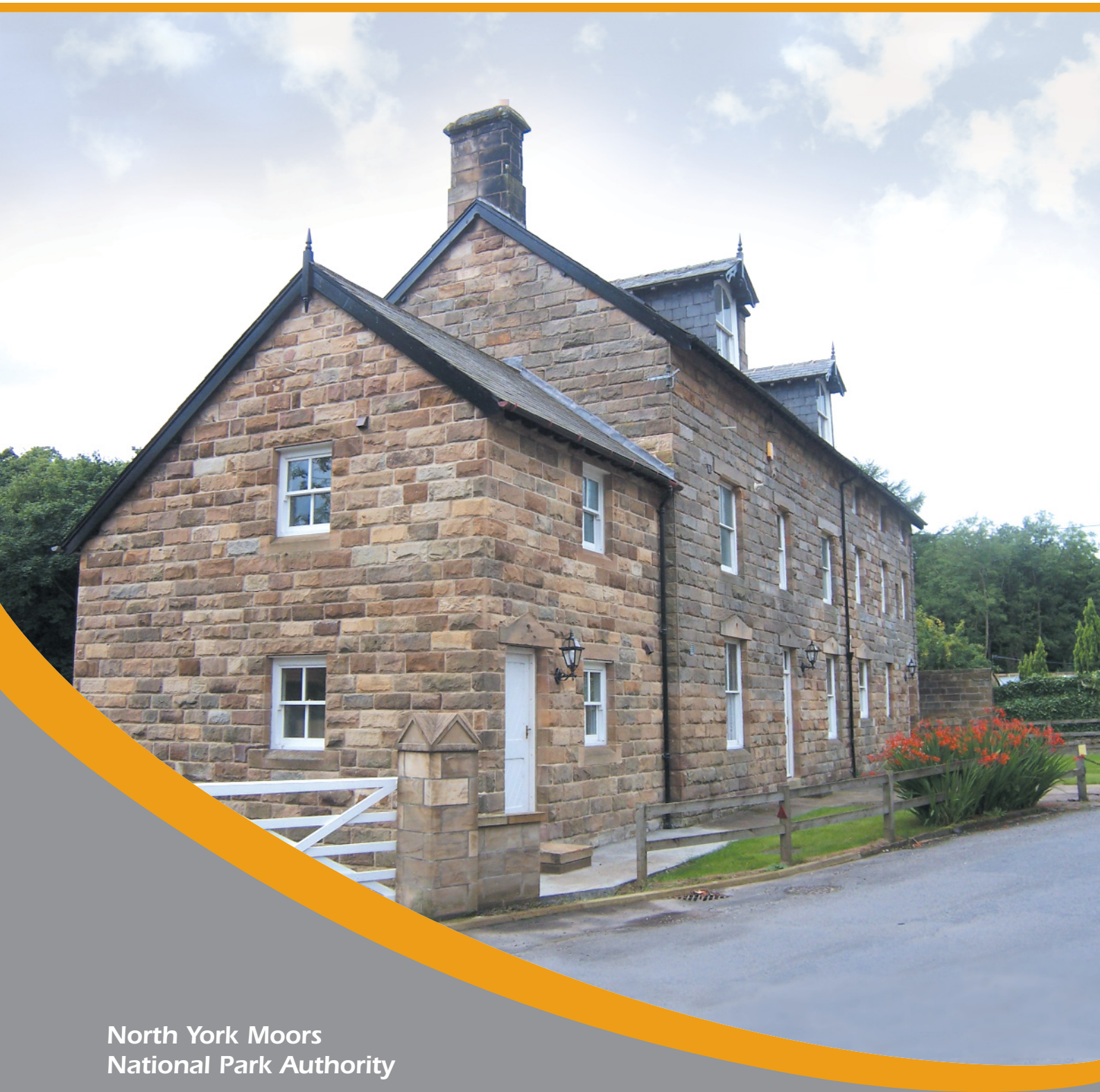


North York Moors
National Park Authority
Local Development Framework

Design Guide

Part 2: Extensions and Alterations to Dwellings

Supplementary Planning Document

North York Moors
National Park Authority

Design Guide

Part 2: Extensions and Alterations to Dwellings

Supplementary Planning Document

Adopted June 2008

Contents

- This document can be made available in Braille, large print, audio and can be translated. Please contact the Planning Policy team on 01439 770657, email policy@northyorkmoors-npa.gov.uk or call in at The Old Vicarage, Bondgate, Helmsley YO62 5BP if you require copies in another format.

1 Introduction

1.1 Background

'Extensions and Alterations to Dwellings', is the second of a series of Supplementary Planning Documents that collectively, form the North York Moors National Park Authority's Design Guide.

Part 2 of the Guide offers advice and guidance on the basic design considerations that should inform any proposed extension or alteration to a dwelling. For additional information you should also look at other parts of the Guide that might be relevant to your scheme.

As the Design Guide expands, it will cover the most common types of new development occurring in the National Park and include more detailed advice on the following topics:

Part 1: General Principles
Part 3: Trees and Landscape
Part 4: The Re-use of Rural Buildings
Part 5: New Agricultural Buildings

Part 2 – *'Extensions and Alterations to Dwellings'* should be read in conjunction with other relevant parts of the Design Guide.

The Design Guide has been developed to provide sound practical advice for designers, house builders and all those who promote new development and apply for planning permission within the National Park. It will also be relevant to officers and Members of the Authority who guide and control development. More widely, it will be of interest to anyone who wants to see greater care taken in the design of new development within the National Park.

The Guide will be referenced when making decisions on planning applications and in providing general planning advice to prospective applicants.

Each planning application submitted to the Authority will be judged on its own particular merits and against the policies of the *Core Strategy and Development Policies* document (2008) and having regard to the design principles in Parts 1 and 3 of the Design Guide (and in due course Parts 4 & 5).

The advice contained in the Design Guide is not intended to be exhaustive nor prescriptive. Similarly, it is not intended to stifle innovative design that is both sympathetic and sensitive to its surroundings. Design in the built environment is an evolving process. Good design bridges the gap between traditional and contemporary design in a way which respects and interprets the historical character.

1.2 Design Guide Supplementary Planning Documents

Purpose

This Supplementary Planning Document (SPD) provides further detail to the design-related policies contained within the North York Moors *Core Strategy and Development Policies* document (2008) and in particular Development Policy 19.

DEVELOPMENT POLICY 19
Householder Development

Proposals for development within the domestic curtilage of dwellings will need to take full account of the special qualities of the Park's nine landscape character areas and architectural character of settlements and will only be supported where:

1. The scale, height, form, position and design of new development does not detract from the character and form of the original dwelling or its setting in the landscape.
2. The development does not adversely affect the residential amenity of neighbouring occupiers or result in inadequate levels of amenity for the existing dwelling.
3. The development does not harm the amenities of adjoining occupiers by reason of noise and disturbance, smell or other adverse impact.
4. In the case of annexe accommodation, the development is ancillary to the main dwelling in terms of its scale and specification, in the case of new build it is physically attached to the main dwelling and in all cases the annexe will remain under the control of the occupier of the main dwelling.

The purpose of the Design Guide is:

- To ensure fulfilment of the statutory purposes of the National Park.
- To encourage high quality design that conserves and enhances the character and special qualities of the area, and respects the local distinctiveness and the built and natural heritage of the National Park.
- To protect the residential amenity of neighbouring properties.
- To encourage sustainable building practices which minimise use of resources and waste production.
- To promote design that reduces both the causes and effects of climate change.
- To ensure that conditions for wildlife and natural habitats are maintained or enhanced.

Development of the Document

Organisations and individuals with a particular interest in design were initially consulted on a Discussion Paper which outlined the aims of the Supplementary Planning Document and the types of issues that could be covered. The Discussion Paper also included a number of questions seeking feedback from consultees on what information the document should contain. The Discussion Paper was also discussed at Planning Committee in April 2007. The feedback from this consultation formed the basis of the draft Supplementary Planning Document. Public consultation, including an Exhibition, was carried out on the draft Supplementary Planning Document in March and April 2008. The comments received have informed the final document.

Status

The Design Guide Supplementary Planning Document forms part of the Local Development Framework and therefore has statutory weight and is a **material consideration** in the determination of planning applications.

The adopted SPD is accompanied by:

- **A Sustainability Statement:** setting out how sustainability considerations have informed the SPD;
- **Statement of Consultation:** detailing the consultation undertaken in producing the SPD.

In some instances, Village Design Statement Supplementary Planning Documents and Conservation Area Assessment and Management Plan Supplementary Planning Documents may contain more detailed, local guidance on design matters and these should be referred to alongside the Design Guide Supplementary Planning Document.

1.3 Historical Context

There is a long tradition of altering and extending houses in the National Park. Many farmhouses originated as single storey longhouses of cruck frame construction, with living spaces shared with livestock. Over time, such properties were subdivided into smaller rooms, first floors added and byres converted into domestic use in a response to changing ideas and social and economic conditions. Such alteration tended to be a gradual adaptation of the building in similar natural materials and using local craftsmen and techniques.

Traditional longhouse

More recently a number of factors have broken the link between sites and local materials and techniques including 'industrialised' methods of construction and access to a range of cheaper building materials imported from other regions and countries. The price advantage of extending compared with moving house and the demand for higher specification accommodation is creating pressure for larger extensions. Although these factors have had less influence within the National Park compared with other parts of the country, they can still result in alterations which are out of keeping with the simple and modest traditional buildings for which the National Park is valued.

By using the criteria set out in this Design Guide the Authority seeks to encourage more careful consideration of and respect for, the existing buildings within the National Park.

1.4 Planning Matters

Not all alterations or extensions require planning permission: this depends on a number of factors including the size of the proposed extension, its siting, whether there have been any previous extensions and so forth. Many porches, conservatories and small extensions are classed as *'permitted development'*, although in some cases your permitted development rights may have been restricted or removed. This might be the result of a condition of an earlier planning consent, by virtue of its location within a Conservation Area[1] or by the imposition of an 'Article 4' direction. **If your proposal does require planning permission you are strongly encouraged to enter into discussions with the relevant area planning officer at an early stage.**

Even if your proposal does not require planning permission, you are encouraged to follow the principles set out in this Guide when planning any alterations or extensions to your property to help reduce the impact of the development on the surrounding environment.

