Conservation Area Design Guide December 2017

Supplementary Planning Document

Copeland borough council

Proud of our past. Energised for our future.

Photographs on front cover:

Clockwise from top left: Main Street, Egremont; Front Corkickle; Sandstone barn, Main Street, St Bees; Former YMCA restored as a Foyer, Irish Street, Whitehaven; Terraced houses, Main Street, St Bees.

Foreword by Councillor Michael McVeigh

Heritage Champion, Copeland Borough Council

The Borough of Copeland is home to many settlements that boast a wealth of heritage assets. We have many traditional buildings and street patterns that contribute to the unique character of the Borough's landscape. The centres of those towns and villages that have significant architectural and historic value have been designated as conservation areas, giving these special places the additional protection they need and deserve.

Copeland Borough Council has commissioned this Conservation Area Design Guide to help property owners, designers and builders understand the value of the heritage within our conservation areas, and to ensure that repairs, reinstatements and alterations are undertaken in a way that preserves these important assets.

As Heritage Champion, I fully endorse the design principles and guidance that this document sets out. We need to ensure our heritage is enhanced and protected for the benefit of our residents and visitors, and for current and future generations to enjoy.

Councillor Michael McVeigh

This document is available in different formats such as large print, braille, audio or in a different language by calling 01946 598300.

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Introduction

Conservation Areas

There are nine conservation areas in the Copeland Borough Council area, of which Beckermet, Cleator Moor, Corkickle, Egremont, Hensingham, Millom, St. Bees and Whitehaven are administered by the council. Ravenglass conservation area lies within the Lake District National Park and is administered by the Lake District National Park Authority.

Conservation areas are parts of our towns and villages which are rich in historic buildings and features. Rustic vernacular buildings are just as much part of our heritage as classic architecture and the conservation areas of Copeland have both.

Conservation areas are defined in law as:

"Areas of special architectural or historic interest, the character or appearance of which it is desirable to preserve or enhance"

(s69 Planning (Listed Buildings and Conservation Areas) Act 1990)

The designation of a conservation area demonstrates a commitment by the local planning authority to protect and enhance its character. The character of a conservation area depends upon the quality and interest of all of its constituent parts: groups of buildings, individual buildings and the streets and spaces between them. Together they combine to create an area's special character, and therefore the purpose of a conservation area is to conserve the quality of an entire area, whilst being aware of the balance and relationships between the various component parts.

Under current legislation, conservation area designation automatically brings the following works under planning control (See Appendix 2 for further details):

- demolition of buildings
- removal of or works to trees
- development that may be permitted elsewhere, for example some house extensions.

Planning applications for development in conservation areas are normally made in full, rather than as outline applications. This is so that the full impact of development on the character of a conservation area can be properly assessed. Please contact us for planning advice (see page 53 Contacts).

Purpose of the Design Guide

Conservation areas are not intended simply as obstacles to change, but to ensure that change is managed sensitively.

The purpose of this Design Guide is to help property owners, designers and developers to achieve good, respectful design and thus protect the heritage that we share. It provides examples of authentic architectural components, that contribute to the streetscape of the conservation areas and demonstrate what should be retained, and how new building elements should be designed and constructed to sensitively make their contribution whilst not harming the historic environment.

This Design Guide has been adopted by Copeland Borough Council as a Supplementary Planning

Document (SPD) to guide future development and assist the Council in managing change within and in the setting of the eight conservation areas it administers. The SPD will act as a material planning consideration for decision makers when determining planning applications within, or in close proximity to, the conservation area boundary.

It should be read in conjunction with the relevant local and national policy documents outlined in Appendix 2.

The descriptive text within the Architectural Elements section of the guide provides the context of the traditional architecture and design that make our conservation areas special.

The design guidelines are summarised in blue boxes throughout the document.

Conservation Area Descriptions

General Characteristics of the Architecture of Copeland

The buildings of West Cumbria are predominantly sandstone and frequently finished in render. A very common feature is the use of stone dressings around windows and doorways. Early examples of rendered elevations are in lime based mortar, usually with a smooth lime painted finish in pastel or earth pigment colours. Roughcast or harling was used more as a protective finish on random-coursed or rubble stone masonry and examples of this can be found on more 'rustic' buildings. Where the owner wished their property to make a statement of wealth or importance, the smooth render was 'lined' to imitate ashlar masonry.

Corporate and municipal buildings such as banks, council offices, schools and railway buildings tended to be built of dressed sandstone, predominantly red from local quarries. In Millom slate was also used as a building stone for banks and other larger commercial buildings.

Roofing materials were traditionally Westmorland slate and later Welsh slate. More recently many roofs have been replaced in clay or concrete tiles.

Beckermet

A village of rural character that grew up around the confluence of two streams, Kirk Beck and Black Beck, with the latter giving character to the middle of the village as it meanders past the front of the White Mare Hotel.

The village largely consists of informal terraces of traditional sandstone and rendered cottages, interspersed with double fronted Georgian style detached properties, and a number of farms with traditional sandstone farm buildings within the village envelope.

Terraces of cottages, Beckermet.

Sandstone cottages, Beckermet.

Cleator Moor

Cleator Moor conservation area is centred upon a formal square upon which stand the library, the former council offices and the town council office, built in red sandstone, and the more recently constructed Civic Hall.

Further imposing, predominantly rendered buildings, face the square from across the surrounding streets. Phoenix House on Jacktrees Road features a long iron framed glass canopy.

Library in the central square of Cleator Moor.


Phoenix House, Cleator Moor.

Corkickle

This is an extremely attractive and well maintained conservation area with many fine two and three storey Georgian townhouses in terraces.

The walls are generally smooth rendered with ashlar lining and finished in colourful pastel shades with decorative white stone features – porticos, window dressings, hood moulds and quoins. Fine panels of railings guard house frontages and entrance steps.

Along Inkerman Terrace there are large Victorian semi-detached properties and further impressive terraces with frontages rising up from the main road.


Townhouses, Front Corkickle.


Inkerman Terrace, Corkickle.

Egremont

Egremont is a planned town with the wide Main Street running on a north / south axis leading to the Market Place close to Egremont Castle. Main Street accommodates most of the town's retail and commercial businesses in two and three storey buildings and is central to the town's conservation area.

The streetscape is colourful with many rendered elevations in a variety of mainly pastel shades, interspersed with prominent red sandstone properties.

The mature trees that line Main Street contribute to the special character of this conservation area.


Main Street, Egremont.

Hensingham

The conservation area of Hensingham is centred on the junction of Main Street with Egremont Road. The most notable architectural features of this conservation area are the terraces of fine Georgian townhouses rising up Main Street.

Holly Terrace, Hensingham.

Former Market Hall, Market Square, Millom.

Millom

The conservation area in Millom radiates out from Market Square with its domed clock tower and rendered buildings on either side.

Facing Market Square are imposing three storey commercial buildings in slate masonry with sandstone dressings. The streets in the conservation area mostly consist of terraces of rendered shops and houses, with occasional detached sandstone administrative buildings.

Many of the shopfronts retain their original features, including pilasters, console brackets, fascias and cornices.

One of the attractions of Millom's conservation area is the extent of grassland which relieves the otherwise urban streetscape.

Park with avenue of trees on St Georges Road, Millom.

St Bees

This long linear village is attractive in appearance, with terraces of colourful rendered cottages ascending the sloping street, interspersed with some fine townhouses, with attractive architectural detailing, and a small number of village shops.

The imposing red sandstone buildings of St Bees School and St Bees Priory lie within the conservation area to the north of the village, separated by flat open meadows and playing fields.

Terraced cottages, St Bees.

St Bees School.

Whitehaven

Whitehaven is a fine Georgian town, planned by the Lowther family during the 17th and 18th centuries. Sir John Lowther ruled that the houses should be built in continuous rows with frontages directly against the street and the number of storeys restricted to three, although the actual height of the buildings varied. The resulting residential, commercial and administrative buildings created a model town of well proportioned, predominantly pastel coloured rendered properties.

The conservation area includes the long harbour walls and harbourside maritime buildings.

The south-east corner of the conservation area has a curtilage of woods and open land around Whitehaven Castle, which has been redeveloped as individual apartments.

Three storey hotel in Church Street, Whitehaven.

Sculpture celebrating the maritime history of Whitehaven.

The character of the architecture in the Whitehaven conservation area is comprehensively described in the Whitehaven Town Centre and High Street Conservation Areas Character Appraisal:
http://www.copeland.gov.uk/sites/default/files/attachments/ldfwhaventcandhstconservationareaca09.pdf

Architectural Elements

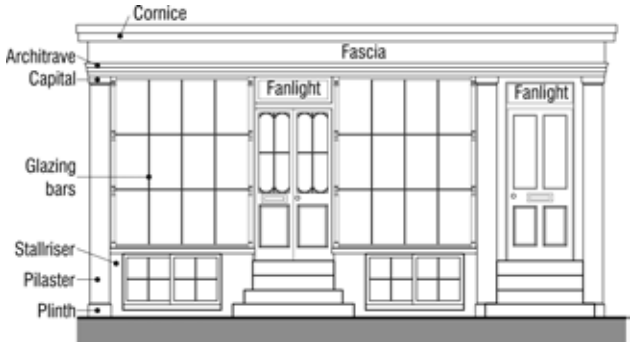
1 Shopfronts and Advertising

1.1 Traditional Shopfronts

The historic shopfronts in the conservation areas of Copeland date from the Georgian and Victorian periods.

The illustrations show examples of shopfronts in their original form, so that when repair or reinstatement of an historic shopfront is being considered, it can be designed as an authentic restoration of a period shopfront.

Shopfronts from the Georgian period (1714-1837) generally consist of a narrow fascia, protected under a projecting cornice and pilasters at either side of the shopfront. There is normally a capital at the top of the pilaster, which appears to support the fascia above. At the foot of each pilaster, there is generally a plinth, projecting slightly from the front and sides of the pilaster.



Typical Georgian Shopfront.

The shop windows were divided by moulded wooden glazing bars, to incorporate the small panes of glass that were available during this period, creating a vertical emphasis. The area below the shop windows is called a stallriser.

This illustration of a Georgian shopfront is based upon 19 Roper Street, a double fronted shop with a central shop doorway between shop windows with small panes on either side.

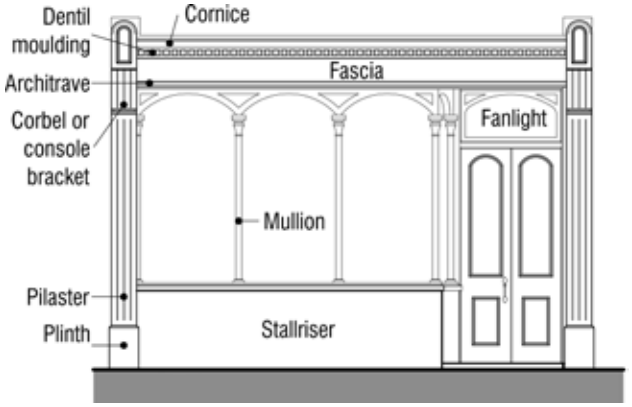

19 Roper Street, Whitehaven, 1974.

The floor level of the shop is raised above street level by approximately 600 mm, and the shop doorway is accessed by four steps.

