

# HISTORIC ENVIRONMENT

## SUPPLEMENTARY PLANNING DOCUMENT

June 2021



## How to use this document

The document comprises of 18 chapters with each chapter covering a different topic. The best way to navigate through the document is by using the interactive contents. By clicking on a specific chapter in the contents, it will automatically take you to that part of the document. Moreover, if you want to go to a different section quickly, the easiest way is to click the home symbol  in the top right corner of the page. This will take you back to the contents where you can then select a different chapter. There is also a guide on the right-hand side of each page, this will show you what chapter of the document you are currently in and where that sits within the rest of the document. Throughout the document there are hyperlinks in the text that provide links to further information.

## What is a Supplementary Planning Document?

Supplementary Planning Documents expand upon policy and provide further detail to support the implementation of policies in Local Plans. Whilst not a part of the development plan, they are a material consideration in the determination of planning applications. The Local Plan policies, which this SPD provides guidance on, can be viewed on the Council's website: [www.eastsuffolk.gov.uk/localplan](http://www.eastsuffolk.gov.uk/localplan)



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# Introduction

## Context

- 1.1 East Suffolk has an historic environment which is widely recognised as being of very high quality and importance. There are approximately 4,000 listed buildings in the district and 51 Conservation Areas at the time of writing. Such heritage assets are complemented by the district’s beautiful natural environment, for which the Suffolk Coast and Heaths AONB, registered and locally listed parks and gardens, river valley landscapes, visually sensitive skylines and seascapes, commons, woodlands, estuaries and watercourses make significant contributions.
  
- 1.2 The local character and distinctiveness of East Suffolk are derived from the diversity of architecture, landscape and coastal setting. These have given rise to an architectural typology not just of farmhouses, picturesque cottages and churches but of resort tourism, military research and defense, fishing, agricultural, and energy industries, park and garden structures, and landed estates. Buildings and structures that typify the East Suffolk area range from 16<sup>th</sup> century moot halls, a wide representation of 16<sup>th</sup> and 17<sup>th</sup> century farmhouses, the grandest Georgian country house in Suffolk, designed 18<sup>th</sup> and 19<sup>th</sup> century landscapes and 19<sup>th</sup> and 20<sup>th</sup> century military airfields, towers and pagodas.

Heveningham Hall (Source - Kim Wilkie)



Felixstowe Seafront Gardens

Restored road sign, Kelsale (Source - Kelsale-Cum-Carlton Parish Council – 2019)



Woodbridge Thoroughfare



- 1.3 The landscape of the area is predominately arable, of rolling clayland fields with grazing water meadows in the valleys. This changes to the wetlands of the Broads to the north and the Coast and Heaths Area of Outstanding Natural Beauty in the east. The area is served by numerous market towns, with larger port towns to the north and south. Lowestoft was founded on the fishing industry, expanded greatly with the coming of the steam age, resulting in many Victorian and Edwardian buildings, including examples of Arts and Crafts movement. Coastal resorts also typify the district, including Aldeburgh, Southwold and Felixstowe with an impressive heritage of boarding house, convalescent homes and hotels.
- 1.4 East Suffolk Council is not only very aware of the value of this rich heritage to local communities, the tourism industry, as well as the wellbeing of those it touches, but also, as Local Planning Authority, the responsibility it has for ensuring that the area's attractiveness and architectural and landscape heritage is properly conserved and where possible enhanced.
- 1.5 The National Planning Policy Framework (NPPF) describes the historic environment as 'all aspects of the environment resulting from the interaction between people and places through time, including all surviving physical remains of past human activity, whether visible, buried or submerged, and landscaped and planted or managed flora.' The NPPF further defines a heritage asset as 'a building, monument, site, place, area or landscape identified as having a degree of significance meriting consideration in planning decisions, because of its heritage interest'. The definition includes designated heritage assets, such as listed buildings, conservation areas, Scheduled Monuments and Registered Parks and Gardens, as well as non-designated heritage assets (NDHAs). Referenced throughout this document is the term 'historic building',