Footnotes:

[1] In due course, the Authority plans to publish Conservation Area Assessment and Management Plans for each Conservation Area, which will assess their history and development, local architecture and individual qualities and include proposals for improvement and enhancement, having regard to this Design Guide.

2 Achieving Quality Design

It is important that any extension is designed to be in keeping with the appearance of the property and the character of the area. Acceptable forms of extension and alteration are varied and many, but should all follow the basic components of good design: siting, form, scale, and external appearance.

Extension replicates the features of the existing building

The key to a successful extension lies in the respect shown to the original building so that it remains the dominant form. Generally this will mean ensuring that the extension is subservient to the original building in terms of its volume, scale, height, width and depth. An extension should reflect local distinctiveness in terms of scale, proportions, height, materials, position and detailing. This is particularly important if the parent building is of traditional design and construction – but does not preclude more recently constructed buildings.

Irrespective of size, all buildings have a threshold point beyond which its further extension is not possible without jeopardising and possibly destroying the integrity of its original character.

The position of an extension on the property is also important and respect should be given to existing building lines, the pattern of buildings and the spacing between them. Rear extensions are generally preferable to side extensions whilst the majority of properties cannot easily accommodate extensions to their main front elevation (with the occasional exception of small porches), without significantly affecting their appearance.

Extensions should complement the style, details and materials of the existing house, whether they are traditional or contemporary in design and should not detract from the original building. The roof style, pitch and detailing (overhangs, gable treatments and chimneys) should follow those of the existing house; flat roofed extensions are normally unacceptable and hipped roof extensions should only be used on properties with an existing hipped roof. Likewise, materials should match the existing in type, colour and detail. Windows and doors should be well proportioned and well related within the elevation, reflecting the proportions and style of the existing dwelling.

Extension remains subservient to the main house and complements the style, details and quality materials of the original dwelling

Whilst the Authority acknowledges the desire to extend existing dwellings, it is concerned that cumulative extensions and incremental growth of a property can lead to an overdevelopment of the site. This can often be to the detriment of the character and appearance of the existing house and the wider area. Rarely will it be acceptable to extend onto an existing extension or link existing extensions so that the form and scale of the original building are 'swamped'.

Extension is contemporary in design but sympathetic and sensitive to the original building

In the interest of 'good neighbour' relations, care should be taken to ensure that extensions do not harm the levels of amenity that neighbours might reasonably expect to enjoy. Good design should avoid unacceptable levels of overlooking or overshadowing of the private areas of neighbouring houses and gardens and should avoid an unacceptable loss of outlook. The Authority encourages early discussions between neighbours prior to the submission of a planning application. On all planning applications, consultations will be undertaken with neighbours likely to be affected by the proposal.

The conversion of outbuildings or farm buildings can often be an alternative option to extending where the scale, form and appearance of the conversion in relation to the main dwelling are acceptable. Further advice will be contained in Part 4 of the Design Guide, which will set out the Authority's general approach to the re-use of rural buildings.

In terms of good practice, reference should also be made to Part 1 of the Design Guide *'General Principles'*, as many of the sustainability principles will be as equally applicable to extensions and alterations as they are to new developments. However the following considerations are of particular relevance to extensions and alterations.

Ask yourself:

- Is the extension really needed? Could the existing space be better organised instead?
- What form should the new extension take?
- What are the characteristics of the area or settlement?
- What are the building characteristics and detail of neighbouring properties?
- What are the potential impacts of an extension on my neighbours?
- Could existing energy efficiency or other sustainability principles be improved as part of the extension or alteration?

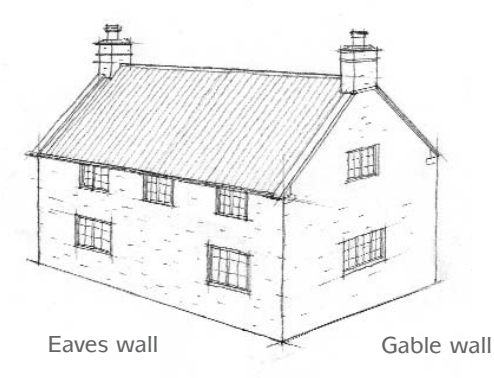
If you do wish to extend:

- Keep the extension subservient to the main building.
- Keep the extent of new external walls to a minimum so as to reduce the energy requirements of the extension.
- Avoid overshadowing of windows in the existing and neighbouring buildings.
- Keep areas of hard standing to a minimum and avoid the use of non-porous surfaces such as concrete and continuous paving. Instead use gravel, reinforced grass or paving blocks to allow water to drain away.
- Use re-used or recycled, locally sourced materials where possible.

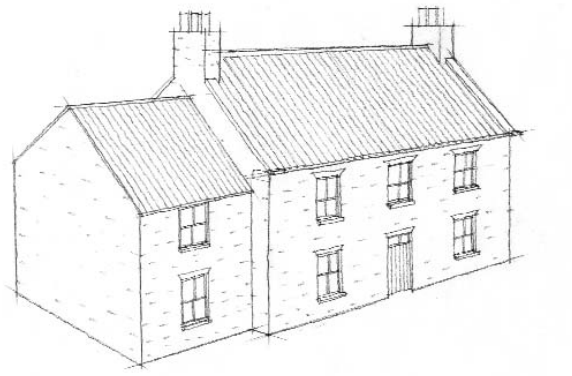
3 Extensions to Dwellings

3.1 Side Extensions

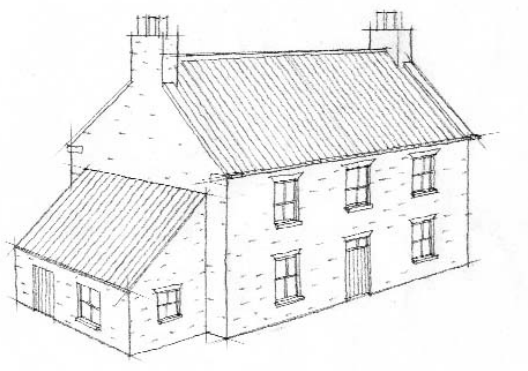
On dwellings of traditional proportions the eaves wall is typically longer than the gable wall and the frontage width is greater than the height. It is important therefore that side extensions are narrower in gable width than the main building enabling them to be set back from the front of the house with a lower roof height. This not only retains the architectural integrity of the original building but also ensures that the extension is subservient to the main house and can help to simplify construction. For similar reasons, side extensions should not be as wide as the main building frontage (which will also help to break-up what could otherwise be a long frontage). Side extensions which project forward of the main building are unlikely to be acceptable.



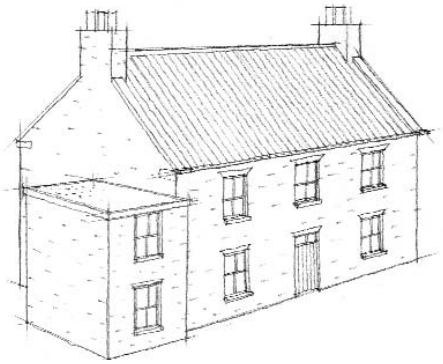
When assessing proposals for two-storey side extensions, the Authority will seek to safeguard the spacing between buildings, particularly where this is an important characteristic of the street scene.



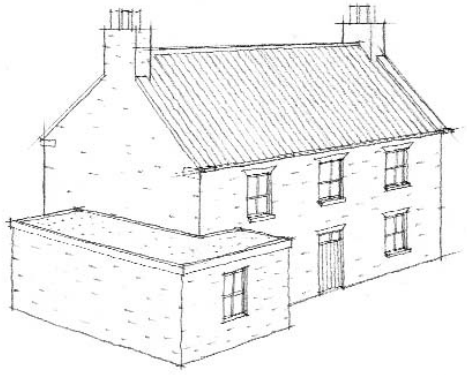
A side extension with a narrower end gable than the existing dwelling enables it to be set back from the front of the house with a lower ridge height.



Simple single-storey, lean-to extensions to the side of the main house are characteristic of the National Park and can produce a successful addition.



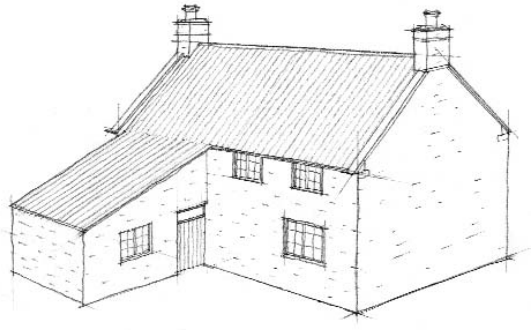
A flat roofed extension is normally unsatisfactory and should be avoided, as should extensions which project forward of the house.



A 'wrap-around' extension masks the form and character of the existing house.

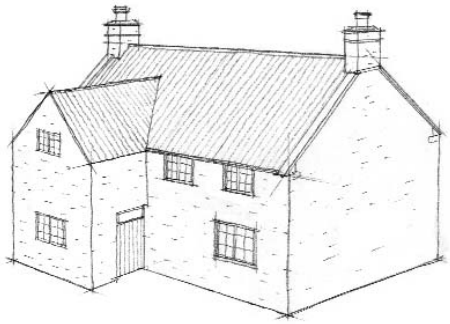
3.2 Rear Extensions

Although a rear extension may have less immediate impact on the street scene, the same subservient approach is required and care should be exercised to ensure that the mass of the extension does not adversely impact on the space about the dwelling or the neighbouring properties.

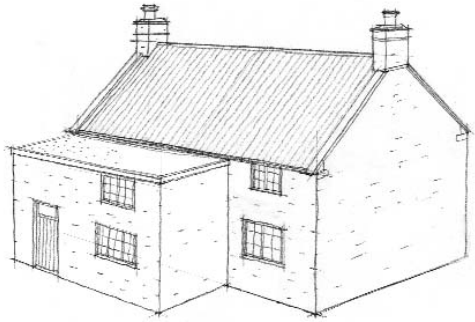


A simple lean-to extension ensures the rear aspect of the building remains the dominant form and is a traditional way of extending.

As with side extensions, the gable width of a two-storey extension should be narrower than that of the main building enabling a lower roof height, and the side wall should be set in from the gable. For single storey lean-to extensions, the eaves wall should be greater than the depth of the extension to achieve the right proportions.