A photograph of 19 Roper Street taken in 1974 shows basement windows set into the stallriser below the shop windows.

There are other examples of basements protruding above street level in Whitehaven. To the right of the shop window is a doorway, also with four steps, to access the residential accommodation on the first and second floors. This separate access to the upper floors is fairly common.

The illustration below, of a shopfront from the Victorian period (1837-1901), demonstrates how the glazing format was influenced by the availability of larger panes of glass, where windows were subdivided into two, three and occasionally four vertical panes and the glazing bars were replaced by thicker mullions to support the heavier panes of glass. This framing was often finished with curved heads. Decorative console brackets (also sometimes referred to as corbels), appearing to support the fascia, became a regular feature, as did the splayed recess for the shop doorway. The illustration shows a single fronted shop, dated 1860, with its recessed entrance door on one side of the shop window.



Typical Victorian Shopfront.

Few of the surviving shopfronts are unaltered either through loss of historic architectural features or by addition of modern features.

The most common loss of features is the removal of glazing bars to allow large plate glass windows to be installed, the removal of the vertical pilasters at either side of the shopfront that serve to frame it and the removal of the console brackets at the top of the vertical pilasters.

The most frequent and intrusive modern addition is the installation of much deeper fascia boards with lettering or advertising which is out of scale and character with the conservation area.

These changes reduce the attraction of a retail area by presenting a mediocre appearance that gradually diminishes its historic character. In places where original shopfronts have been retained, they make a valuable contribution to the visitor's and shopper's experience.

Loss of historic features: pilasters each side of shopfront have been removed and the sign spoils the proportions of the shop window instead of occupying the traditional fascia above.


Historic shopfronts where all the original features have been retained.

All historic shopfront joinery is to be retained and repaired or otherwise reinstated in its original form.

A shopfront should relate to the architectural characteristics of the building to which it belongs, so that it forms part of the elevation rather than a separate element. It should correspond to the upper floors in proportion, scale and vertical alignment and it should respect the architectural style of the building. The shopfront design should also reflect the scale and proportion of the streetscape and adjoining properties.

1.2 Fascias, Signage and Illumination

1.2.1 Fascias

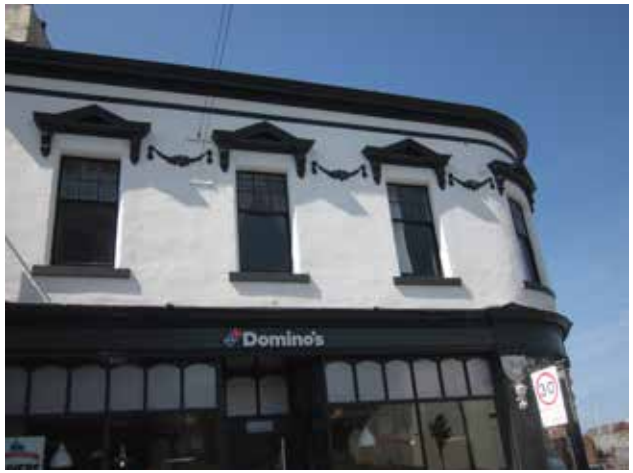
In the Georgian and Victorian periods the narrow fascia, together with the pilasters on either side and the sill and stallriser below the shop window, framed the window, the view of the goods on display and the entrance into the shop. Generally, traditional shopfronts have a balanced appearance and the narrow fascia boards contribute to this.

Deep fascia boards destroy this historical continuity in a conservation area, particularly where they are fixed over the narrow fascia of a traditional shopfront and conceal the decorative joinery around the original fascia. Visually these deep fascia boards, which seek to attract the shopper's attention, upset the historic proportions of the shopfronts by introducing a strong horizontal band into the elevation, which traditionally had a vertical emphasis.

National and regional retailers' standard design may be out of character with the conservation area in scale, style and colour, in which case the corporate image should be modified to suit the particular location.

Avoid deep fascia boards and lettering that is out of scale or character with conservation areas.

This deep corporate brand sign replaces the original fascia, cornice etc. and destroys the balance of the shopfront.



Corporate signage can be modified to conform to the proportions and character of a conservation area.

1.2.2 Projecting Signs

Projecting signs do have historic precedent and can be a means of advertising a business at a property which does not have a shop window. Such signs are acceptable if simple principles are followed to conform to the historic precedent.

Projecting signs should be limited to one per business, should be proportionate to the scale and design of the elevation and where possible positioned above the entrance door.

It is important that projecting signs are sited carefully, so as not to obscure views from windows, or conceal any nearby projecting sign.

Projecting signs should be supported on cast or wrought iron frames and be constructed in timber or metal sheet with painted lettering.

Signs suspended from a gallows frame should be anchored to prevent them from swinging in high winds, generating unwelcome noise.

Projecting box construction signs have no historic precedent and should be avoided.

Simple hanging sign with wrought iron bracket, anchored to prevent swinging.

Projecting box sign and projecting sign illuminated by bulky strip-lights.

1.2.3 Window Signs

Window signs are not without precedent. Grocers would sometimes advertise their produce by writing on their shop windows in whitewash.

Window signs can be acceptable in conservation areas, provided that they are proportionate to the area of glass upon which they are applied and that they do not overwhelm the shop front.

Carefully designed individual letters or shapes applied to glass may be acceptable if they are of the highest quality.

Etched glass may also be acceptable provided it is not used on historic glass.

Window signs fill the shop windows, completely concealing the shop interior and the merchandise within, which detracts from the conservation area.

Discreet window signage that does not overwhelm the shopfront and allows full visibility into the premises.

1.2.4 Wall Signs

Advertising on the wall surfaces of premises varies from painting lettering directly onto the masonry to fixing hoardings or superimposed lettering onto the elevations. This may be an option where a business is in a property which does not have a shop window.

Painted wall signs - although there are historic examples of painting signs onto masonry, doing so now in conservation areas is likely to have an adverse impact, unless the scale of the sign is in proportion to the elevation upon which it will be painted and it does not harm the appearance of the building and those beside it.

Signboards and superimposed lettering - the same principles apply to fixing these forms of signage onto buildings. The signs themselves become elevational elements in their own right and should be sized and positioned to balance with the door and window openings and any other built feature in the elevation.

Busy wall signage distracting from an otherwise balanced elevation.

An example of wall signage that is balanced with the arrangement of window and door openings.

Generally, the application of any signage onto wall surfaces should respect the symmetry of the elevation, by positioning it above the entrance door to the premises or aligning it with the window or door openings in the elevation.

1.2.5 Lettering

The design of any lettering should be an integral part of the overall shopfront design. Historically lettering was hand painted directly onto fascias or projecting signs and this approach is preferred in a conservation area.

Lettering that is respectful in style and proportion to the elevation in terms of letter style and position.

Corporate brand signs with lettering that completely disregards the location within a conservation area.

Signs consisting of individually mounted letters can be acceptable if the depth of superimposed letters is relatively shallow to avoid looking too contemporary for its historic setting.

The lettering should be simple and legible and of an established traditional letter style or a style that reflects the nature of the business that it is advertising, provided that it respects the character of the conservation area.

1.2.6 Illumination

Careful consideration should be given to illumination of fascias and signage. This is considered in section 9.1

1.3 Security

Traditional shopfronts often consist of smaller panes of glass than modern shopfronts with the panes often subdivided by mullions and transoms and raised above street level by the existence of stallrisers below the glass. This format can contribute to shopfront security and reduce the cost of replacing broken panes.

Glass in 'critical locations' - in doors, beside doors and close to ground level - is controlled by Part K of the Building Regulations. In these critical locations and where there is no historic glass, installation of laminated or toughened glass will be acceptable.

Larger areas of shop window glass and their vulnerability to smash and grab have led shop owners to resort to extreme security measures including the installation of roller shutters over their shop windows.

A brutal way to protect a business in a conservation area.

External roller shutters are not acceptable in a conservation area.

Roller shutters have a negative impact in conservation areas and there are alternative ways to secure retail premises.

There are a small number of examples of metal security gates, in decorative ironwork, guarding recessed shop entrances in Market Place, James Street and King Street in Whitehaven, with others in Cleator Moor and Egremont. They have an established presence in the respective conservation areas and any replacement or new gates will be acceptable, provided that they are of a traditional appearance and are painted in an historic colour.

A sensitive approach to shop window security.

Where additional security can be justified, then open mesh grilles can be installed on the inside of the shop window.

Security measures should be proportionate to the level of risk in a given location and designed to be unobtrusive.

Historic security gate at shop entrance.

1.4 Awnings

There are examples of various types of retractable shopfront awnings in the retail parts of the conservation areas of Whitehaven, Egremont and Millom. These are historic features and it is important that they should be retained.

Where new awnings are to be incorporated into shopfronts, they should be constructed of a durable fabric, in a straight format when extended and retract into a wooden blind box, recessed below the fascia.

A short valance, hanging from the leading edge of the awning and side curtains, much valued by retailers wishing to protect their produce from sunlight, is traditional and can be incorporated in an awning installation.

There should be clear headroom of 2.4 metres below the fully extended awning to avoid conflict with pedestrians and vehicles.

Dutch awnings, shaped like a pram hood, are not traditional features and are not acceptable in a conservation area.

A straight, canvas awning with lattice strut mechanism is a traditional feature in a conservation area.

A Dutch awning, although quite attractive, has no historical precedent in a conservation area.

2 Windows and Doors

2.1 Windows

Wooden sash windows became popular in the early part of the 18th century and are the predominant style of window in the Borough's conservation areas.

Georgian windows are recognisable because the glazing of the sashes was subdivided into small upright panes by moulded wooden glazing bars. In the Victorian period, larger panes of glass became available and as a result glazing bars became less essential, except in very large sashes, but were sometimes used to decorative effect at the head of the upper sash.

Casement windows, hinged on one side, have a longer history than sash windows and historically casement windows were installed in simple vernacular buildings.

Where period windows survive, they should be retained and repaired rather than replaced.

Where sash and casement windows need repair, this can be undertaken by a competent joiner. Specialist firms exist that can upgrade old sash and casement windows and increase their thermal and acoustic performance by fitting draught seals and weather strips.

Some historic window glass survives in the conservation areas. These are panes of crown or cylinder glass, the former recognisable by the boss effect in the centre of the pane and the latter by a slight rippling or distortion in the pane.

Where historic glass exists, it should be retained wherever possible.

Double glazing has generally been resisted in conservation areas and listed buildings, on the basis that thicker, non-traditional glazing bars are required to secure the double glazed panes. Much thinner double glazing is now available and can be considered, provided that traditional thin glazing bars can be retained.

Where this is not an option, in a multi paned Georgian sash window for example, secondary glazing, where a full sheet of glass is fixed in a separate frame in the internal window opening, can be installed, subject to approval.

UPVC windows, with their brilliant white, broad, flat frames and internal or applied glazing bars, have appeared in significant numbers in the conservation areas of the Borough, collectively creating an adverse impact. Their unorthodox opening mechanisms make an alien appearance in a conservation area.