which should be understood to mean a heritage asset that is a building, whether it is a listed building, Non-Designated Heritage Asset, or capable of being identified as a Non-Designated Heritage Asset but as yet has not been identified. This can also apply to structures. East Suffolk's buried heritage is recognised as an important contributor to our unique and varied historic environment, however the responsibility for archaeology rests with Suffolk County Council and for this reason the document will focus on providing guidance relating to East Suffolk's built heritage and historic parks and gardens. [Suffolk County Council's Archaeological Service<sup>1</sup>](#) provides archaeological advice throughout the planning process. This can entail early consideration of potential archaeological impacts from proposed development, through to the monitoring and assessment of archaeological investigation works.



Martello Towers (Slaughden)

<sup>1</sup> [www.suffolk.gov.uk/culture-heritage-and-leisure/suffolk-archaeological-service/archaeological-planning-and-countryside-advice/](http://www.suffolk.gov.uk/culture-heritage-and-leisure/suffolk-archaeological-service/archaeological-planning-and-countryside-advice/)



## Purpose

- 1.6 The guidance contained in this Supplementary Planning Document (SPD) will assist in the implementation of policies detailed in the Local Plans and Neighbourhood Plans for East Suffolk regarding the historic environment, and as an SPD this guidance is a material consideration in determining applications for planning permission and listed building Consent. This SPD does not cover parts of East Suffolk that are within the Broads, for which the Broads Authority is the local planning authority.
- 1.7 This document provides important information and advice concerning the conservation and enhancement of the historic environment, in relation to any proposal potentially affecting the significance of a heritage asset. Although listed buildings and conservation areas carry special statutory protections, as detailed in the Legal Framework section below, registered and locally listed historic parks and gardens and other non-designated heritage assets also have heritage value worthy of protection. The guidance within this document may also be relevant in respect of development to unlisted buildings of no particular heritage value on their own, due to the affect that such development may have on a nearby heritage asset. Having a wider acknowledgement and understanding of the value of East Suffolk's heritage and the policies of the Local Plans will help to ensure that development conserves and where possible enhances the historic environment. The information and advice contained in this document is of a general nature and that its applicability will vary according to circumstances.

This SPD replaces the following Supplementary Planning Guidance and Supplementary Planning Documents:

- Suffolk Coastal Supplementary Planning Guidance 1: Redundant Buildings in the Countryside (1991 and updated in 2004)
- Suffolk Coastal Supplementary Planning Guidance 6: Historic Parks and Gardens (1995)
- Suffolk Coastal Supplementary Planning Guidance 13: Historic Buildings: Repairs, Alterations and Extensions (1997)
- Suffolk Coastal Supplementary Planning Guidance 14: Shopfronts, Signs and Advertisements (2000)
- Waveney Supplementary Planning Document: Built Heritage and Design (2012)

## Preparation of the SPD

- 1.8 There have been two rounds of public consultation during the drafting of the SPD. An Initial Consultation was held in September and October 2019 which through a questionnaire sought views on the scope and content of the SPD, and to which we received 98 comments across 7 questions. Consultation on the draft SPD was subsequently held between December 2020 and February 2021, to which we received 180 comments. The comments received during the consultations have informed the final content of the SPD.