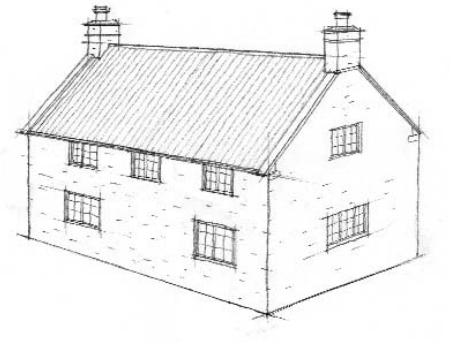


A two-storey extension maintains the eaves line of the original building but being narrower, its ridge is below the original roof ridge line.



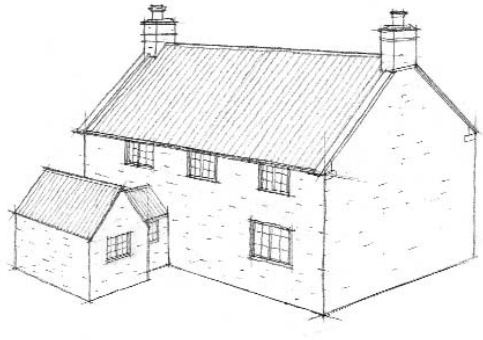
Large flat-roofed extensions can dominate the original building resulting in a loss to its form and character.

Careful consideration should be given to the impact on neighbouring properties in terms of overshadowing, loss of privacy and loss of outlook, particularly where the dwelling is semi-detached or forms part of a terrace. First floor windows and balconies should be sensitively sited so as to avoid overlooking of a neighbour's property and garden.



The positioning of first floor windows facing a common boundary can result in a loss of amenity – particularly a loss of privacy through overlooking.

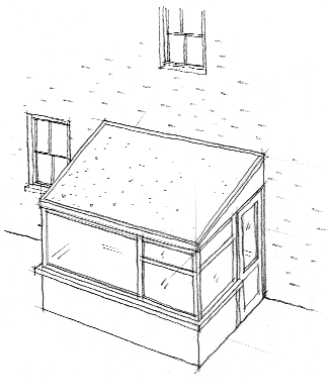
In some cases, it may be better to separate a rear extension from the main building by some form of linking structure; for instance where the extension is of a contemporary design but the house is of traditional or distinctive appearance or in cases where it is not appropriate to add to the massing of the original building.



Linking a separate extension with a traditional property.

3.3 *Front Extensions*

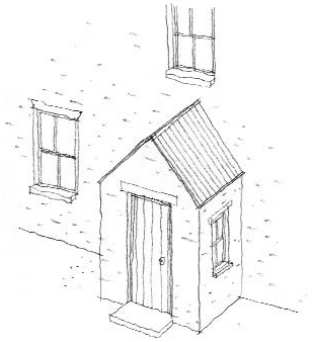
The front elevation of a property is normally the most important in terms of its contribution to the street scene and therefore front extensions are **generally not encouraged,** particularly where the street has a uniform building line and a front extension may look unduly prominent and intrusive. In locations where there is more variation in the position of buildings or a property is well set back from the road, there may be more scope to accommodate a front extension providing it is sensitively located and of a high standard of design.



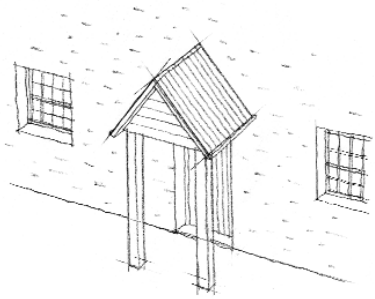
Large conservatory-style front extensions can appear particularly intrusive.

3.4 Porches

There are a wide variety of porch styles and detailing across the National Park, from simple timber canopies to more robust stone enclosures. However, porches are not a feature of the traditional vernacular architecture of the National Park and are more commonly a later addition to a property. Therefore, one of the difficulties in designing a porch extension is getting the scale right. The size and shape of a porch should respect the height and proportions of the original dwelling and yet should not conflict with existing features such as bay windows. The position of first floor windows can also constrain the design of the porch.



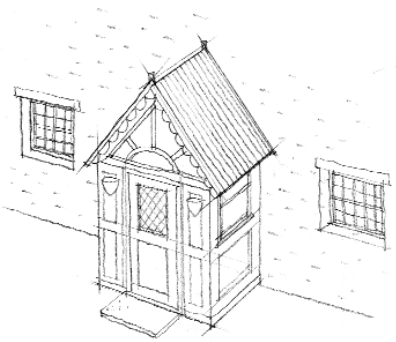
A narrow, gabled roofed stone porch with a recessed entrance door is less likely to compromise the appearance of the original building.



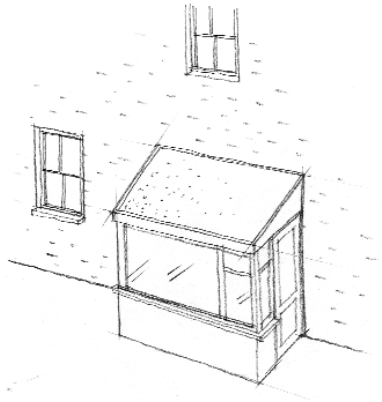
A simple timber-framed canopy.

There are many examples where the porch is oversized, overly ornate or projects excessively from the front elevation of the property making it appear very prominent in relation to the rest of the house. There is a growing trend, particularly on modern properties, for porches to become sun rooms or lobby extensions and to incorporate other accommodation in the structure such as cloakrooms.

The most successful examples are those offering shelter over the main door of the house, simple in form and well proportioned in relation to the main house and commonly with a lean-to or gabled roof. An open porch is often more in keeping than an enclosed porch, particularly on smaller properties.



Avoid over-sized, overly ornate porches.

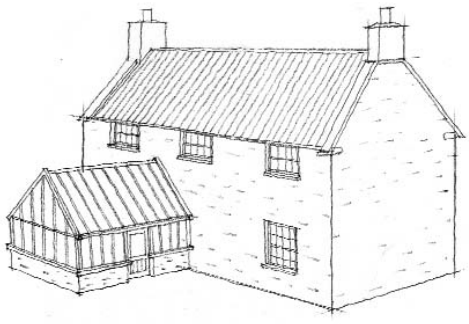


Conservatory-style porches on smaller vernacular properties can detract from the overall appearance of the house.

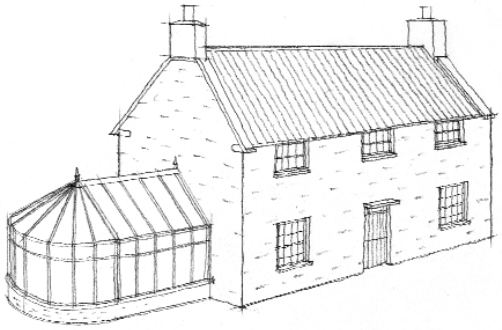
3.5 Conservatories

Historically, conservatories tended to be used on more substantial Victorian or Edwardian properties and their use on the smaller and simpler vernacular buildings of the National Park can have a detrimental effect upon their character, particularly where an elaborate style or inappropriate materials are proposed. Whilst a conservatory is easier to accommodate on a modern property, the design considerations applicable to extensions equally apply to conservatories and include their position, height, scale, materials and design detailing.

Generally, a modest, simple conservatory of timber and glass construction with a dwarf wall built in the same materials as the main house is likely to be more acceptable in the National Park than an 'off the peg', prefabricated conservatory of uPVC construction with elaborate detailing. The preferred siting is on the rear elevation with a lean-to or ridge construction rather than a flat or hipped roof. In some cases a garden room, with a tiled roof rather than a glass or polycarbonate roof may be more in keeping with the smaller and simpler vernacular buildings.



A simple ridge and gable conservatory on the rear elevation in matching materials.



An elaborately detailed conservatory on the side elevation detracts from the character of the original building.

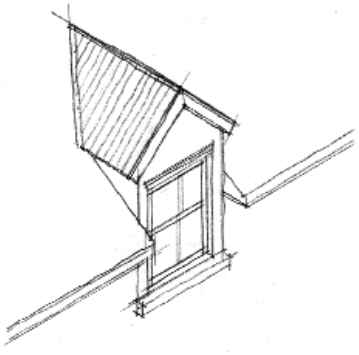
3.6 Dormer Windows and Rooflights

Extensions into the roof space are a convenient way of creating more accommodation but great care is required if dormer windows, rooflights and glass tiles are to be sympathetic to the character of both the original house and the locality.

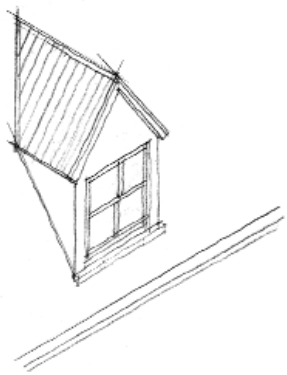
Dormers are a traditional feature in several parts of the National Park but the detailing varies within and between settlements and local characteristics should be used as a reference in the design of new dormers. There are many examples of poorly designed and unsympathetic modern dormers, often large in scale, which harm the character and appearance of the house and the wider street scene. However, more traditional small scale dormers, which are well related to the size, position and glazing pattern of the existing windows beneath may be acceptable.

Generally the main roofing material is continued over the dormer, often with leaded cheeks and valleys. At the same time, the roof of the dormer is lower than the main ridge and tends to follow the style of the main roof. They should also be considerably smaller in scale than the main roof and windows immediately below. Smaller separate dormers look better than a single large, wide one. Dormers should not dominate the elevation. Barge boards and stop ends should generally be avoided as these are modern details that can create a top-heavy effect.

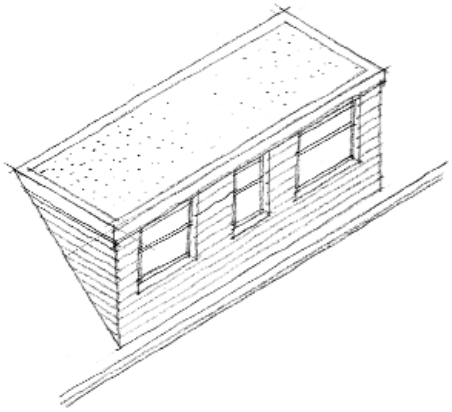
The use of dormers on the front elevation will generally be inappropriate unless the street or local area is characterised by existing dormers on the front elevation.