The use of mitred joints in the construction of uPVC windows, rather than the vertical mortice and tenon joints of timber sash windows, is another example of why uPVC windows are inappropriate in a conservation area.

Both uPVC sash windows and mock uPVC sash windows are an unacceptable alternative to traditional timber sash windows.

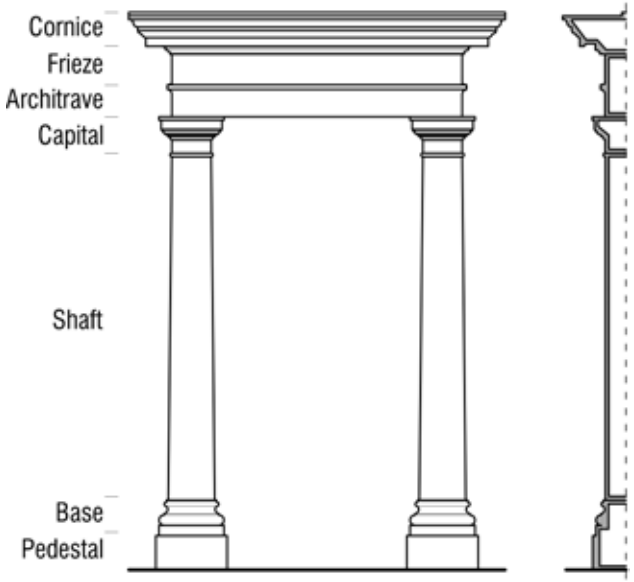
An example of a late Georgian double hung sash window.


A uPVC replacement window with broad flat frames and an alien opening light arrangement.

2.2 Doors

Georgian entrance doors tended to have six panels and Victorian entrance doors more commonly had four panels. In both periods, daylight was transmitted into the entrance hall via a fanlight above the door. The entrance doors themselves were rarely glazed. Fanlights were an opportunity to make a statement in finer properties, often with curved heads and intricate patterns of glazing bars.

It is important to ensure that ironmongery on entrance doors is authentic. Generally, entrance door handles were round knobs in cast iron, often facetted and painted black or later in brass. In higher class properties, the knob was sometimes sited centrally in the door leaf. Lever door handles were not fitted to doors of these periods. Door knockers and letterboxes, either painted or brass, were generally sited symmetrically.



Example of Georgian portico.

Decorative surrounds to Georgian and Victorian entrance doors varied in complexity and extravagance, depending on the status of the property. The revival of interest in the architecture of Greece and Rome, known as the Renaissance period, influenced the ornamentation around the door case by incorporating classical elements as illustrated in the drawing of the portico to the left.

Where a period door survives, it should be retained and repaired rather than be replaced.

Example of period door with central door knob.

A uPVC door looking incongruous in a Georgian door opening.

The exponential growth of the uPVC and composite door industry and their attempts to reproduce period doors is a threat to the character of conservation areas.

The use of uPVC and composite doors should be avoided in conservation areas.

3 Walls and Finishes

Walls in West Cumbria are mostly constructed in sandstone, originally often finished in lime render and after 1900 in cement render. It is now recognised that lime 'breathes' where cement is impervious and prone to cause damp problems.

Bricks were manufactured in Whitehaven and were used increasingly in loadbearing walls in the 19th century.

The walls of Georgian and Victorian townhouses and shops in the larger settlements of Whitehaven, Egremont, Cleator Moor and Millom were predominantly finished in a smooth lime render, often referred to as stucco, and if the property owner wanted to impress, then the render was neatly incised with lines to imitate fine ashlar masonry. The influence for this style was Italian architecture of the 15th and 16th centuries.

The ground floors of wealthier merchants' houses were finished with rusticated masonry, built with large horizontal joints to emphasise both wealth and strength.

Hamilton Terrace, Corkickle is an example of one of the finest terraces of houses in Whitehaven.

Rusticated finish to ground floor masonry, with deeply incised horizontal lines.

Incised lining on stucco to appear to be ashlar masonry.

The stonework of more rustic buildings in the villages was sometimes left unrendered or rendered in a roughcast or 'harling.' Dry dashes, where aggregate is thrown onto a wet base render, became increasingly popular during the 20th century. Durite dash, consisting of Canterbury Spar, and Barra Harl, made from crushed cockle shells, although hard wearing, are both unattractive and should not be used on walls in conservation areas where these types of render do not already exist.

Some buildings in the conservation areas; churches, municipal buildings, banks etc., are built in ashlar and coursed red sandstone. In Millom, some of the equivalent municipal buildings are built in slate with neat sandstone dressings. There are also examples of predominantly red facing brickwork in Millom and Cleator Moor, and a brick not dissimilar to London Stock bricks in Corkickle.

All these period wall types, with the exception of the walls of rustic buildings, exhibit a variety of classical ornamentation: window and door surrounds, cornices, string courses, hood moulds etc. Where these are performing a structural function, they will usually be in natural stone, with other more decorative features either in carved stone or in cast stone, the latter more likely being used on the less expensive properties.

Traditional wall types, including stone ornamentation, should be retained, and not 'modernised' by replacing the wall finish with materials having no local historical precedent.

The appearance of this traditional building has been spoiled by the retrospective application of roughcast render, which protrudes beyond the sandstone dressings.

This terrace of houses in Millom is decorated with brick detailing. The second house from the left has been rendered in an inappropriate dash finish burying the brick detailing.

4 Roofs and Chimneys

4.1 Roofs

The original roofing material of West Cumbria is Westmorland slate, which is laid in diminishing courses. When the railway network reached Cumbria Welsh slate was introduced, which is lighter in weight and quicker to lay, as the slates are of a uniform size and are laid in equal courses. During the 20th century, clay and concrete tiles were increasingly used and although laid like slates, they are thicker and have a more 'manufactured' appearance.

The roofs of the finer properties in the conservation areas often include functional yet decorative detailing at roof junctions, in the form of ornamental clay ridge and hip tiles, stone water tabling and bargeboards. Victorian buildings often incorporate attractive pierced or carved timber bargeboards to adorn both the roof verge at gable ends and gable dormers. Further roof ornamentation is found in the decorative finials at the ridge over gables and dormer gables. These are constructed in moulded clay, carved wood or stone.

Westmorland slate roof, with roofs on either side replaced in tiles.

Original decorative bargeboards on right hand gable. Bargeboards to left are simple 'plank' replacements.

When any re-roofing is proposed, it should be undertaken in a colour to match the existing slate and laid in courses to match the existing, (so where the existing roof is Westmorland slate, any new slates should be laid in diminishing courses to match the existing).

All ornamental roof detailing must be retained. When re-roofing takes place, these components should be carefully uplifted, put aside, repaired as necessary and reinstated upon completion.

Welsh slate roofs with roof on left replaced in tiles.

Finials and pierced ridge tiles.

4.2 Chimneys

Chimneystacks and the chimney pots on them are prominent features of the rooflines in conservation areas.

The shape, the height and the materials vary according to the location and the type of property. Early cottages often had only one stack serving a single fireplace used for heating and cooking. In contrast, grand houses had many more fireplaces, each being served by separate flues requiring larger chimney stacks with multiple chimney pots.

Retention or reinstatement of pots that match those already on the building, or on neighbouring properties, will also maintain the character and appearance of the property and its surroundings.

This also ensures that even if not in use now, there is the option in the future of using the chimney stack for accommodating flues, for either open fires or multi fuel stoves.

Existing stacks and pots should be retained in order to maintain the historic appearance of the roofline. Ventilation should always be retained in redundant flues to prevent condensation and subsequent damage to internal finishes.

Chimney stacks in St Bees conservation area.

Simple village chimney stack with two traditional pots.

Typical traditional chimney pots found in St Bees and Whitehaven.

Ornate examples of chimney stacks and pots.

Chimneys stacks on terraces often serve the fireplaces in two houses, so are quite substantial with a large number of pots.

Chimney stacks where pots have been removed appear rather austere.

5 Dormer Windows and Rooflights

5.1 Dormer Windows

Dormer windows are traditional elements in Victorian buildings, often being part of the original construction to provide daylight into attic rooms. There are other examples where dormer windows have been added later to Victorian and Georgian properties. The traditional form is a relatively narrow double pitched roof, teeing back into the host roof pitch, with lead lined valleys at both intersections. The front wall of the dormer is usually a continuation of the masonry elevation upon which it stands and the window in the front of the dormer is formed in that wall. The side walls, known as cheeks, are not normally constructed in masonry as there is no load bearing structure below to support them. The side walls are in a framed construction, either incorporating windows to increase the transmission of daylight into the room or clad in lead or tile hung.

In the second half of the 20th century broader, flat roofed dormers, with wide front windows, became popular as house owners extended their accommodation into the roofspace. These have no historical precedent and generally appear as an imposition on the roofs of otherwise traditional buildings, spoiling the roofline of the terrace in which they have been constructed.

The addition of a dormer on a traditional building within a conservation area, will need to be justified and shall be to a traditional design unless otherwise agreed.

Traditional Victorian dormer with lead clad cheeks.

Dormer with glazed cheeks.

Retrofitted dormer.

A flat roofed dormer with horizontal timber cladding 'perched' upon a traditional roof pitch.

5.2 Rooflights

Rooflights were first introduced in the Georgian period, but through the industrial revolution became much more available and popular for use in Victorian buildings. Mass produced rooflights in the latter part of the last century became large and often wider in format. Off the peg flashing kits were available with these windows, which raised the rooflight above the plane of the roof. These modern rooflights do not reflect the format of the early, period rooflights and look incongruous in roofs in a conservation area.

So that rooflights could be more acceptable in conservation areas, manufacturers started to produce 'conservation rooflights'. These reflect the shape and size of the Georgian and Victorian installations and the accompanying low profile flashing kits, allow the windows to be fitted reasonably flush in the roof plane.

Conservation rooflight - small unit with vertical emphasis and low profile flashing kit, sits flush in the roof plane.

In certain circumstances, conservation rooflights can be permitted in a conservation area, but standard units will not be acceptable. Wherever possible new conservation rooflights should be sited in a rear pitch or other inconspicuous position.

6 Soil and Rainwater Goods

Traditionally these external drainage goods were constructed using cast iron components, although some were constructed in lead.

Rainwater pipes are always fixed to the exterior of buildings and gutters usually fixed on cast iron gutter brackets along the eaves. In the case of finer period townhouses, gutters were often concealed behind ornamental parapets, with the rainwater discharging through openings in the parapet wall, into hoppers at the head of the rainwater pipes. The cast iron rainwater pipes are fixed to the masonry wall using spikes driven through eared sockets at the pipe junctions and into wooden plugs set into the masonry.

Soil and waste drainage arrived with the incorporation of bathrooms and kitchen sinks into these period properties, so many were retrofitted and often by fixing the pipework externally.

Cast iron and lead drainage goods on the exterior of buildings should be retained wherever possible, and any replacement or new installation should be in cast iron.

Whilst cast aluminium has often been allowed as a substitute for cast iron, uPVC drainage goods, including uPVC rainwater pipes and gutters, moulded to appear like cast iron, are not acceptable in a conservation area.