## Planning Policy

- 1.9 The East Suffolk Council Local Plans - the [Suffolk Coastal Local Plan<sup>2</sup>](#) and the [Waveney Local Plan<sup>3</sup>](#) (outside the Broads Authority who produce their own Local Plan), - as well as 'made' [Neighbourhood Plans<sup>4</sup>](#) and the Minerals and Waste Local Plan produced by Suffolk County Council, form the development plan for the district. The conservation and enhancement of the historic environment is an integral part of delivering on the many objectives of the Local Plans. Many Neighbourhood Plans across East Suffolk also contain policies for the conservation of the historic environment, some of which have sought to identify locally important NDHAs. Decisions affecting coastal and maritime historic environments should take account of the [East Marine Plans<sup>5</sup>](#) and [South East Marine Plans<sup>6</sup>](#).
- 1.10 The Local Plans set out a spatial vision and strategies for the period to 2036. Policies SCLP11.3-11.8 of the Suffolk Coastal Local Plan and Policies WLP8.37-8.40 of the Waveney Local Plan specifically relate to the historic environment, emphasise the importance of preserving and enhancing the historic environment and cover all heritage assets, not just historic buildings. Within East Suffolk's countryside there are a number of historically valuable buildings which over time have become unused. Policies in both Local Plans provide opportunities for these to be converted for residential use as a means of enabling continued use of these buildings recognising their contribution to the landscape and the history of East Suffolk.

- 1.11 The guidance in this SPD is also complementary to the Government's NPPF and Planning Practice Guidance to which the Council must have regard, as a material consideration, in reaching decisions on planning applications and applications for listed building Consent. Of particular significance are NPPF (2019) Paragraphs 184-202 and the Planning Practice Guidance section on the 'Historic environment'. These paragraphs set out the national policy approach to the conservation and enhancement of the historic environment, within which emphasis is placed on allowing heritage assets to evolve and take on new uses if the purpose for which they were built is no longer viable or relevant. Critically, where development affects heritage assets, the presence of such assets should be viewed as an opportunity to enhance the significance of such heritage assets, as well as the design quality of the local area.
- 1.12 There is a considerable amount of further guidance on the Council's website, and Historic England have also produced numerous documents providing practical guidance. Information pertaining to the district's conservation areas in the form of Appraisals and Management Plans, in addition to guidance on NDHAs can also be found on the Council's website.

<sup>2</sup>[www.eastsuffolk.gov.uk/assets/Planning/Planning-Policy-and-Local-Plans/Suffolk-Coastal-Local-Plan/Adopted-Suffolk-Coastal-Local-Plan/East-Suffolk-Council-Suffolk-Coastal-Local-Plan.pdf](http://www.eastsuffolk.gov.uk/assets/Planning/Planning-Policy-and-Local-Plans/Suffolk-Coastal-Local-Plan/Adopted-Suffolk-Coastal-Local-Plan/East-Suffolk-Council-Suffolk-Coastal-Local-Plan.pdf)

<sup>3</sup>[www.eastsuffolk.gov.uk/assets/Planning/Waveney-Local-Plan/Adopted-Waveney-Local-Plan-including-Erratum.pdf](http://www.eastsuffolk.gov.uk/assets/Planning/Waveney-Local-Plan/Adopted-Waveney-Local-Plan-including-Erratum.pdf)

<sup>4</sup>[www.eastsuffolk.gov.uk/planning/neighbourhood-planning/neighbourhood-plans-in-the-area/](http://www.eastsuffolk.gov.uk/planning/neighbourhood-planning/neighbourhood-plans-in-the-area/)

<sup>5</sup>[www.gov.uk/government/publications/east-inshore-and-east-offshore-marine-plans](http://www.gov.uk/government/publications/east-inshore-and-east-offshore-marine-plans)

<sup>6</sup>[www.gov.uk/government/collections/south-east-marine-plan](http://www.gov.uk/government/collections/south-east-marine-plan)



## Local Planning Policy – Suffolk Coastal Local Plan

- SCLP11.3 – Historic Environment
- SCLP11.4 – Listed Buildings
- SCLP11.5 – Conservation Areas
- SCLP11.6 – Non-Designated Heritage Assets
- SCLP11.7 – Archaeology
- SCLP11.8 – Parks and Gardens of Historic or Landscape Interest
- SCLP5.5 – Conversion of Buildings in the Countryside for Housing