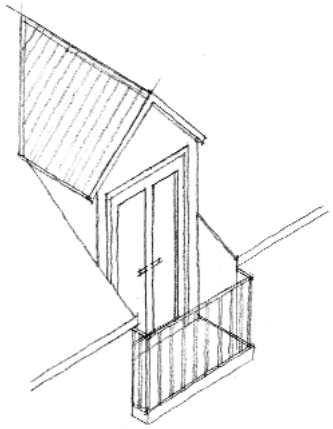
Traditional pitched dormer, continuous with the façade, usually built with the original development rather than as a later addition.



A dormer positioned entirely within the roof slope (e.g. catslide/swept roof/or double-pitched set back (as shown)) is the least obtrusive.



Large flat-roof box dormers give a horizontal emphasis and are inappropriate - particularly on front elevations.



Dormers incorporating balconies can cause a loss of amenity – particularly a loss of privacy through overlooking and can result in an overly-dominant feature.

As an alternative to well designed dormers, rooflights can be a less intrusive way of lighting new rooms and often do not require planning permission[2]. However their position, size and number should be considered carefully so as to respect the appearance of the dwelling and avoid breaking up the main roof plane.

Rooflights should ideally be set within the middle third of the roof slope, away from gables, chimneys and dormers. If there is more than one rooflight, their relative positions should be carefully considered. Care should also be taken to ensure that they are fitted correctly with the appropriate flashings so that they sit flush with the roof plane rather than proud of it. They should be restricted to the least visible roof slope wherever possible.

Reproduction cast iron (conservation-style) rooflights are the Authority's preferred style as these replicate traditional materials, are visually more authentic and are found on many of the vernacular properties within the Park.

Where old cast iron rooflights exist, they should be retained and refurbished as required.

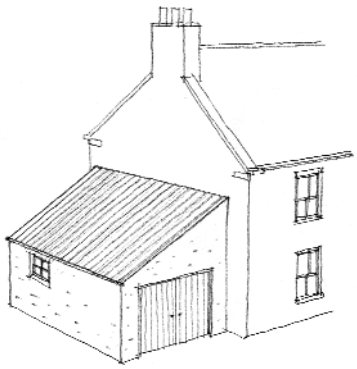
3.7 Garages and Other Outbuildings

Whilst traditionally there would often be a range of small outbuildings with older properties, garages are a relatively recent innovation and therefore require careful consideration in terms of their siting and design so as not to spoil the character or setting of the main dwelling.

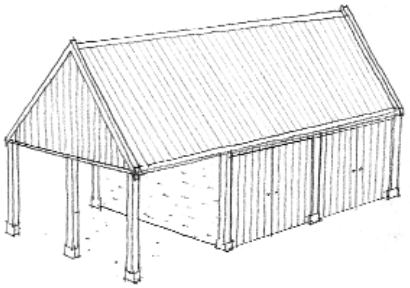
Footnotes:

[2] It is strongly recommended that you seek the advice of a planning officer as to whether or not permission is required to incorporate a rooflight into your roof.

Garages should be located unobtrusively, preferably attached or sited in close proximity to the side or rear of the main dwelling rather than to the front so as not to become the focal point of the approach to the house. In some instances, it may be more appropriate to consider constructing a free-standing garage elsewhere in the garden so as not to prejudice the setting of the house. With careful siting garages and outbuildings can be used to create attractive and usable outdoor spaces especially when grouped with traditional walls and hedges.



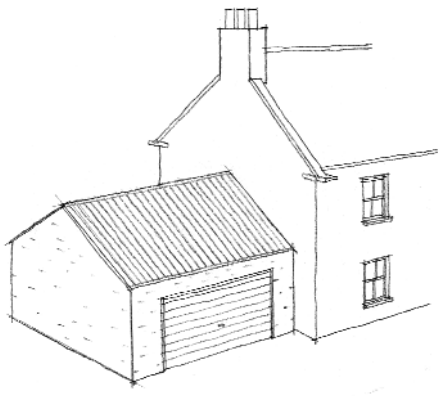
A simple lean-to garage attached to the side gable of the house in matching materials.



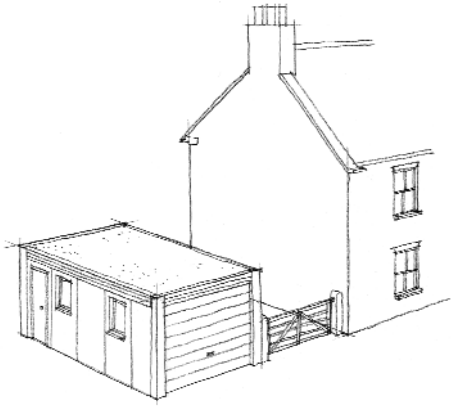
An open fronted car port or a combined garage, workshop and wood store which reflects the design and proportions of a traditional cart shed.

Like extensions, garages should be subservient to the main building and might take the form of a simple lean-to at the gable end. They should complement the form, design and materials of the main property, although traditionally outbuildings were often roofed in pantiles, irrespective of the materials of the main roof.

Double-width garage doors, particularly up-and-over metal doors, can appear out of scale with the other openings in the house, giving a horizontal emphasis and should be avoided. Single width, side hung vertically boarded timber doors, set back in reveals, are visually much more appropriate to the vernacular of the National Park.



Avoid bulky forms with excessively shallow roof pitches, which appear out of scale with the dwelling. This is often a problem with double or larger garages.



Avoid the use of 'off-the-peg' prefabricated concrete garages which can detract from the setting of the original building.

The siting and design of other structures such as sheds and greenhouses also need careful consideration. These should be smaller in scale and clearly ancillary to the main dwelling and should be located in unobtrusive positions not only in relation to the main dwelling but also to the neighbouring properties and in the context of the surrounding countryside.

3.8 Extensions to Domestic Curtilages

Proposals for extensions to domestic curtilages[3] can arise if adjacent land, which is not in residential use, becomes available. The change of use of land can result in an erosion of the quality of the landscape. In the open countryside this can have significant effects on the appearance and character of the landscape particularly when domestic paraphernalia, landscaping and fencing are added. Similarly, extensions to domestic curtilages within settlements also have the potential to adversely affect the traditional and historic layout and character of some villages.

In considering whether a garden extension is appropriate or not, account should be given to:

- the aspect and location of the site, including its relationship with the existing dwelling, existing curtilage and surrounding landscape;
- the existing garden pattern of neighbouring properties and the broader character of the overall settlement pattern and form;
- the presence of any landscape features – such as a break of slope, hedgerows, watercourse or woodland which could form a logical new boundary to the residential curtilage; and
- the extent to which agricultural land would be taken out of productive use.

It is unlikely that extensions to domestic curtilages will be acceptable in those instances where:

- it would adversely affect the appearance or character of the open countryside – particularly the existing field pattern;
- the land forms or is part of an important amenity or open space;
- it would adversely affect land of significant nature conservation interest; or
- an extension to the garden has previously been permitted.

Where planning permission is granted, conditions will normally be imposed which require the implementation of a suitable landscaping scheme/boundary treatment and the removal of permitted development rights. The purpose of these conditions is to mitigate the visual impact of extensions on the landscape.

Extensions to gardens can be intrusive in an open countryside setting

Footnotes:

[3] Refer to Appendix A: Development Policy 20 – Extensions to Residential Curtilages Core Strategy and Development Policies Document (2008)

4 Altering Existing Features

Traditional buildings are vital components of the character of the National Park, particularly those properties which are either Listed or situated within a Conservation Area. Seemingly small but inappropriate alterations to these buildings can easily damage the appearance of the building itself or the wider context in which it sits.

Whilst many alterations to traditional properties do not require planning permission, the replacement of windows, doors, rainwater goods and other original features by modern mass-produced substitutes can, cumulatively, be very harmful to the appearance of the dwelling and neighbouring properties. They may even require planning permission if the property is situated within a Conservation Area. The Authority encourages the retention of original features on traditional properties that contribute to the built heritage of the National Park. To this extent, the advice contained in this Guide should be carefully considered – even where planning consent is not required.

Inappropriate or ill-considered alterations can turn:

this ... into ... this!

In terms of Listed Buildings, any internal and/or external alterations which affect its character or architectural merit as a Listed Building will require consent. This may include major alterations such as extensions but also covers minor works such as altering fireplaces, partitioning a room or re-pointing.

Some minor repairs using traditional materials and building techniques on a 'like for like' basis will not usually require consent but you are advised to check with the planning section before starting work. You should also bear in mind that **it is a criminal offence to alter, extend or demolish a Listed Building without the necessary consent or to carry out work not in accordance with a consent already granted. If you own a Listed Building you are urged to seek advice prior to the commencement of any work.**

4.1 External Finishes and Materials

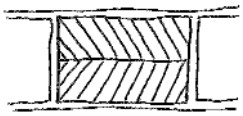
The materials used in the construction of the older traditional buildings within the National Park consist of natural stone (either rubble limestone or dressed sandstone) and red clay pantiles (later with black/blue slate). The materials used generally reflected the underlying geology of the area which accounts for the prevalence of sandstone in the north and east and limestone in the south of the Park. Notwithstanding this, the occasional use of brick (usually incorporated into chimney replacements) is also evident across the Park, particularly in settlements associated with the development of the railways.

Stone

Local sandstone and limestone are the basic materials for most of the traditional buildings within the National Park. Stone can be laid either in continuous layers (courses) to provide a uniform appearance, or used randomly to give a more natural and less uniform visual appearance. Particular care should be given to the treatment of joints and the choice of pointing, which should be in a style traditional to the locality in which it is being used.

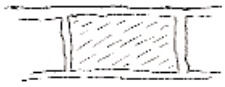
Sandstone: Generally found in the north and east of the Park, sandstone is recognisable by its grainy texture and light yellowish/brown tones. As a softer (and less durable) stone, sandstone can be worked to give a variety of surface finishes using a method known as 'tooling'. The process by which a particular finish is achieved is determined by the tools employed by the craftsman. Whilst 'herringbone' is one of the more common examples of tooling, others found within the National Park include 'punched', 'picked' and 'pitched'. Some buildings built of random stone can contain a mixture of surface finishes.