Where it is not possible to route drainage pipework internally, the layout of the external drainage pipework should be carefully planned so that it creates minimum impact on the balance of the elevation.

Traditional ogee profile cast iron gutter, supported on decorative cast iron gutter brackets.

Discretely sited retrofit soil vent pipe, with decorative terminal.

This retrofit foul drainage installation pays no regard to the proportions of this period elevation.

Ornamental copper rainwater hopper, discharging into a cast iron rainwater pipe.

7 Paint Colours

The smooth lime render on Georgian and Victorian properties was painted in a pigmented limewash. This not only decorated the building but protected the lime render as well.

Generally, the main surface of the elevations is painted in pastel or pale earth pigment colours and the decorative stone features, window surrounds, pediments, porticos, string courses, hood moulds etc. are in a modestly contrasting shade of the main surface.

There are other examples where the stone features are painted in off white. Lighter colours for the stone features benefit the ornamentation, as they clearly show the shadows, which emphasise the stone modelling.

The main surface of the elevations is painted in pastel or pale earth pigment colours.

Stone features are often picked out in contrasting shade, sometimes off white.

Whitewashed walls with black painted quoins, window and door surrounds are a popular Cumbrian colour scheme, found on many vernacular buildings such as farmhouses, coaching inns and pubs. Whilst this is acceptable on individual buildings like these, it is inappropriate in a terrace of Georgian properties painted in pastel shades, where it stands out and therefore detracts from the appearance of the building group as a whole.

Dark colours for stone features tend to bury the modelling into a single visual block and are consequently to be avoided.

Bold colours on walls and decorative features create an imbalance in the composition of the façades within a group of buildings and detract from the appearance of the conservation area.

The use of bold colours should be avoided.

Where buildings share common decorative features such as pilasters or porticos, a common colour scheme using traditional pastel shades should be adopted.

Stone features of pubs and farmhouses are often painted black, but this tends to obscure mouldings in the stone features.

Bold colours, when applied to one part of a unified elevation, can upset its balance.

Before painting masonry surfaces, property owners should ensure that the paint specified is vapour permeable, otherwise the masonry may be damaged. Only pigmented limewash or mineral based exterior masonry paint should be used on historic lime rendered surfaces.

Facing brickwork in elevations should not be painted.

The window frames of many Georgian buildings were painted dark green, dark red, dark brown or in grained varnish. However, those shades have been discarded over the years in favour of off white, which has generally become accepted.

Bright colours should be avoided on doors and window frames.

Bright white is inappropriate for traditional buildings and should be avoided.

Entrance doors should be painted in black, dark or muted colours.

An example of a muted colour, used on a front door.

Bright colours on shopfronts, unrelated to the colour scheme of the upper storeys, create an unbalanced street scene.

Darker colours may be preferable below the shop window level (stallrisers) as they will be less likely to show the dirt, with lighter shades used for decorative features like pilasters and cornices.

Dark colours may be appropriate on some non-domestic buildings such as warehouses as part of an overall colour scheme.

Georgian railings and ornamental ironwork would originally have been painted bronze green. However, most are now painted black, which is generally acceptable.

There are also a few instances of groups of white painted railings along terrace frontages.

New and existing railings should be painted bronze green or black. Groups of railings painted in a single colour should be repainted and maintained in that same colour.

Rainwater goods should be painted the colour of the background wall or black.

The shopfront colours harmonise with the colours of the upper storeys, contributing positively to the street scene.

White railings in a group of white railings – any repainting should be in white to maintain the balance of the group.

When rainwater pipes are painted the same colour as the wall upon which they are fixed, it reduces their impact.

8 External Equipment on Buildings

Intruder and fire alarms, CCTV cameras, equipment such as meter boxes and electric cables, satellite dishes and TV aerials all contribute to create a cluttered appearance, which can often be unsightly in a conservation area. If possible these should not be placed on the front elevation.

When intruder alarms were first introduced, it was thought that the alarm boxes should be prominently sited and brightly coloured to deter intruders. Any criminal investigating a potential target will look carefully for alarm boxes, so they do not have to be prominently sited or brightly coloured.

Example of clutter on front of buildings.

Example of discretely located burglar alarm in corner on side of building.

Example of alarm incorporated into shopfront design.

On new shop fronts the alarm should be considered as part of the overall shop front design.

Example of symmetrically sited alarm.

Alarm boxes should be as small as possible, discreetly located and painted to match the background colour.

Where possible, satellite dishes should be mounted on a rear elevation, if this is facing away from the signal, then small units can be sited towards the rear of a chimney stack.

Discreetly placed satellite dish.

Satellite dishes and TV aerials should be located discreetly to avoid disturbing the roofline or the rhythm and general appearance of the building.

Satellite dishes litter this elevation in a conservation area.

9 Lighting

Some form of lighting is often required to ensure vehicular and pedestrian safety, but it should be carefully considered in conservation areas.

Only minimal illumination will be allowed, in order to protect visual amenity, reduce light pollution and minimize energy consumption.

9.1 Shopfronts and Other Commercial Properties

Great care is needed to avoid lighting units which appear unsightly in daylight.

Light fittings, where used, should be concealed, e.g. a slim strip-light hidden beneath a cornice, floodlights under eaves.

There is often sufficient internal shop lighting and street lighting to illuminate the business and any merchandise on display.

Where projecting signs are illuminated, care needs to be taken to select the slimmest possible strip-light fittings or carefully sited spotlights or floodlights to avoid detracting from the street scene during daylight hours.

Internally illuminated box signs and fascias are inappropriate in conservation areas and will not be permitted.

Oversized light fittings or over elaborate brackets are not appropriate to illuminate projecting signs within conservation areas.

Floodlighting tucked under bargeboards achieves the objective of lighting the elevation, without the light fittings themselves being conspicuous.

An effective way to draw attention to the entrance is to have a traditional style lantern light fitting over or either side of the entrance.

Where fluorescent tubes are used to highlight a wall sign they need to be very carefully sited, for instance tucked in above any cornice over the entrance door, so that they do not project out excessively from the building.

Public houses and restaurants that do most of their business during the evening are particularly prone to a proliferation of lighting arrangements, often with bulky projecting floodlights on walls of upper storeys, which detract from the appearance of the building.

A few well chosen light sources will often create a more effective solution without detriment to the character of the conservation area.

Projecting light fittings above first floor windows, further light fittings at fascia level and strip lights either side of the projecting sign, detracting from the street scene.

9.2 Residential Properties

Where local street lighting is subdued, property owners may wish to erect an entrance light. These are most appropriately sited centrally over the door and below any cornice or portico where they exist. An alternative is a pair of coach lamps either side of the doorway, provided the light fittings are of a quality traditional design.

An appropriate traditional light fitting sited centrally above a residential entrance.

The commissioning of a lighting consultant is recommended where multiple light sources are being planned and where floodlighting is proposed, a mock-up of the proposed arrangement should be set up for approval prior to its installation.

Neon signs and flashing or pulsing LED lit signs will not be permitted in the conservation areas.

Fittings should reflect the character of the conservation area.

Bulkhead light fittings should be avoided. Security and emergency lighting should be discretely aligned with elements of the building, such as the top of the ground floor windows.

10 Frontages and Garden Areas

10.1 Garden and Frontage Walls

There are barely any frontage spaces in Whitehaven town centre, as the building regulations drawn up by the Lowther family for the development of the town required properties to be built hard up to the boundary with the street. In the other conservation areas frontages and front gardens do exist. The properties in Front Corkickle, Foxhouses Road and Hensingham have narrow frontages guarded by rendered low walls, topped with railings. In the other conservation areas there are a variety of garden and frontage walls, some with railings above and some higher walls without railings. The faces of these walls are either rendered or exposed sandstone.

Also see 10.4 regarding surface finishes.

Garden walls contributing to the conservation area.

Garden and frontage walls contribute to the character of the conservation areas and they should be retained and not replaced in a different material.

The negative impact of removing sections of boundary walls to provide hard standing will need to be carefully considered.

10.2 Front Railings and Gates

There are an unusually substantial number of railings and gates in the conservation areas of Copeland, some of them historic, suggesting that this area fared better than others when railings were harvested for their valuable metal during the Second World War. Railings guarding the frontages and steps of the townhouses make an important contribution to the character of these areas.

The railings and gates range from original cast and wrought iron to modern fabrications in mild steel. The original and some replacement railings follow traditional patterns, but some of the more recent mild steel fabrications are to a modern design, unrelated to traditional forms, like the example of 'hairpin' railings and the gate resembling a grating.

It is relevant to note that cast and wrought iron fabrications can be repaired by a competent blacksmith. Consideration should be given to fabricating any new railings and gates in wrought iron or cast iron, as these were the authentic metals originally used. Spheroidal graphite iron (SG iron) is a more durable development of the original cast iron and is an acceptable alternative to it. Mild steel should be avoided, even when galvanised and powder coated, as it has a short life compared to wrought and SG iron.

Groups of railings contributing to the conservation area.

A gate resembling a 'grating.'

'Hairpin' railings are not a traditional installation.

All traditional railings must be retained.

When new railings are to be installed or existing railings are to be replaced, they should be of a traditional pattern.

If located on a street frontage with other historic railings adjacent, the design should conform to that of its neighbours.

10.3 Trees in Conservation Areas

Trees can make an important contribution in Conservation Areas, and works to them are not permitted without giving appropriate notice to the local planning authority. Please see Appendix 2 for legal requirements.

10.4 Ground Surfaces

Pavings in frontages, although often partially hidden behind the walls guarding the frontages, do contribute to the character of a conservation area. Historic paving materials are stone flags and kerbs, brown glazed rope garden edging tiles, stone steps, stone setts and cobbles.

Concrete and tarmac are modern materials which do not fit well in conservation areas. Concrete, in particular, often becomes cracked and unsightly, allowing weeds to grow through the cracks. Natural sandstone flags contain textures and colour variations that provide a more attractive and authentic finish.

Gravel can be acceptable when it is neatly contained by rope garden edging tiles, other stone paving or stone kerbs. The presence of historic paving materials adjacent to gravel surfaces, does reduce the impact of gravel as a surfacing material in a conservation area.

Grass is used in frontages of properties in the conservation areas and can add a softer dimension against the harder surfaces of walls and pavings. Grassed areas can be attractive if neatly contained within a perimeter of rope garden edging tiles, stone kerbs or pavings but need to be regularly maintained by grass cutting.

An assortment of traditional paving materials adds rich texture to the street scene.

Frontage with granite setts and natural stone flags.

Traditional rope garden edging tiles neatly contain and delineate gravel from adjacent pavings.

Traditional pavings and edgings should be retained wherever possible.

Any new or replacement pavings should be in historically authentic materials.

Grass and gravel areas should be contained within a traditional edging material and be regularly maintained.

Concrete and tarmac surfaces should be avoided.

Conclusion

This Design Guide has drawn attention to the impressive range of heritage assets that lie within the conservation areas administered by Copeland Borough Council. It has shown how the combination of historic features, whether on humble farm cottages, grand townhouses or their settings, are all equally important in contributing to each conservation area's special character and distinct identity. It has indicated why it is therefore important to retain these historic features where possible, and where alterations are necessary, it has explained how these can be made sympathetically to avoid harming the character and appearance of the conservation areas.