## Local Planning Policy – Waveney Local Plan

- WLP8.37 – Historic Environment
- WLP8.38 – Non-Designated Heritage Assets
- WLP8.39 – Conservation Areas
- WLP8.40 – Archaeology
- WLP8.11 - Conversion of Rural Buildings to Residential Use

# 2 Listed Buildings



## Key Local & National Policies

### Suffolk Coastal Local Plan (2020) policies:

- SCLP11.3 – Historic Environment
- SCLP11.4 – Listed Buildings

### Waveney Local Plan (2019) policies:

- WLP8.37 – Historic Environment

### NPPF (2019) paragraphs:

- 185, 189, 193



## Listed Buildings

- 2.1 It is the duty of the Secretary of State for the Department for Digital, Culture, Media and Sport in consultation with Historic England to compile a list of buildings of 'special architectural or historic interest'. These buildings are listed buildings.
- 2.2 Listed buildings are graded to reflect their relative special architectural or historic interest, as follows:
- Grade I buildings are of exceptional interest (2.5% of listed buildings, nationally);
  - Grade II\* buildings are particularly important buildings of more than special interest (5.8% of listed buildings, nationally); and
  - Grade II buildings are of special interest (91.7% of listed buildings, nationally).
- 2.3 Listed buildings of all grades are protected from unauthorised change to their exterior and interior, as well as to objects fixed to the building and curtilage listed structures. Structures, such as outbuildings and walls, are curtilage listed when built prior to 1 July 1948 and potentially whether or not they are still in the same ownership as the listed building.
- 2.4 Any works for demolition, alteration or extension of a listed building in a manner that would affect its character as a building of special architectural or historic interest must obtain listed building consent. Importantly, the requirement for listed building consent does not depend on whether the proposed works constitute 'development', as per section 55 of the Town and

Country Planning Act 1990, only that the works affect the character of the building for which it has been listed. This is intended to safeguard the features of a listed building that contribute to its special architectural or historic interest and which could ordinarily be altered or removed without the need for planning permission. The consequence of this legislative provision is that there will be instances where listed building consent is required but planning permission is not.



Moot Hall Aldeburgh (Grade I listed building)



- 2.5 In determining a planning application for development affecting a listed building or a listed building consent the local planning authority is required to, under sections 16(2) and 66(1) of the Planning (Listed Buildings and Conservation Areas) Act 1990, 'have special regard to the desirability of preserving the building or its setting or any features of special architectural or historic interest which it possesses'.
- 2.6 It is a criminal offence to cause to be carried out or to carry out unauthorised works to a listed building, and which carries a maximum penalty of an unlimited fine and/or 2-year prison sentence. It is therefore of great importance that when seeking to undertake works to a listed building the extent of the listing is known, that consideration is given to the affect that such works may have on the listed building, and listed building consent is obtained should it be necessary.
- 2.7 In the event that unauthorised works have been or are being carried out local planning authorities can, should they find it expedient, issue a listed building enforcement notice. The purpose of such a notice is to restore the building to its former state, require any works necessary to alleviate the effect of unauthorised works, or require any works that would bring the building to a state of compliance with the terms and conditions of a listed building consent.
- 2.8 If a local planning authority considers that a listed building is not being properly preserved they can serve a repairs notice specifying works that the local planning authority considers reasonably necessary for the proper preservation of the building.
- 2.9 If a local planning authority considers that works to a listed building are urgently necessary for its preservation, the local planning authority can execute such works provided that the owner of the building has been given no less than seven days written notice of the intention to carry out the works.
- 2.10 When applying for listed building consent or for a planning permission it is important to demonstrate a thorough understanding of the significance of any affected listed buildings and how the proposed works or development would likely affect their significance. In doing so, it will be important to make use of Suffolk County Council's Historic Environment Record as well as the listings for any potentially affected listed buildings held on Historic England's register.