Herringbone



Punched

Pick-faced



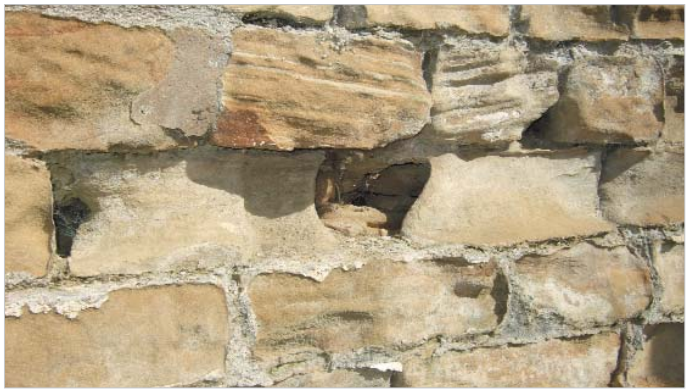
Pitched (or Rock Face)

The more intricate and labour intensive finishes, such as 'herringbone', are generally found on buildings of higher status whilst finishes such as 'pitched' tend to be found on the more modest and humble structures. 'Pitched' (or rock faced) stone is achieved by a simple splitting of the stone to provide a rough surface finish and began to be used in the late 19th century on more utilitarian structures such as bridges or railway station buildings and is rarely found in many villages which are characterised by earlier development.

Limestone: Generally found in the more southern areas of the Park (which reflects the underlying geology), limestone can be identified by its grey/white colour tones and fossil rich composition. It is more random-sized and less workable than sandstone, which is reflected in its use in walls as rubble stone.

Pointing

In its simplest terms, pointing is the filling of the horizontal and vertical joints between masonry (stone or brick) with a mortar mix.



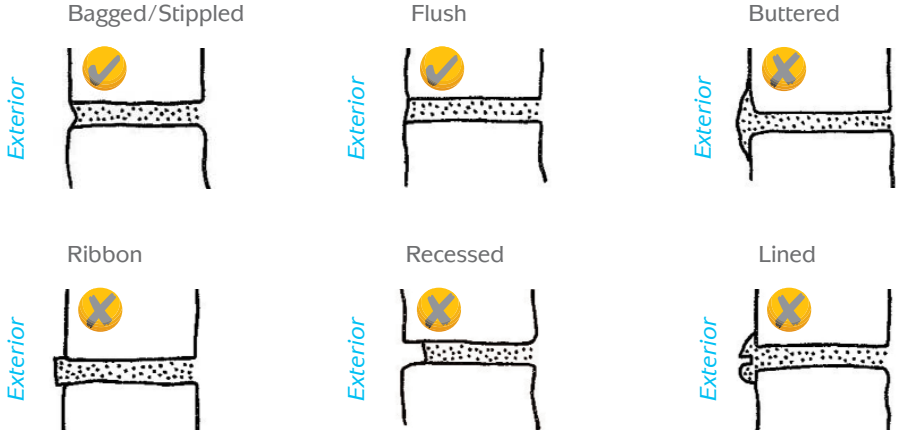
Erosion of the weaker stone

Before the use of cement became almost universal during the last century, lime was the basis for almost all building mortars used. The mortar that shows between the joints of the stone is of both structural and visual importance, however, its function is also to prevent the erosion of the surrounding stonework for as long as possible by acting as a 'sacrificial' material. The mortar should be softer (and weaker) than the surrounding stone, to allow moisture to permeate from the stonework and evaporate away – taking the brunt of the effects of the weathering process whilst the stone remains in reasonably sound condition.

Compared to cement rich mortars – which are hard, brittle, impervious and visually less attractive, the benefits of using soft lime mortar in construction is its flexibility to accommodate minor structural movements and its permeability to allow water to evaporate from joints and to minimise erosion to the surrounding stone – not to mention its visually more attractive appearance. It also has the ability to 'heal' itself when hairline cracking occurs allowing the building to settle without serious cracking. The picture above illustrates the damage that the use of cement can cause - remaining intact as the stone erodes.

As a general rule, joints should be filled to sit flush (or slightly recessed back) from the wall face – particularly if the stone is eroded, pressing the mortar firmly into the joints and finished with a bagged/stippled surface to expose the aggregates. Table 1 illustrates the different techniques that can be employed and those to be avoided.

Table 1: Pointing techniques



General design guidelines

- Original stone or brickwork should not be rendered, clad or painted as these change the character of the existing building.
- A lime-mortar mix should be used where stone is the chosen material of construction.
- Preferred methods of pointing include the 'flush' and 'bagged' techniques.
- In all cases, the mortar mix should be weaker than the stone with which it is binding.
- Re-point selectively - remove as little of the original mortar as is necessary, but preferably none at all.

Appropriate pointing techniques include:

Bagged/ stippled pointing

Ashlar stonework with fine lime-putty pointing

Innappropriate pointing techniques include:

Buttered pointing

Ribbon/ Strap pointing

Tooling techniques:

Bordered herringbone

Pick-faced

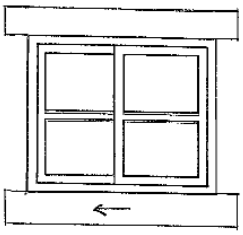
Punched with a border

Pitched/ Rock face

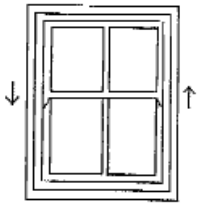
4.2 Windows

The insertion and replacement of windows into new or existing properties is something that requires careful consideration. Windows are essentially the 'eyes' of the building and can be a main element in its attractiveness. Similarly, choosing the wrong type of window can disfigure the aesthetic appeal of a building and can easily alter the design balance of the frontage.

Most windows in properties within the National Park were traditionally constructed from timber. The most common types of traditional windows are Yorkshire horizontal sliding sash or vertical double hung sash box construction although some casements were used in properties of a lower status or on less public frontages.



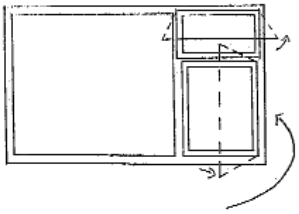
Yorkshire two-light horizontal slider



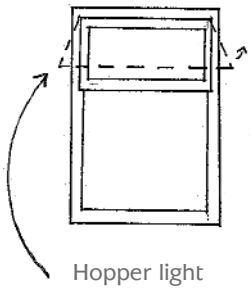
Four-pane vertical sliding sash

Larger houses which presented a public elevation (i.e. within a village street frontage) or were of a higher status usually had vertical sash windows, with the emphasis on the vertical proportions of the building. Smaller properties, such as cottages and upland farm houses incorporated the more vernacular, horizontal sliding sash windows or casements.

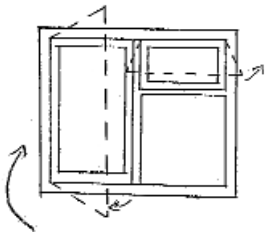
The introduction of mass-produced windows and doors and the standardisation of building materials led to the availability of blander types of designs. Used extensively in post war housing, the window types shown below are rarely suitable for historic/traditional buildings.



Asymmetrical casement



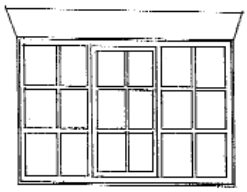
Hopper light



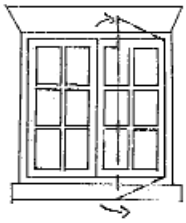
Post war casement

Where openings exist and windows which are not original have been inserted at a later date, the appearance of a property can be greatly enhanced by the re-introduction of windows of a more traditional style.

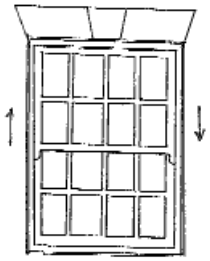
The illustrations below give some idea of the styles which may be suitable and could be used to replace inappropriate windows and generally improve the appearance of a property.



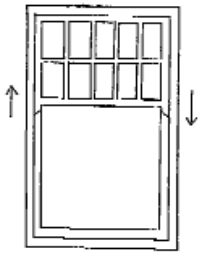
Yorkshire three-light horizontal slider



Double hung twin casement



Sixteen pane vertical sliding sash

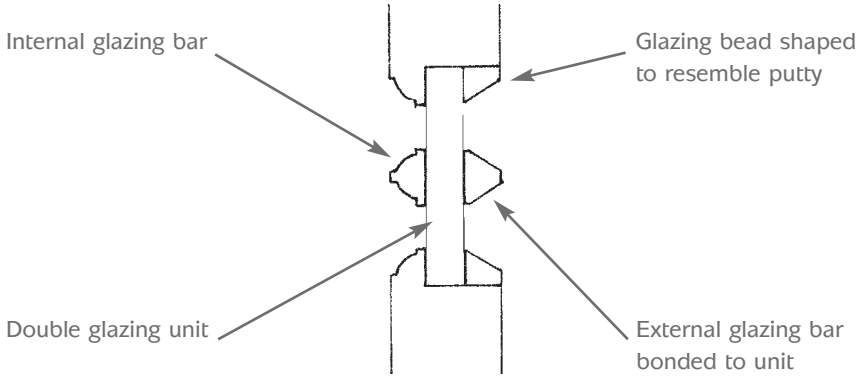


Edwardian vertical sliding sash

Fine detailing, such as the reveal of a window, can have a significant visual impact on the overall appearance and local distinctiveness of a building. The reveal is the depth that a window is set back from the face of the external wall. The depth of a reveal can vary, according to the predominant walling material used and the differing need for protection from the weather. Where natural coursed stone is used, the reveal depth is usually significantly greater than, for example, buildings constructed of brick and provide a 'third dimension' to its appearance.

Generally, window frames should be set into reveals of at least 50mm behind the face of the stonework leaving the stone reveals clean of mortar, but the depth may be increased to 200mm or greater, for example on barn conversions.

Diagram 1



In multi-paned windows, to achieve the narrow dimensions of traditional glazing bars (16-20mm) in double glazing, applied glazing bars should be bonded to the inside and outside of a large sealed double glazed unit. The use of structural glazing bars to glaze individual double glazed units will result in glazing bars of 30-40mm which are significantly wider than historic glazing bars and will look clumsy by comparison.

Glazing beads and glazing bars should be chamfered to resemble traditional putty (wedge shaped) and not left square (see Diagram 1).