The guide will assist in ensuring that Copeland's conservation areas continue to provide an attractive environment for living, working or visiting, for many years to come.

Restored Dutch gabled listed building in Roper Street, Whitehaven, with new windows, external render & refurbished front door.

Glossary of Architectural Terms

Architrave
The moulded frame around a door or a window.

Ashlar
Neatly dressed regular masonry with flat external face and straight joints.

Baluster
A short post or pillar in a series supporting a rail and thus forming a balustrade.

Balustrade
A railing supported by balusters or ornamental posts forming a parapet to a balcony, bridge or terrace.

Barra Harl
Crushed cockle shells thrown into wet render to provide a decorative and protective finish.

Bargeboard
Sometimes decorated, projecting board placed against the incline of the gable of a building and hiding the ends of the horizontal roof timbers.

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

Beam
A horizontal structural element, usually either timber or steel.

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

Box Sign
A projecting sign, with the sign board being a narrow hollow box construction, with the lettering applied to the flat sides of the box.

Capital
The top part of a column.

Casement
Simple opening hinged window.

Cast Iron
Traditional material used for metal fabrication, with a carbon content of more than 2%.

Cast Stone
A concrete masonry product, cast to simulate natural cut stone.

Console
A bracket that frames the end of the fascia panel. Sometimes referred to as 'corbels.'

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

Corbel
A projecting block supporting a beam or other horizontal member.

Cornice
Decorative, moulded projection above the fascia, providing weather protection and giving it a strong line at the top of the shop front.

Course
A continuous row or layer of brick or stone set into a wall.

Dormer
Projection, built above the angled slope of a roof, incorporating a window or windows to light an attic.

Dry Dash
Aggregate (small stones) thrown onto wet render to provide a decorative and protective finish.

Durite Dash
Canterbury Spar in small pieces thrown onto wet render to provide a decorative and protective finish.

Eaves
The underside of the shallow projection at the bottom of a roof slope.

Facade
The frontage of a building facing towards the street.

Fanlight
A window above a door, sometimes semi-circular rather than square.

Fascia
The wide board over the shopfront that carries the business name.

Finial
A formal ornament at the top of a canopy, gable etc.

Gable
The triangular upper part of a wall at the end of a ridged roof.

Glazing Bars
The horizontal and vertical members that divide a window and hold the glazed panes in place.

Hard Standing
A hard surfaced area, usually for parking vehicles.

Harling
Roughcast render consisting of lime mortar mixed with gravel and thrown onto a wall surface.

Hip Tile
Tile covering the external angle formed by the meeting of two sloping roof surfaces.

Hood Mould
A projecting moulding to throw off the rain, on the face of a wall above an arch, doorway or window.

Hopper
A box, usually in cast iron, that is fitted to the top of a rainwater pipe to collect rainwater discharging from roof outlets.

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

Lights
The areas of glass between the mullions of windows.

Limewash
A simple matt paint made from lime and water.

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

Mortar
Mixture of lime, sand and water for joining bricks or stones.

Mullion
A visually strong vertical member that divides a window into separate lights.

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

Parapet
Low wall at the bottom of a roof pitch or to guard the edge of a raised level in a building.

Pediment
Type of gable, either triangular or segmented, at the head of an ornamental stone surround to a door or window opening.

Pigment
Material used to colour paints and mortars.

Pilaster
Traditional flat column, projecting slightly, at either side of a shopfront. Pilasters are designed with a base and a capital, which supports the console and fascia. They are usually moulded and fluted.

Pitch
The angle of a roof slope.

Plinth
The projecting base of a wall or column, often chamfered at the top.

Portico
A roofed space, open or partly enclosed, forming the entrance and centrepiece of a building, often supported on columns.

Quoin
Brick or stones at the corners of a building.

Random Coursed
Irregular rectangular stones built into walls in courses of varying heights.

Render
Externally applied plaster or stucco covering a wall.

Reveal
The sides of an internal opening of a window or doorway.

Ridge Tile
Tile covering the horizontal line formed by the junction of two sloping surfaces of a roof.

Rooflight
A window constructed in the slope of a roof.

Roughcast
An external rendering of rough material, usually applied in two coats, onto which gravel, crushed stones or pebbles are thrown before the second coat is dry.

Rubble
Irregular stones forming the base below a paved surface, or when used to construct a wall, the stones are not laid in courses.

Sash
Type of sliding window.

Sill
The lower, horizontal part of a window frame.

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

Stucco
A smooth lime render or plasterwork.

Transom
A visually strong horizontal member that divides a window.

Stallriser
Vertical surface giving protection at ground level below the shopfront, providing a solid base. Stallrisers are made of stone, tile or wood and provide a sill for the glazing.

Stone Dressing
Stones worked to a finished face, whether smooth or moulded and used around the perimeters of openings in a wall.

UPVC
A synthetic plastic polymer used for making pipes and profile applications such as doors and windows.

Wrought Iron
A malleable form of iron, traditionally used for decorative metalwork, which has a carbon content of less than 0.08%.

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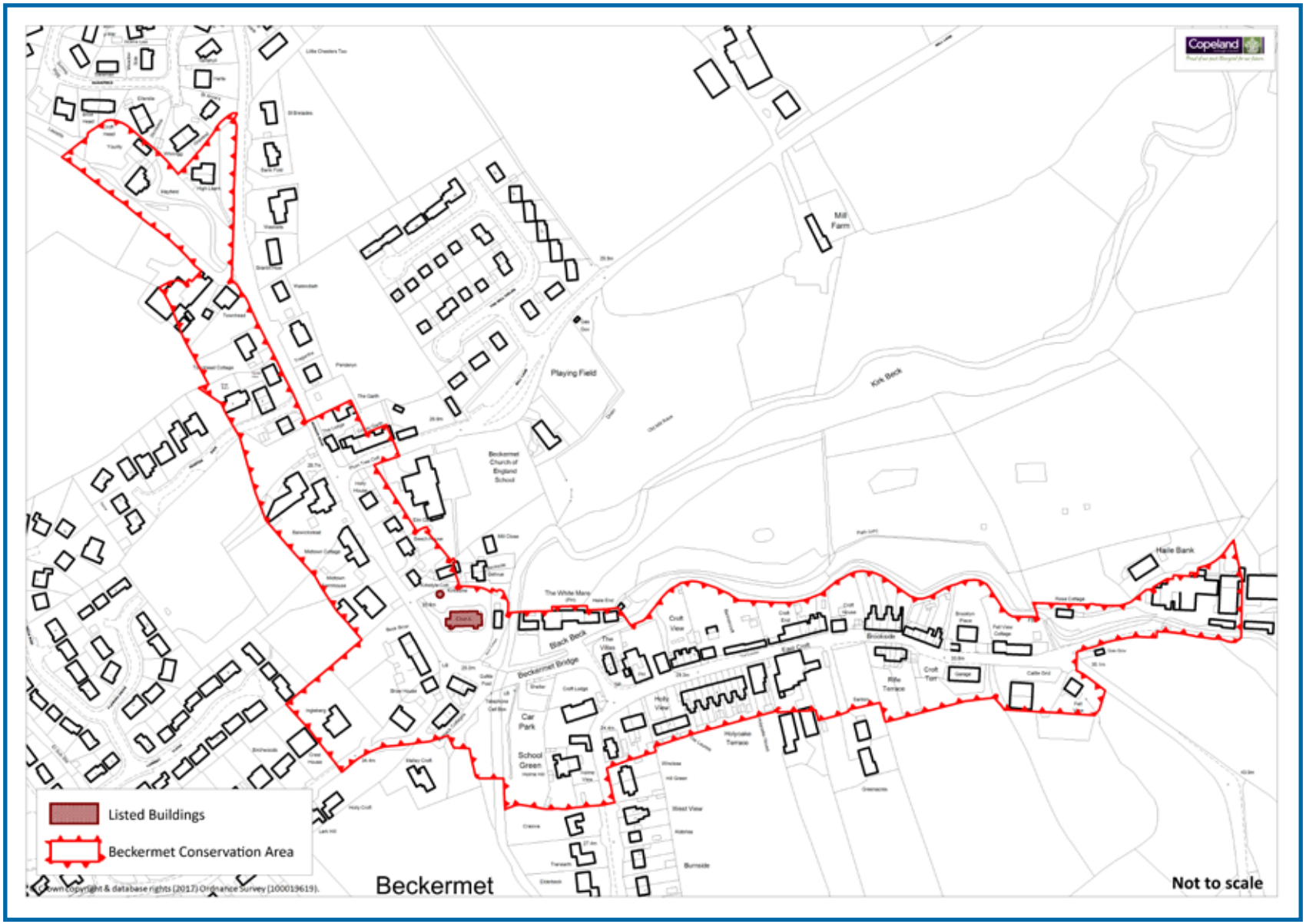
Appendices

Appendix 1 Maps

Appendix 2 Relevant Policies and Legislation

Beckermet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Beckermet
Not to scale
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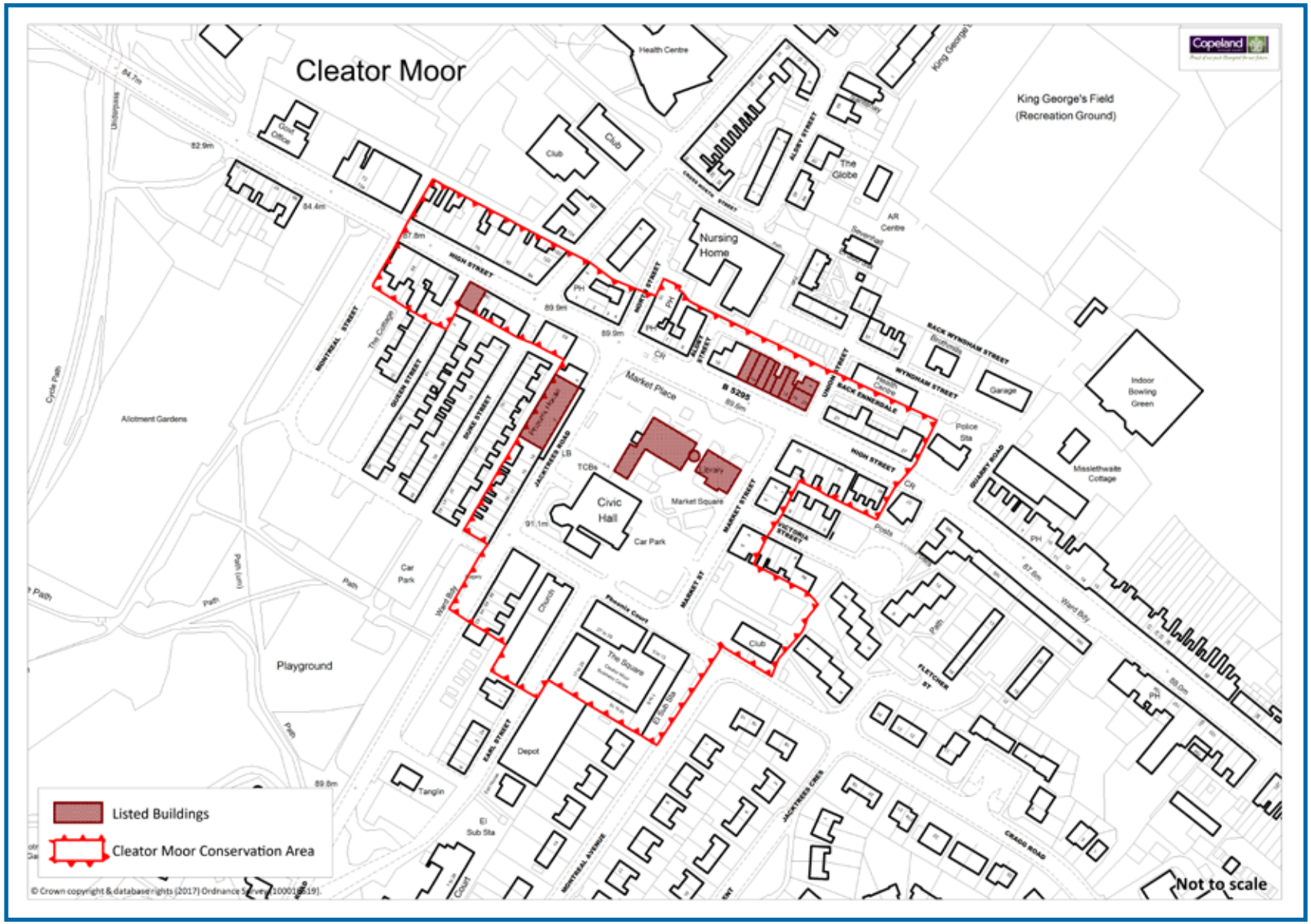
Kirk Beck
Black Beck
Beckermet Bridge
Car Park
School Green
Mill Farm
Hale Bank