# 3 Conservation Areas

## Key Local & National Policies

### Suffolk Coastal Local Plan (2020) policies:

- SCLP11.3 – Historic Environment
- SCLP11.5 – Conservation Areas

### Waveney Local Plan (2019) policies:

- WLP8.37 – Historic Environment
- WLP8.39 – Conservation Areas

### NPPF (2019) paragraphs:

- 185, 186, 189, 193, 200, 201



## Conservation Areas

- 3.1 There are many conservation areas across East Suffolk, the majority of which cover the historic parts of our settlements. However, they can also cover areas which are less built up, as is the case with the Marlesford Conservation Area which covers a large swath of undeveloped land between the historic buildings of the settlement. Another example is Yoxford, which although centred on an historic built centre, includes the three surrounding historic parklands. Although not nationally or locally Listed, private gardens also contribute to the character of an area and are an important part of many conservation areas across the district. A conservation area is defined as an area ‘of special architectural or historic interest, the character or appearance of which it is desirable to preserve or enhance’. There is a statutory duty on decision makers as regards the exercise of planning functions within a conservation area, that ‘special attention shall be paid to the desirability of preserving or enhancing the character or appearance of [the conservation] area’.
- 3.2 It must be noted that it is a criminal offence to carry out, permit or cause the ‘relevant demolition’ of an unlisted building within a Conservation Area without planning permission. The maximum penalty for a person guilty of such an offence is an unlimited fine and/or 2-year prison sentence. As a breach of planning control, an enforcement notice can be issued.
- 3.3 It is the duty of East Suffolk Council to, from time to time, formulate and publish proposals for the preservation and enhancement of conservation areas. These proposals are known as [Conservation Area Appraisals](#)<sup>7</sup>. Conservation Area appraisals provide details and identify particular features which contribute to and justify their status as conservation areas. The purpose of conservation area

appraisals include: a definition of the special character of the conservation area through its special qualities: layout, uses, architecture, setting, open spaces and archaeology; an analysis of the area’s history, development and current status; and a guide to managing future change: small scale affecting households and larger scale affecting new development.

- 3.4 Applications for development or works within a conservation area or its setting should demonstrate an understanding as to how the development or works have taken account of the relevant Conservation Area Appraisal. National planning policy makes clear at paragraph 201 of the National Planning Policy Framework (NPPF) 2019 that not all elements of a conservation area may necessarily contribute positively to its significance.



Yoxford Conservation Area

<sup>7</sup>[www.eastsuffolk.gov.uk/planning/design-and-conservation/conservation-areas/conservation-area-appraisals/](http://www.eastsuffolk.gov.uk/planning/design-and-conservation/conservation-areas/conservation-area-appraisals/)



- 3.5 Consideration must therefore be given to the significance of elements within a conservation area affected by development or works and whether these elements make a positive, neutral, or negative contribution to the significance of the conservation area. Good quality design is applicable to changes to all parts of a building, including the sides and rear.

### **Conservation areas with Article 4 directions**

- 3.6 The Town and Country Planning (General Permitted Development) (England) Order 2015 (as amended) (GPDO), establishes the criteria under which certain types of development do not require planning permission. These types of development are known as permitted development. However, Article 4 of the GPDO provides a mechanism by which Local Planning Authorities can, if they consider it expedient to do so, restrict specified permitted development so that such development must secure full planning permission. These restrictions on permitted development are known as Article 4 Directions, and may be used to, for example, restrict permitted development that could otherwise harm heritage assets through small scale changes incrementally harming the character or appearance of a conservation area. Locations within East Suffolk where Article 4 Directions are in operation are specified on the [Council's website](#)<sup>8</sup>.