Another important aspect of window design is the relationship between the number of openings (including windows and doors) in an elevation compared to the amount of 'blank' wall. This is known as the "solid-to-void ratio". Early construction techniques resulted in buildings with relatively simple, small and symmetrical window openings surrounded by large areas of masonry - which gives traditional buildings their sense of strength. This is due to the high 'solid' to low 'void' ratio created. Rear elevations were traditionally less formal than the front and as a result tended to have fewer openings.

Today's modern techniques allow the incorporation (particularly in front elevations) of much larger windows the positioning of which, if not carefully considered, can significantly detract from the appearance of a building. Incorporating windows beyond what is required to adequately light and ventilate a room can also lead to heat loss and a loss of privacy. More importantly, reversing the solid-to-void ratio can visually weaken an elevation and deny it the strength often found in traditional buildings.

General design guidelines

- The number of windows and choice of materials should be carefully considered.
- Choose a design appropriate to the original period of the house.
- Windows should reflect the overall scale, proportions and design of the building and have regard to the solid-to-void ratio.
- The dimensions of existing windows should be retained as their enlargement can harm the proportions of traditional properties and upset the solid-to-void ratio.
- Traditional sliding sash windows should be retained and restored where possible.
- If double glazing is needed, internal secondary glazing is preferable to replacing original windows. Replacement units often have thicker glazing bars and fail to replicate the fine detail and appearance of historic windows.
- Where trickle vents have to be incorporated they should be painted to match the window to minimise their visual impact.
- Avoid the use of uPVC and anodised aluminium replacement windows; timber is a more sustainable and traditional material.
- Avoid using hardwoods from forests which are not managed sustainably.
- Choose window sizes and glazing patterns with a strong vertical emphasis and avoid designs which are horizontal in emphasis unless this was the historical pattern.
- Traditionally, ground floor windows are larger than those at first floor and above.
- Windows should be set back into reveals from the building face to give greater definition and liveliness to the façade.
- Retain handmade glass wherever possible (as this is attractive and a finite resource). It is of value not just for its age, but because it has more richness and sparkle than today's flat sheets with their uniform reflections.

Modern uPVC

Traditional timber

Traditional styles of timber windows found within the National Park include:

1 Whitby composite window (in a small opening)
2 Whitby composite window (in a large opening)
3 Two light Yorkshire horizontal sliding sash
4 Three light Yorkshire horizontal sliding sash
5 Pair of box sash windows with moulding to the exterior box section
6 Single hung vertical sliding sash
7 Vertical sliding sash (four panes over four)
8 Edwardian style vertical sliding sash with moulding to the exterior box section
9 Georgian vertical sliding sash (eight panes over eight)
10 Victorian vertical sliding sash (with decorative horns)

Traditionally, ground floor windows are larger than those at first floor and above, reflecting the hierarchical importance of the room and its function. In this instance (picture left) the sliding sash windows have a strong vertical emphasis which reflects the size of the gable elevation within which they sit. The box section of the window (the surround) is also recessed behind the outer skin of stonework which provides a more refined and detailed finish and appearance.

Inappropriate window styles and materials include:

4.3 Doors

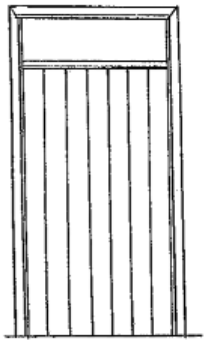
One of the greatest threats to the character of many of the National Parks traditional buildings has been the replacement of traditional timber panelled doors with partially glazed, 'off-the-peg' hardwood or plastic doors. Traditional panelled doors rarely contain glazing which, if present, is generally confined to fanlights. The incorporation of a fanlight within the door of many off-the-peg doors represents an attempt by the manufacturers to mimic the fanlights above the panelled doors of Georgian townhouses. It is, therefore, particularly inappropriate to use these mass-produced doors on humble, vernacular cottages and buildings.

Modern uPVC (left) versus Traditional timber

Painted doors (and windows) contribute to the variety and interest of many areas and are a way of expressing individuality. However, many replacement doors are stained or varnished, which is inappropriate in historic, architectural and vernacular terms as doors in the locality have always traditionally been painted

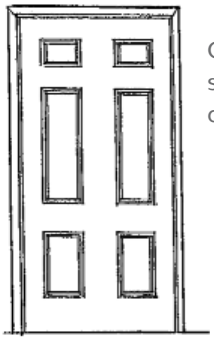
General design guidelines

- Re-positioning door openings can have a detrimental effect on the rhythm or pattern of openings – particularly on the front elevation.
- Replacement doors should reflect the shape of the opening and respect the character of the original property.
- Use simple vertically boarded or panelled timber doors, with or without partial glazing and avoid the use of 'pastiche' over elaborate doors particularly in simple, smaller properties.
- White or brown uPVC, aluminium or varnished hardwood reproduction doors should be avoided if a traditional appearance is to be preserved.
- Avoid large glazed panels in and to the side of doors as these can look over-elaborate. Use simple fanlights above or a small window to the side instead.
- Careful consideration should be given to the use of traditional door furniture and ironmongery such as locks, hinges and door knobs.



Vertical timber boarded door with fanlight above

Victorian panel door with fanlight above



Georgian six-panel door

Traditional timber door styles:

Timber vertically boarded

Ledged and boarded door with glazed panel and strap hinges

Wide-boarded ledged door

Four-panel Victorian

Georgian six-panel with surround

Georgian six-panel with surround and fanlight

Less traditional door styles and materials:

4.4 Roof Detailing

Red clay pantiles are common to many buildings in the National Park and as such are a dominant form of roof covering. These can be laid using either a single roll or double roll tile – both of which are preferable to the use of inter-locking tiles. The use of Welsh slate is also widespread.

Roofscape unspoilt by dormers or rooflights

Less common, but nonetheless features in some parts of the National Park are stone slates (generally found in the south west areas of the Park e.g. Coxwold) and green Westmorland slates. A refined effect is achieved with all varieties of slate when they are laid in diminishing courses. Whilst there are examples of thatched roof coverings within the National Park, they are less common than pantiles or slate and remain exceptional in occurrence.

Other traditional roof detailing features include stone or tile ridge lines (to mark the junction of the roof pitches), stone water tabling (to throw-off water and protect the stone beneath) and kneelers (to provide a visual stop/restraint to the water tabling).

Tile clips

General design guidelines

- Replacement roof coverings should match the original where this is appropriate to the building and locality or otherwise changed to a more traditional material.
- Use non-interlocking natural clay pantiles rather than composite or concrete tiles, which can appear thick and heavy (handmade tiles have more character than machine made).
- Use natural slates rather than artificial or reconstituted products which can appear uncharacteristically uniform and are less responsive to the weathering process. Slates should be a geological match to that used locally, so slate obtained from some foreign sources may not be appropriate.
- Roof pitches are typically between 35° and 45° (to facilitate the use of pantiles) and 25° to 30° to facilitate slate.
- Roof pitches and detailing should relate to the material used. The choice of material is dependent on the character of the area.
- Water tabling, copings and kneelers are common features on traditional buildings in the National Park, but not always so on extensions, outbuildings or smaller vernacular buildings.
- Pitched roofs should be used in preference to flat roofs.
- The use of tile clips as part of the roof detailing on new buildings and extensions to traditional buildings should be avoided on the basis that they are not traditional vernacular features.

Flat roof extensions can significantly alter the form of the original building and should be avoided

1 Weathered hand-made clay pantiles
2 Westmoreland slate laid in diminishing courses
3 Long straw thatched roof
4 Artificial slate
5 Stone slate
6 Conservation style rooflights set flush into roof slope (also note the sensitively detailed small dormer)
7 Stone water table with ornate kneeler
8 Stone water table with no kneeler
9 Simple square kneeler
10 Pair of ornate kneelers

4.5 Eaves and Verges

The way in which the eaves and verges are detailed on a new building can have a significant impact on its appearance. Eaves and verges form the junction points between the elevation and gable (respectively) and the roof and must be handled very carefully.

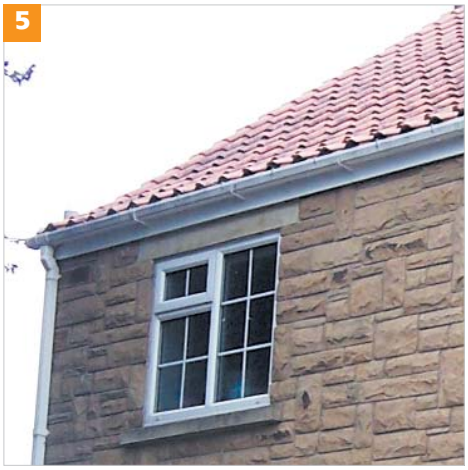
Inappropriate barge board

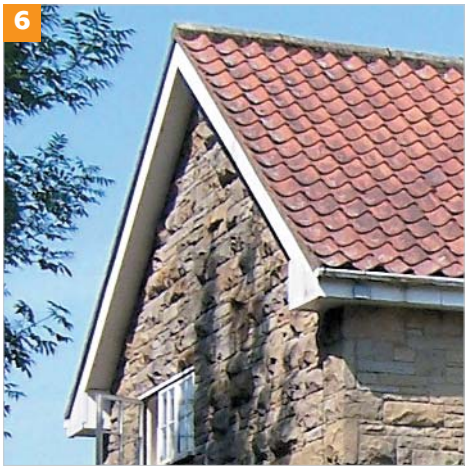
Traditionally, both eaves and verge detailing are simple vernacular features in the National Park. Traditional buildings tend to have a marginal overhang (approx 90mm) to the tiles and slates, without fascias, soffits or barge boards (see also Section 4.6). This reflects the fact that historically, more humble buildings were constructed without gutters and therefore relied on the overhanging eaves to shed rainwater away from the building. Where fascias do exist, on more recent buildings, they are usually narrow and discreet, unlike more modern boxed eaves and deep fascias/barge boards, which have an uncharacteristically heavy appearance. Notwithstanding this, some Victorian buildings do incorporate decorative gables and fascias which are 'of their time' and thus visually appropriate.