Cleator Moor



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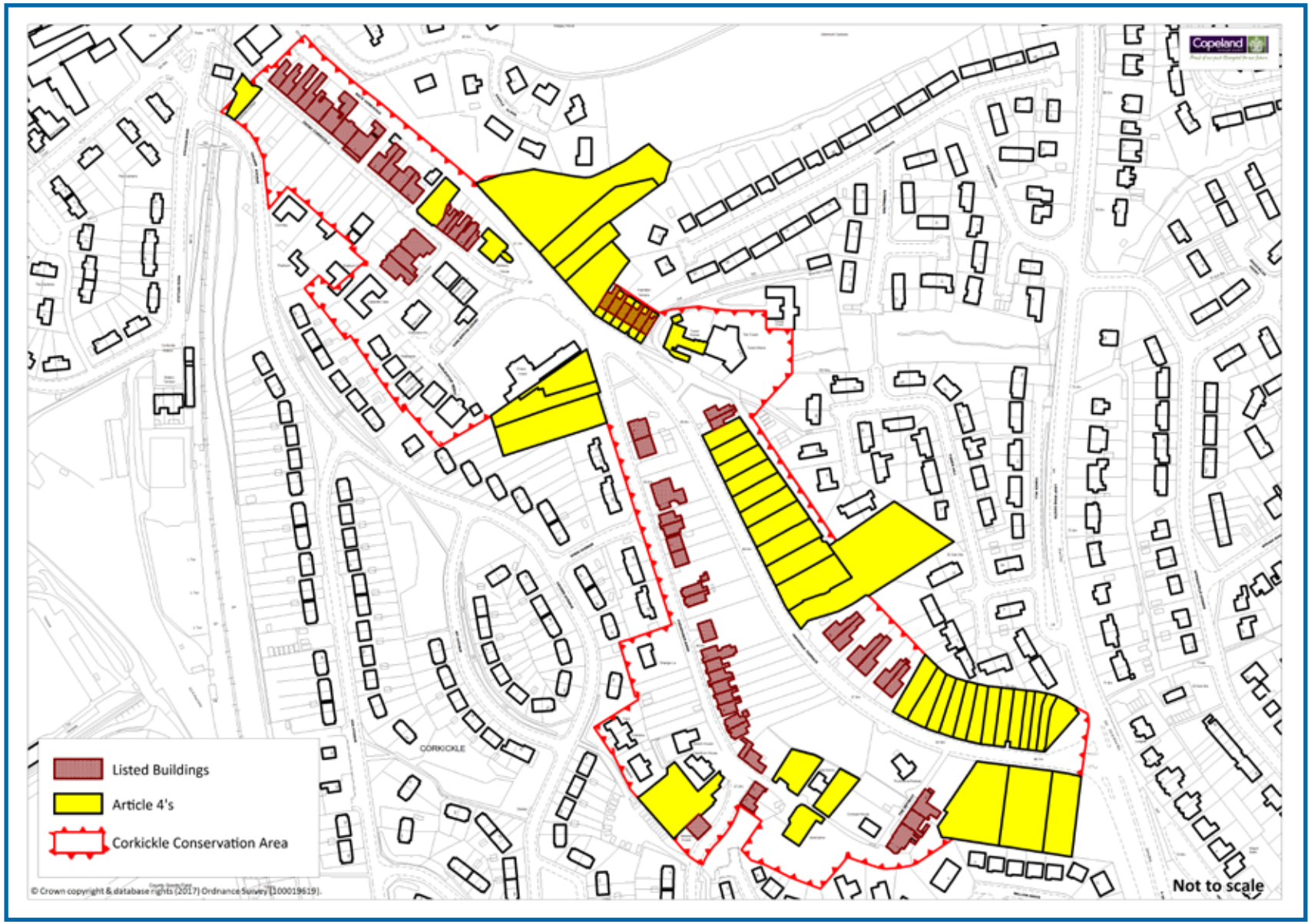
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Article 4's
Corkickle Conservation Area
CORKICKLE
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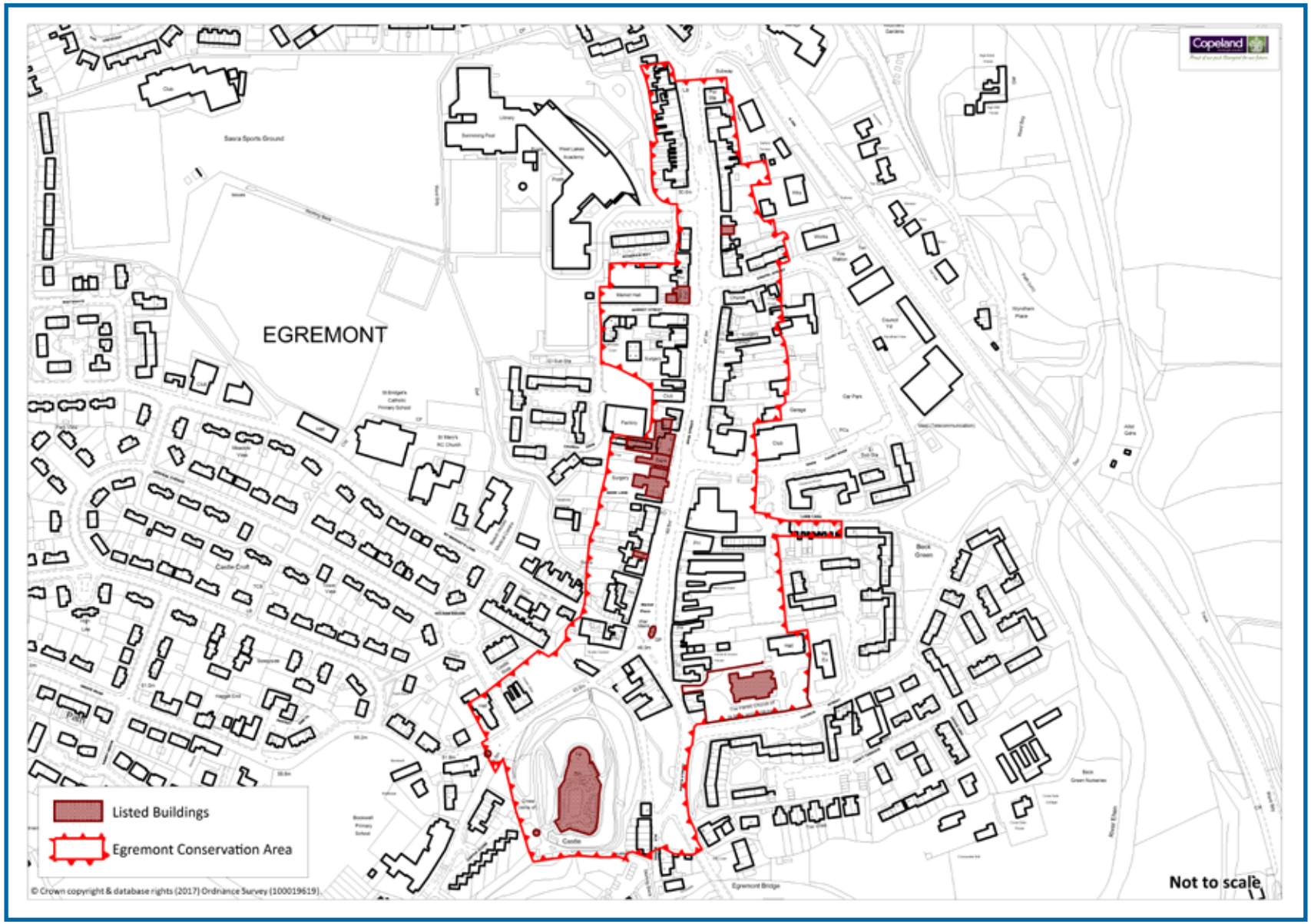
Egremont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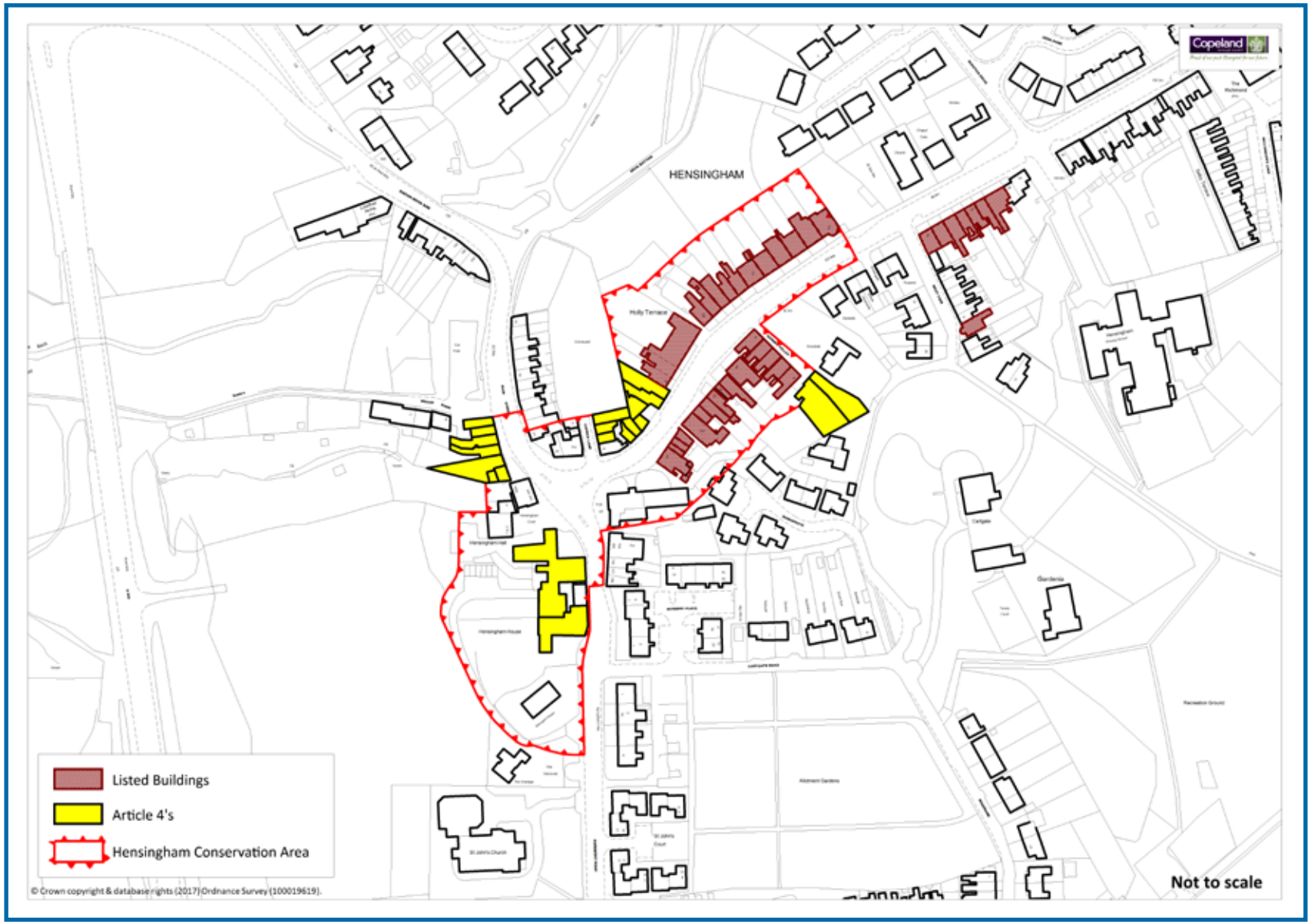
Hensingham


