large Tree: 50+ cubic metres

Engineered Requirements

Urban trees are often required to be planted immediately adjacent to highways and other engineered structures with the presence of underground services. It is vital that root volume underneath and around such infrastructure is considered although engineering requirements for paved surfaces are directly opposed to the horticultural needs of trees. Too often, trees are planted in cramped planting pits with poor subsoil, resulting in retarded growth, with roots tending to colonise the area immediately underneath paved surfaces, leading to structural pavement damage.

Structural soil cells or similar support modules should be considered early on in a project process to be incorporated during the engineering specification or groundwork stage. The modular cells prevent topsoil within tree pits from becoming compacted by the pressure of surrounding hardscapes. The cells help enable urban trees to develop large, healthy root systems, thriving in quality uncompacted soil.

Structural soil cells (©GreenBlueUrban)

Steel tree grilles, and tree guards (©GreenBlueUrban)

Species selection

Street trees must be robust and able to withstand the dry, compacted soil under pavements and to be neatly and reliably shaped. Traditionally street tree planting is subsequently restricted to a few tried and tested varieties. This has led to low species diversity, which has reduced resilience. To tackle this, when selecting tree species a key aim should be to promote a diverse tree stock across the town. New tree planting should encourage the use of a wider range of species to future proof the towns tree stock against biosecurity issues and future climate change.

Tree Species

Species selection should be made on an individual case, informed by site characteristics including ground conditions and existing or historic surrounding tree species. With the increasing challenges of a changing climate selecting appropriate tree species has never been so important. Tree planting should promote a diverse collection of robust tree species capable of thriving within hotter and drier conditions. Trees that will be mature in 50-70 years time will need to be suitable for the climate experienced today in urban situations in central and southern France.

Other more unusual species now being used in urban sites include:

- Ginkgo biloba
- Magnolia sp.
- Chitalpa x tashkentensis
- ALaneus x spaethii (Spaeth Alder)
- Clerodendrum trichotomum (Glory Tree)
- Arbutus unedo (Strawberry Tree)

Large canopy species may include:

Fagus sylvatica Aspenifolia. Mature heigh 20m plus

Juglans nigra or regia. Mature height 30m plus (F.D. Richards-Flickr used under Creative Commons License)

Liridendron tulipifera. Mature height 20m plus (Wendy Cutler-Flickr. Used under Creative Commons Licence)

Smaller species with multi season interest where space is limited may include:

Sorbus spp. e.g. Sorbus cashmiriana - Kashmire Rowan, Sorbus torminalis. Mature height 7-12m (Wendy Cutler-Flickr. Used under CCL)

Prunus spp. e.g. Prunus sargentii. Mature height 3-7m (Plant Image Library Flickr. Used under Creative Commons Licence)

Cornus spp. e.g. Cornus kousa - Mature Height: 5-6m

1. Species Selection

When planting trees, consideration must be given to the need for a diverse population of trees. Under-represented species should be given preference over those that are common in the local area.

Species selection should be made on an individual basis and should be unique to every project.

Advice regarding appropriate species selection,should be sought from a specialist tree consultant / landscape architect wherever possible.

Species planted must be capable of growing to maturity in the location concerned.

2. Siting of Trees

The size and species of trees selected must enhance and be in keeping with the context and character of the existing street.

Careful consideration should be made when siting street trees to ensure they do not restrict views.

Understanding and limiting underground constraints is critical to the success of tree planting. This includes soil type and conditions, particularly levels of compaction and the location of utilities. Use of shared ducts for utility apparatus should be considered wherever possible.

Trees should be sited an appropriate distance from existing buildings with the ultimate mature canopy spread of proposed trees taken into account.

Consider ways of integrating tree planting into sustainable drainage schemes in order to reduce flooding and increase water availability for trees. Specialist advice should be sought.

3. Tree Stock

Trees must be sourced from nurseries where bio-security measures can be demonstrated to be effective.

Whenever possible, planting stock should be sourced from British growers or growers who can certify that imported stock has been quarantined in the UK for at least one year and then certified disease free.

New planting stock must be free from structural or genetically inherent defects. Planting stock should come straight from the nursery to the planting location and should not be stored for longer than is necessary.

Specifications should be used to ensure healthier nursery grown trees are selected.

Nursery visits should be conducted to ensure specifications are met.

Whilst smaller standard specimens are more likely to adapt and succeed than semimature plantings, they don't give instant results and can be more prone to damage in the early years

4. Implementation

Trees must be planted at an appropriate time of year according to the size and type of planting stock supplied. Container grown trees can be planted at any time of year while trees which have been lifted from open ground must be planted in the dormant season, between October and March.

Tree planting must not be carried out when the ground is waterlogged, frozen or snow covered.

Prior to planting, trees should be inspected and, where necessary, formatively pruned to establish a single dominant main leader. Refer to Tree Planting specification for detailed guidance on formative pruning.

Ensure planting is conducted by adequately trained or supervised individuals.

5. Tree Pits

There must be sufficient soil volume of adequate quality for growth to a mature age. Minimum recommended soil volumes are:

- Small Tree: 5-15 cubic meters
- Medium Tree: 20-40 cubic meters
- Large Tree: 50+ cubic meters

Keep tree pit design as simple as possible and minimise the amount of disturbance to the soil.

Excavations for tree pits should be square in shape, be at least twice the diameter of the root spread and one and a half times the depth of the roots of the stock to be planted.

Topsoil should not be used in the planting pit below the depth at which it occurs in the natural soil.

Embrace new tree pit technologies to meet the load-bearing requirement for a structurally sound pavement installation while enhancing the amount of rooting space for urban trees. Consider ways of integrating tree planting into sustainable drainage schemes in order to reduce flooding and increase water availability for trees. Specialist advice should be sought.

Aeration - tree pit design should include a means of facilitating air supply below the surface.

Any tree planted near to paved areas or utilities must have appropriate root management specified.

6. Tree Support

Trees must be adequately supported for an appropriate period depending on size. Larger trees may need support for up to 3 years. It may also be necessary to install guards around trees to prevent physical injury to the tree.

Making a young tree and its protection devices look attractive can help inspire respect and limit vandalism.

Where suitable, underground guying should be considered.

7. Maintenance

Maintenance and after-care is an essential part of tree planting and establishment. Records should be kept for all new trees, including:

- Planting date and details of planting pit;
- Photographic evidence of the tree and tree pit prior to planting;
- Regular watering, especially in summer months with a record of dates for up to three years from planting depending on size and species;
- Six monthly inspection for signs of ill health or damage;
- Removal or adjustment of stakes and ties
- Formative pruning where necessary.

Weeding within the area of the planting pit and replenishment of the mulch layer should be carried out by hand.

Ensure that new layers of mulch do not raise the level beyond 100mm.

Great care must be taken to avoid injury to the bark of newly planted trees. Strimmer guards must be installed to protect the base of trees planted within grass.

The stakes supporting the tree should be removed after a period of 2-3 years, depending upon the tree's degree of exposure.

Supporting ties and belts should also be checked and loosened at least once a year, in order to safeguard the tree from damage.

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