General design guidelines

- The use of fascia boards at the termination of roof eaves is not a traditional practice in this part of Yorkshire. More commonly, walls meet the eaves directly and guttering is fixed by means of gutter spikes.
- Eaves should generally be detailed to incorporate the marginal overhang of roofing material rather than being clipped tightly at the wall top.
- Use simple detailing such as plain close verges with no fascia or barge boards and gutters fixed directly to stonework by means of spikes.
- The use of barge boards should be avoided, as they usually give a 'suburban' style to dwellings in rural areas.
- Avoid modern detailing such as box verges and eaves which complicate the external appearance of a building.
- Where decorative barge boards are incorporated into a building they are usually contemporary to the design of the host building and 'of their time'.

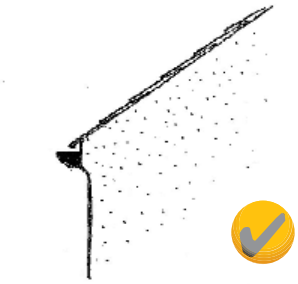
1 Pantile roofs with a marginal overhang are traditional features
2 Eaves clipped back with no overhang are inappropriate as well as unattractive
3 Large barge boards can give a suburban look to a traditional building
4 Avoid box verges and eaves
5 Fascia boards are not a traditional feature
6 Box verges and eaves complicate the appearance
7 Decorative Victorian gable is contemporary with the original building
8 Overhanging eaves shed water away from this humble building



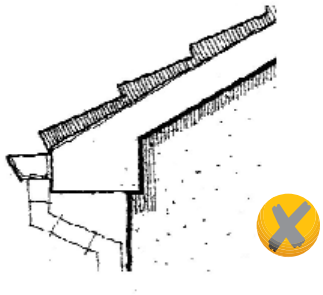


4.6 Gutters/Rainwater Goods

Often an overlooked building detail, most traditional rainwater disposal systems were made of half-round cast iron and supported by simple brackets driven directly into the wall thus negating the need for timber fascia boards. Cast iron became widely available with the establishment of many ironworks in the late 18th Century. Earlier gutters were of timber construction and should be retained where they survive. The style, type and materials of rainwater goods can therefore be a subtle indicator of the age and architectural style of a house. Guttering was traditionally painted black, which helps to emphasise the eaves line and is visually less obtrusive.



Traditionally, verges are clipped tight to the building and eaves have a marginal overhang



Avoid square section rainwater goods, modern box eaves and barge board detailing

General design guidelines

- Retain, refurbish or renew existing cast iron gutters and rainwater goods wherever possible otherwise use simple black round plastic which are reminiscent of cast iron.
- Avoid the use of square section or white rainwater goods.
- Where no fascia board exists on older buildings consider using rise and fall support brackets.
- Cast iron gutters, hoppers and downpipes are both traditional and add strength and interest to the streetscape.

Half-round cast iron gutter (no fascia)

Painted rise and fall bracket supporting cast iron gutter (no fascia)

Black half-round plastic guttering is reminiscent of cast iron

Gutter brackets

Cast iron hopper

Cast iron collar

Avoid square section and/or white rainwater goods

4.7 Chimneys

As well as being functional features, chimneys add strength and verticality to the roofscape as well adding visual interest. The relationship between the chimney and the roof is a major determinant in the external appearance of a building. Alterations to, and removal of chimneys or the construction of poorly designed new chimneys can undermine the character of an area. Historically speaking, many chimneys were originally constructed from stone, however, the use of brick has become the more common material of construction (particularly for the shaft/stack element) as constant use, wear and tear has necessitated (cheaper) repairs over time.

General design guidelines

- Retain original chimneys which add interest to a house, or where beyond repair, re-build in matching materials retaining the original pots or replacing with new identical ones.
- Chimney stacks should generally be positioned through and across the ridge or flush with the face of the wall if positioned at the gable.
- Avoid tall and spindly or 'meanly proportioned' chimneys which can detract from the character of the building.
- Where incorporated, chimney pots tend to be vertical in emphasis.
- External chimney stacks are not a traditional feature of the National Park and should not be used.
- Chimneys on residential properties often contribute to the overall massing and balance of a property, and removal of redundant chimneys or chimney pots should, nearly always, be avoided.
- On buildings which never had chimney stacks i.e. barn conversions, it is often more appropriate to install black or coated metal flue pipes as solid chimneys can domesticate a traditional utilitarian building.

Styles of chimney found within the National Park include:



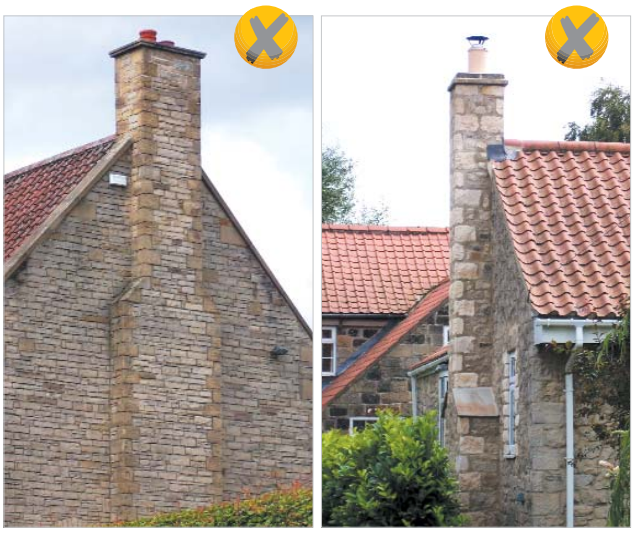








External chimneys are not a traditional feature within the National Park



4.8 Boundary Treatment

Boundaries that are poorly designed and treated have the ability to detract from the overall qualities of any development scheme. It is therefore important to ensure that the same time and effort is applied to the design of the boundary as to the design of the remainder of the scheme.

Boundaries should be sensitively designed to help the new development 'fit in' with the surrounding landscape. Their function must also be considered. This can range from delineating land ownership and defining spaces to providing security and privacy.

Stone walls provide robust and long lasting boundaries that are relatively maintenance free and as such make a significant contribution to the character and uniqueness of many of the settlements within the National Park. Whilst stone walls are a very important and attractive feature, they also often have historic significance. Styles and materials vary across the National Park and often reflects the availability of a good underlying building stone, which has consequently lead to them being a common feature of the built form. Walls can be low, high or retaining (holding back earth behind the wall). Some low walls are backed by hedges, other low walls have, or had, railings along the top.

Fences and railings can also be appropriate alternatives to stone walls. Both should be used with care and in a manner that enhances the appearance of the new development in a subtle and attractive way. Fences require particular care and should not be erected to hide away the property – particularly through the use of large pre-fabricated fencing panels which can be both visually dominant and intrusive. The use of timber picket fencing, traditional iron railings, metal railings on top of traditional walls or continuous bar railings can all be very attractive when used in the correct context.

Further guidance on boundary treatment can be found in the 'Hard Landscaping' section of Part 3 of the Design Guide, 'Trees and Landscape'.

General design guidelines

- Time and care should be taken to look at the wider context and see what kinds of boundary treatments are common in the area.
- Original railings, boundary walls and hedges are important to the setting of traditional properties and should be retained where possible.
- Retain and repair dry stone walls which have fallen into disrepair.
- New boundary walls should be constructed of the same materials as the house or other local boundary walls and the detailed construction should reflect local traditional examples in order to maintain and enhance local distinctiveness.
- Avoid using pre-cast concrete copings or cement cappings.
- Artificial stone products, blocks, concrete screen walling, chain link fencing and interwoven fence panels should be avoided.
- The use of timber panelled fences is generally only appropriate in back gardens (usually on more modern housing estates).
- Hedges of native species (such as hawthorn) are more ecologically and visually appropriate to front boundaries than timber fencing.
- Think about future maintenance or management – if using plants, is there sufficient space for their growth and development? Will they grow too vigorously or cause overshadowing issues for neighbours?
- Consider what the boundary will look like from within and outside the plot and at different times of the year; also how it relates to the existing context.
- Dry stone walling is a feature of the National Park and should not be pointed-up.

1 Traditional stone boundary wall with even-sized triangular top stones
2 Iron railings on a stone wall
3 Simple timber gate
4 Ornate iron railings on top of a stone wall
5 Simple wooden picket fence on stone wall
6 Gate design allows a degree of 'transparency' and does not hide away the house
7 Simple traditional stone wall and hedge
8 Stone wall with tilted top stones incorporating a timber gate
9 Wrought iron gate between simple stone gate posts

Inappropriate boundary treatments:




4.9 Hard Surfacing

Hard surfaces form the foreground of almost every street scene. Quality in the design and construction of surfaces contributes to the overall character of an area and provides the context within which buildings are viewed.

Hard surfaces vary across the Park with sea cobbles being a particularly distinctive feature of coastal settlements whilst Yorkshire stone slabs are characteristic within the Park itself.

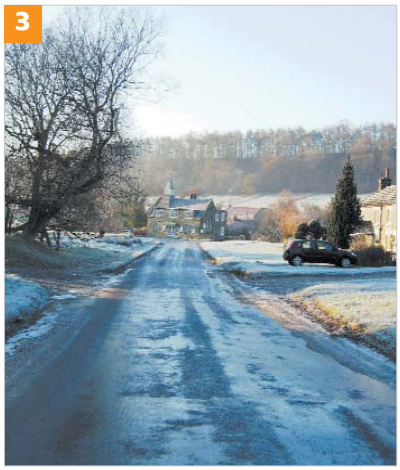
Where possible all development sites should minimise areas of hard surfacing to reduce the rate of water run-off and the consequent need for drainage systems, while maximising the area of permeable surfaces within the site for a more sustainable drainage solution.

Further guidance on hard surfacing can be found in the 'Hard Landscaping' section of Part 3 of the Design Guide, 'Trees and Landscape'.

General design guidelines

- Relate ground surfaces to the local context.
- Keep paving simple, to a minimum and avoid discordant colours.
- Avoid large areas of tarmac, concrete and concrete block paving all of which can increase the amount of surface water run-off. Tarmac with a top layer of gravel rolled in, stone slabs, bonded gravel, granite setts and cobbles are more appropriate surfacing materials and are more likely to complement local building materials.
- Avoid the use of imported flagstones which can appear alien in texture and colour in an historic or natural context.
- Where kerbs don't exist, especially in rural villages, their introduction will not always be appropriate.
- Maintain and restore historic paving and detailing such as kerbing.