HENSINGHAM
Holly Terrace
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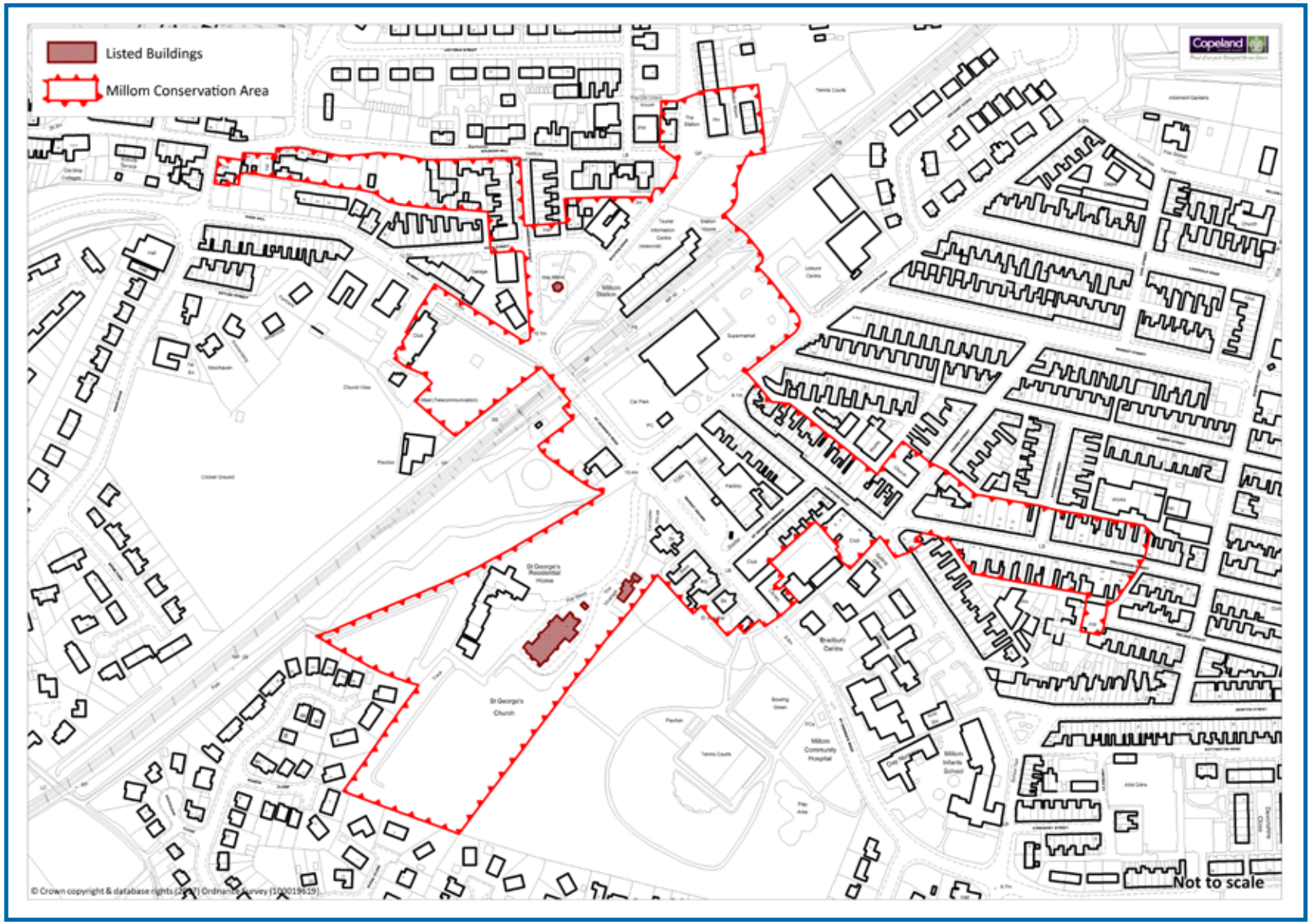
Millom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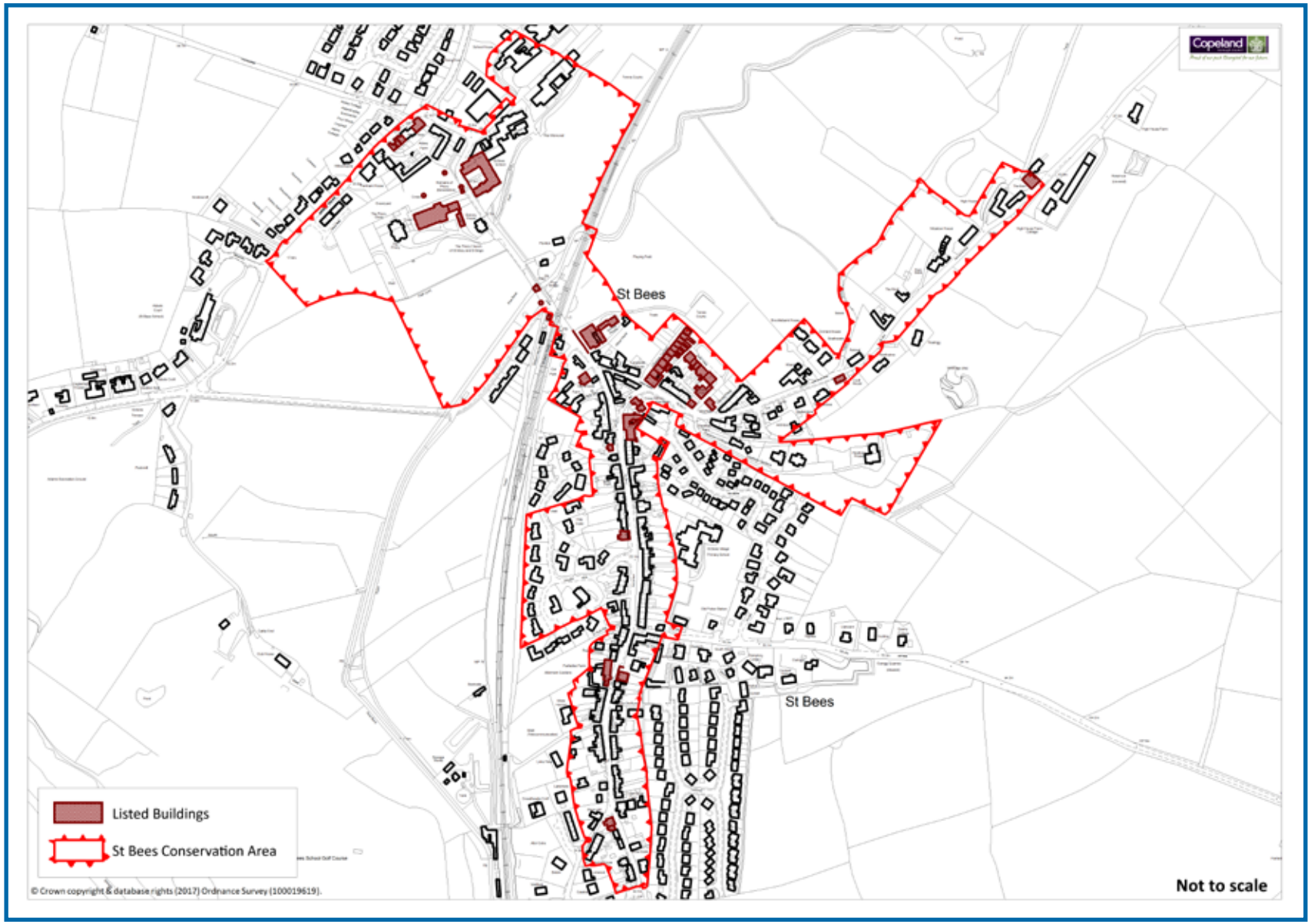
St Bees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St Bees
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St Bees Conservation Area
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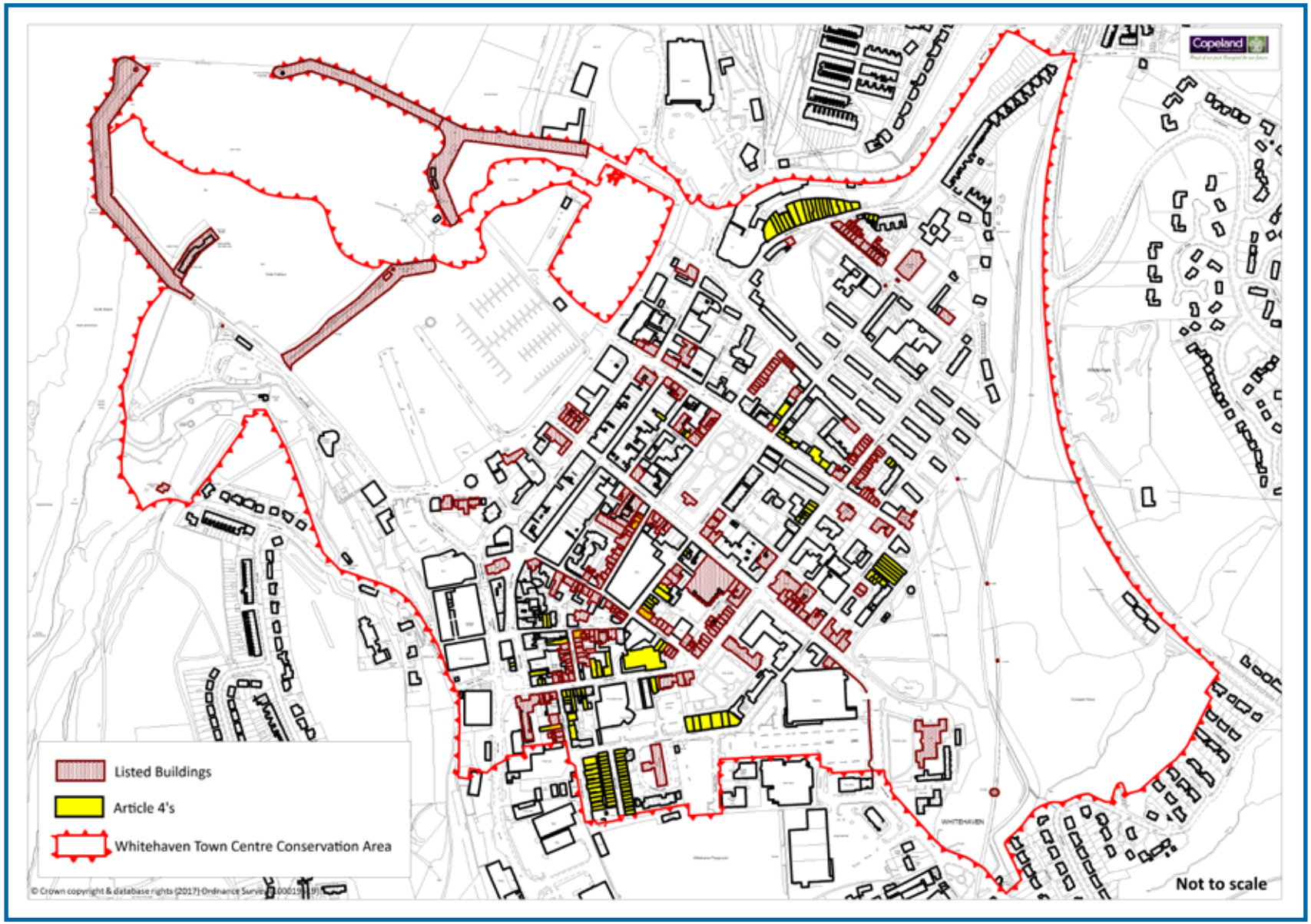
Whitehaven