1 An effective mix of materials guides the user along the pathway
2 Cobbles are a feature within the coastal settlements of the Park
3 Where kerbing is absent, its introduction can urbanise the rural character of a settlement
4 Avoid large areas of block paving which can visually appear harsh
5 Tarmac generates higher levels of surface water run-off
6 A bonded gravel surface provides an attractive finish and meets highway requirements
7 Gravel complements the buildings and reduces the amount of surface water run-off
8 Yorkshire stone slabs are a prominent surface material within the National Park
9 Imported flagstones can look out of character in the context of local stonework



Appendix A: Development Policy 20

(Core Strategy and Development Policies Document (2008))

Proposals for the extension of existing domestic curtilages will only be permitted where the land does not form an important amenity or open space and where the change of use to domestic curtilage will not have an adverse impact on the character of the landscape.

Appendix B: Glossary

Wherever possible this document has sought to avoid the use of specialist terminology and jargon. However, it is inevitable that certain phrases and terms are used whose meaning may not be immediately clear. This glossary seeks to define and clarify the meaning of a number of references in the Design Guide. Please contact the Planning Policy Team should any further guidance be required.

A

Accessibility The ability of people to move round an area and to reach places and facilities, including elderly and disabled people, those with young children and those encumbered with luggage or shopping.

Amenity A positive element or elements that contribute to the overall character or enjoyment of an area. For example, open land, trees, historic buildings and the inter-relationship between them, or less tangible factors such as tranquillity.

Article 4 Direction Direction removing some or all permitted development rights, for example within a Conservation Area or curtilage of a Listed Building. Article 4 directions are issued by local planning authorities.

Ashlar Ashlar blocks are large rectangular blocks of masonry with square edges and smooth or finely tooled faces and are used in the construction of many (higher status) old buildings.

B

Barge Board Wide board (on older properties often carved) fitted below tiles of overhanging verge to gable. Sometimes known as a verge board.

Building Control & Regulation Control exercised through local authorities over the details and means of construction to secure health, safety, energy conservation and access.

Building Form The layout (structure and urban grain), density, scale (height and massing), appearance (materials and details) and landscaping of development.

Building Line The line formed by frontages of buildings along a street.

Bulk The combined effect of the arrangement, volume and shape of a building or group of buildings. Also referred to as the massing of a building.

C

Character Assessment	An area appraisal emphasising historical and cultural associations.
Cill	Sloping area below a window or door opening to facilitate rainwater run-off.
Conservation Area	An area designated by a local authority under the Town and Country Planning (Listed Buildings and Conservation Areas) Act 1990 as possessing special architectural or historical interest. The Authority will seek to preserve or enhance the character and appearance of such areas.
Context	The setting of a site or area, including factors such as land use, landscape and built form.
Coping	A covering course to throw-off water and protect the wall beneath.
Corbell	Projection of stone, brick, timber or metal jutting out from a wall to support a weight – usually guttering.
Core Strategy and Development Policies Document	Key LDF document which takes forward the vision, objectives and spatial strategy for the National Park. It is accompanied by a set of Proposal Maps.
Course	Continuous layer of stone of a uniform height.

D

DCLG	Department for Communities and Local Government (*now CLG*).
DEFRA	Department for Environment, Food and Rural Affairs.
Design Guide	A document providing guidance on how development can be carried out in accordance with the design policies of a local authority often with a view to retaining local distinctiveness.
Design Policy	Relates to the form and appearance of development, rather than the land use.
Development	The legal definition of development is, "the carrying out of building, mining, engineering or other operations in, on, under or over land, and the making of any material change in the use of buildings or other land" (Section 55 of 1990 Act); this covers virtually all construction activities and changes of use.
Development Plan	Sets out a local planning authority's policies and proposals for the development and use of land and buildings in local planning authority area. The Development Plan consists of the RSS and development plan documents prepared by district councils, unitary authorities, national park authorities and minerals and waste development plan documents prepared by city councils.

Development Plan Documents	Spatial planning documents that are subject to independent examination. Prepared by a local planning authority as part of the Local Development Framework. They include the Core Strategy, Adopted Proposals Map, Site, Area Action Plans, together with the Regional Spatial Strategy.
Downpipes	Round or square cast iron or plastic tubing to take water from the gutters to the drainage system.

E

Eaves	Projecting edge of a roof.
Energy Efficiency	The result of minimising the use of energy through the way in which buildings are constructed and arranged on site.

F

Fascia	Vertical board at eaves level to which guttering is often attached.

G

Gable	Triangular upper part of the wall at the end of a pitched roof.
Georgian	Pertaining to the reign of George I, II & III (1714-1820) and sometimes George IV (1820-1830).
Glazing bar	Slender timber bars that form a grid-like framework that holds panes of glass within a timber window frame.
Grain	See *'Urban Grain'*.
Gutters	Open piping at lowest point of roof for the collection of rain water and formed in plastic or cast iron in older properties.

H

Hip	External angle formed by roof instead of ending in a gable.
Horns	Small projecting spurs of timber on a sash window (usually hanging down from the top sash) introduced from the mid-19th century to strengthen the joints.
Human Scale	The use within development of elements that relate well in size to an individual human being and their assembly in a way that makes people feel comfortable rather than overwhelmed.

K

Kneeler	Stone at the base of a coping detail on a gable end.

L

Landscape The appearance of land, including its shape, form, colours and elements, the way these (including those of streets) components combine in a way that is distinctive to particular localities, the way they are perceived, and an area's cultural and historical associations.

Lintel Horizontal beam of timber, stone, etc. bridging an opening across the top of a door or window.

Listed Building A building designated by the Secretary of State for Culture, Media and Sport under the Planning (Listed Buildings and Conservation Areas) Act 1990, as amended, as being a building of special architectural or historic interest.

Local Development Document These include Development Plan Documents (which form part of the statutory development plan) and Supplementary Planning Documents (which do not form part of the statutory development plan). LDDs collectively deliver the spatial planning strategy for the local planning authority's area.

Local Development Framework The name for the collection or folder of documents prepared by the local planning authority. It consists of Development Plan Documents, Supplementary Planning Documents, the Statement of Community Involvement. The Local Development Scheme and the Annual Monitoring Report also form part of the local development framework.

Local Development Scheme This is a project plan for the planning department, providing the programme for updating policy documents, creating new policy documents, and outlining the main stages in production, including the opportunities for public involvement.

Local Distinctiveness The particular positive features of a locality that contributes to its special character and sense of place and distinguishes one local area from another.

M

Massing The combined effect of the arrangement, volume and shape of a building or group of buildings. Also called bulk.

Material Consideration A matter that should be taken into account in deciding a planning application or on an appeal against a planning decision.

Mortar Mixture of sand, cement, lime and water, used to join stones or bricks.

Mullion Vertical post or upright between a window sill and a window lintel. Usually of stone or pre-cast reinforced concrete.

N

National Park — Designated under the 'National Parks' and 'Access to the Countryside' Acts to conserve and enhance their natural beauty, wildlife and cultural heritage; and to promote opportunities for public understanding and enjoyment of their special qualities.

P

Pantile — Tile having a curved 'S' shaped profile.

Parapet — Sections of wall protruding above the external wallheads, usually with internal parapet gutters behind. In older properties, these are commonly of lead in good quality work. Normally only found in Victorian or older properties.

Permitted Development — Permission to carry out certain limited forms of development without the need to make an application to a local planning authority, as granted under the terms of the Town and Country Planning (General Permitted Development) Order.

Planning Policy Guidance (PPG) — Issued by central government setting out its national land use policies for England on different areas of planning. These are gradually being replaced by Planning Policy Statements.

Planning Policy Statement (PPS) — Issued by central government to replace the existing Planning Policy Guidance notes in order to provide greater clarity and to remove from national policy advice on practical implementation, which is better expressed as guidance rather than policy.

Pointing — The mortar filling between stones and bricks in a wall, which has an adhesive and weatherproofing function.

Public Right of Way — Routes over which, even where in private ownership, the public has a right of passage. They comprise byways, which are open to any user; restricted byways, open to any user other than mechanically propelled vehicles; bridleways, which can be used by those on foot, horse or bicycle; and footpaths which are open to those on foot only.

R

Regional Spatial Strategy — The broad region-wide strategic part of the development plan.

Rendering — Vertical covering of a wall with either plaster (internally) or cement/lime (externally).

Reveal — The part of the side of a window or door opening that is between the outer surface of a wall and the window or door frame.

Rhythm	The line formed by the frontages of buildings along a street, which can be continuous, broken or interrupted.
Ridgeline	The apex of the roof continued along the length of the roof span.
Roof pitch	Angle at which rafters form an apex from the supporting walls.
Roofscape	A view resulting from a blend of roof pitches, sizes and heights within the built environment.

S

Sash window	Window frames that slide one in front of the other, usually vertically, although horizontal sashes are a vernacular detail.
Scale	The impression of a building when seen in relation to its surroundings, or the size of parts of a building or its details, particularly as experienced in relation to the size of a person.
Setts	Stone paving blocks, usually granite.
Soffit	The projecting underside of the eaves of a roof.
Suburban	The area on the edge of a city or large town that falls between being truly part of the city, but is not countryside either.
Supplementary Planning Document	A Supplementary Planning Document is a Local Development Document that may cover a range of issues, thematic or site specific, and provides further detail of policies contained in the Core Strategy and Development Policies document.
Sustainable Development	A widely used definition drawn up by the World Commission on Environment and Development in 1987: Development that meets present needs without compromising the ability of future generations to achieve their own needs and aspirations.

T

Tree Preservation Order (TPO)	A mechanism for securing the preservation of single or groups of trees of acknowledged amenity value. A tree subject to a tree preservation order may not normally be topped, lopped or felled without the consent of the local planning authority.
Topography	The physical shape of the land.

U

Urban Grain — The pattern of the arrangement and size of buildings and their plots in a settlement and the size of street blocks and junctions. The layout.

V

Verge — Edge of a roof which runs from eaves to ridge at a gable (usually cement pointed).

Verge Board — See 'Barge Board'.

Vernacular — Traditional local architectural style.

Victorian — Pertaining to the reign of Victoria (1837-1901)

View — What is visible from a particular point. (Compare to 'Vista').

Vista — An enclosed view, usually a long and narrow one.

W

Water table — A projecting ledge or moulding designed to throw-off rainwater.

Cover photo:
Mill Flats,
Egton Bridge

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