Copeland
Listed Buildings
Article 4's
Whitehaven Town Centre Conservation Area
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Appendix 2
Relevant Policies and Legislation

1 Relevant Policies

1.1 Local

Copeland Local Plan 2013-2028 policies:
ST1 Strategic Development Principles (specifically criteria C)
ENV4 Heritage Assets
DM10 Achieving Quality of Place
DM11 Sustainable Development Standards
DM13 Conversion of Buildings to Residential Use
DM14 Residential Establishments
DM16 Replacement Dwellings
DM18 Domestic Extensions & Alterations
DM27 Built Heritage and Archaeology
DM28 Protection of Trees
DM29 Advertisements

Whitehaven Town Centre and Harbourside Supplementary Planning Document (SPD)
(Adopted September 2012)
Whilst specifically intended for Whitehaven, some parts of this document are relevant to all the conservation areas covered in this Design Guide (eg Design Principles in Section 2 and 7): in most cases the principles apply equally or can be adapted to relate to other conservation areas.

1.2 National

National Planning Policy Framework (NPPF) (2012):
Chapter 7 Requiring good design
Chapter 12 Conserving and enhancing the historic environment

Department for Communities and Local Government (DCLG) Planning Practice Guidance:
Conserving and enhancing the historic environment (2014)
Design (2014)

2 Relevant Legislation

2.1 Planning Permission

Shop Front Alterations
Planning permission is required for the alteration or replacement of all shop fronts.

This includes altering the glazing, changing facing materials, installing blinds or external shutters, or enlarging the size of a fascia. Where any alteration to a shop front is planned, Copeland Borough Council should be contacted for advice prior to commencing any work.

Alterations to other Commercial Property
Planning Permission will normally be required for any external alterations to the building, including those for change of use where the change of use itself is permitted development.

Alterations to Residential Property
Conservation Areas are areas of special architectural or historic interest and stringent controls are in place to protect buildings within those areas.

Therefore, some alterations to residential property which can normally be carried out as permitted development, are restricted in conservation areas, for example:

- the cladding of any part of a house, whether it be the original house or any enlarged part is not permitted development and requires an application for planning permission;
- installation of satellite dishes on a chimney, wall or roof slope which faces onto, and is visible from, a highway requires planning permission;
- new extensions that would otherwise be classed as permitted development will in many cases require planning permission.

Government guidance is provided at:
https://www.gov.uk/government/uploads/system/uploads/attachment_data/file/606669/170405_Householder_Technical_Guidance__-April_2017_FINAL.pdf

The rules are quite complicated, and further restrictions apply where properties are covered by an Article 4 Direction. Therefore all householders are advised to contact the Development Management team at Copeland Borough Council prior to undertaking any alterations (see page 53 Contacts & Useful Links).

Article 4 Directions

Certain types of extensions to buildings and changes of use of buildings do not require full planning permission from the council. These forms of development are called permitted development. An Article 4 direction is a special planning regulation adopted by a Local Planning Authority in all or part of their borough. It operates by removing permitted development rights from whatever is specified in the Article 4 direction.

The effect of these Article 4 directions is that planning permission is required for these developments that would otherwise not require an application for planning permission.

Many of the houses that are not already Listed Buildings in Whitehaven, Corkickle and Hensingham conservation areas are included in an Article 4 Direction. These are shown in yellow on the conservation area maps in Appendix 1.

Demolition in Conservation Areas

Planning permission is usually required for demolition of buildings in conservation areas (unless they are less than 115 cubic metres in volume), and for removal of most gates, fences, walls and railings over a certain height. For further details consult Copeland Borough Council (see page 37 Contacts & Useful Links).

2.2 Listed Building Consent

In order to carry out work which affects the character of a listed building, including demolition, internal and/or external alterations and extensions, it is necessary to obtain listed building consent. This includes re-painting in a different colour, installing blinds or shutters or installing a security alarm or extractor fan.

Planning permission and building regulation approval may also be required.

Any person carrying out or causing to be carried out such works without obtaining listed building consent, is guilty of an offence. They could, therefore, be liable to a large fine and/or a period of imprisonment and may also be made to restore the work to its original appearance. Ignorance of the listed status of the building in question is not a valid defence.

All buildings within the curtilage of a listed building will be deemed to be listed if they were erected before 1948, and the need to obtain listed building consent applies equally to them (Curtilage is not strictly defined, but in practice it includes any other building or outhouses in the same group, as well as features such as walls and gates).

For further information and advice on the care of listed buildings see Copeland Borough Council's booklet 'Love it or Lose it' and Historic England's website (see page 53 Contacts & Useful Links).

2.3 Works to Trees in Conservation Areas

Where there is no tree preservation order in place, anyone proposing to carry out works to a tree in a conservation area must give at least 6 weeks' notice to the local planning authority. This is known as a Section 211 Notice (under Section 211 of the Town and Country Planning Act 1990). There are exceptions such as when the tree is dead or dying or has become dangerous, or is below a certain size. The work may go ahead before the end of the 6 week period if the local planning authority gives consent, but the notice period gives the authority time to decide whether to impose a tree preservation order on the tree.

Where trees are already covered by a tree preservation order, apart from limited exceptions, anyone wanting to cut down, top, lop or uproot trees must first apply for permission from the local planning authority by submitting a standard application form.

Anyone planning to carry out work on trees in a conservation area is advised to discuss their proposals first with a qualified arboriculturist and to contact Copeland Borough Council prior to submitting a notice or application.

Historic England provides further advice on conservation areas and trees.

2.4 Advertisement Consent

Advertisement consent is needed for illuminated signs, new fascias, projecting signs and extra large signs above ground floor level. Further details can be found at:
https://www.gov.uk/guidance/advertisements

The regulations are quite complex, so anyone planning to alter or install new signs on their premises are advised to contact the Council's development control team prior to commissioning any signs (see page 53 Contacts & Useful Links).

2.5 Building Regulations

Building Regulations approval is required for new shop fronts, roofs, windows and doors where alterations affect the building's structural stability, means of escape in the event of a fire, thermal performance or access for the disabled.

For advice on Building Regulations issues, call Copeland Borough Council's building control service (see page 53 Contacts & Useful Links).

Appendix 3
Contacts and Useful Links

Copeland Borough Council
Copeland Borough Council
The Market Hall
Market Place
Cumbria
CA28 7JG

www.copeland.gov.uk
www.facebook.com/Copelandboroughcouncil
twitter @copelandbc

Planning
Development Control
Tel: 01946 598421 or 598419
Email: devcontrol@copeland.gov.uk

Building Control
Building Control
Telephone: 01946 598409/598413
Email: building.control@copeland.gov.uk

Conservation and Listed Buildings
Conservation Officer
Telephone: 01946 598426

Love it or Lose it:
A practical guide to maintaining older properties, along with guidance for owners of listed buildings and buildings in conservation areas, produced by the Whitehaven Townscape Heritage Initiative.
http://www.copeland.gov.uk/sites/default/files/attachments/love_it_or_lose_it.pdf

Planning Portal
The national online planning application service, with planning and building regulations information.
https://www.planningportal.co.uk/

Historic England
The public body that looks after England's historic environment.

Historic England
North West Office
3rd floor Canada House
3 Chepstow Street
Manchester
M1 5FW

Telephone: 0161 2421416
Email: northwest@HistoricEngland.org.uk
https://historicengland.org.uk

Historic England publishes an extensive range of expert advice and guidance to help you care for and protect historic places:
https://historicengland.org.uk/advice/

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

Historic Scotland
Advice:
https://www.historicenvironment.scot/advice-and-support/

The Society for the Protection of Ancient Buildings
http://www.spab.org.uk
Advice:
http://www.spab.org.uk/advice/

The Institute of Historic Building Conservation
www.ihbc.org.uk

Ancient Monuments Society
www.ancientmonumentssociety.org.uk

The Georgian Group
https://georgiangroup.org.uk
Advice:
https://georgiangroup.org.uk/pages/advice-leaflets

The Victorian Society
http://www.victoriansociety.org.uk
Advice:
http://www.victoriansociety.org.uk/publications/

Register of Architects Accredited in Building Conservation
www.aabc-register.co.uk

RIBA Conservation Register
www.architecture.com/knowledge-and-resources/resources-landing-page/find-a-conservation-architect

Conservation Accreditation Register for Engineers (CARE)
www.careregister.org.uk

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by
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Cumbria County Council