# 4 Non-Designated Heritage Assets



## Key Local & National Policies

### Suffolk Coastal Local Plan (2020) policies:

- SCLP11.3 – Historic Environment
- SCLP11.6 – Non-Designated Heritage Assets

### Waveney Local Plan (2019) policies:

- WLP8.37 – Historic Environment
- WLP8.38 – Non-Designated Heritage Assets

### NPPF (2019) paragraphs:

- 185, 189, 197



## Non-Designated Heritage Assets

- 4.1 Throughout East Suffolk there are buildings, monuments, sites, places, areas, and landscapes that whilst not warranting designated heritage asset status, nevertheless hold a degree of significance meriting consideration in planning decisions because of their heritage interest. These are known as non-designated heritage assets (NDHAs) and although the Development Plan and national policy seek their conservation, they fall outside any special statutory protections.
- 4.2 East Suffolk Council has adopted a set of criteria for the identification of NDHAs that are buildings or structures. The criteria are detailed at appendix 1 of this SPD and also at appendix 6 of the Waveney Local Plan and appendix F of the Suffolk Coastal Local Plan. It is very likely that buildings and structures identified as making a positive contribution to the significance of a conservation area in a Conservation Area Appraisal, and which are not designated heritage assets, may also meet the adopted criteria for the identification of NDHAs. However, it is important to note these buildings and structures have not been assessed by East Suffolk Council against the NDHA criteria. It is also possible for NDHAs to be identified through the Neighbourhood Plan process and the consideration of a planning application.
- 4.3 Paragraph 197 of the NPPF sets out that as heritage assets, the effect an application may have on the significance of a NDHA should be taken into account in determining the application, and any harm to the NDHA should be weighed against the public benefits of the application.

- 4.4 Ordinary planning powers can be used, in the absence of special statutory powers, to remedy breaches of planning control. In this respect, any works carried out without obtaining, as may be required, planning permission may be subject to an enforcement notice. If a local planning authority considers that the amenity of a part of the authority's area is adversely affected by the condition of land within their area, they may serve a notice on the owner and occupier of that land requiring steps be taken to remedy the condition of the land.
- 4.5 As set out in the Council's criteria for the designation of Non-Designated Heritage Assets, it is the aim of East Suffolk Council to protect and enhance the Plan area's heritage assets through the identification of those of local significance; and through ensuring that development is managed in a way that sustains or enhances their significance and setting. The effect of a planning application on the significance of a non-designated heritage asset should be taken into account in determining any application. In weighing applications that affect directly or indirectly non-designated heritage assets, a balanced judgement will be required having regard to the scale of any harm or loss and the significance of the heritage asset.

For enquiries as to whether a building or structure is an NDHA please contact our Design and Conservation Team at [conservation@east Suffolk.gov.uk](mailto:conservation@east Suffolk.gov.uk).

# 5 Historic Parks and Gardens

## Key Local & National Policies

### Suffolk Coastal Local Plan (2020) policies:

- SCLP11.3 – Historic Environment
- SCLP11.6 – Non-Designated Heritage Assets
- SCLP11.8 – Parks and Gardens of Historic or Landscape Interest

### Waveney Local Plan (2019) policies:

- WLP8.37 – Historic Environment

### NPPF (2019) paragraphs:

- 185, 189, 193, 194, 197



## Historic Parks and Gardens

- 5.1 Historic Parks and Gardens form as much a part of the heritage of East Suffolk as its numerous buildings and monuments. As well as their significant contribution to the landscape character of a locality, parklands reveal facets of the cultural and social history of an area. In addition, parklands, due to their historic evolution as extensive semi-natural areas, have become important ecological habitats. Most parks are located in rural areas along the route of the A12 corridor and were attached to stately homes. There are also urban parklands located in Felixstowe and Lowestoft, which were laid out for use by local residents and visitors.
- 5.2 The majority of the parks and gardens in East Suffolk have developed as a series of additions or alterations to earlier layouts, rather than the result of a single design phase. These additions do not necessarily diminish the interest of a site and indeed, it may be that it is the cumulative effect of the different phases of a park for example which are of note. Conversely, there are a few parklands within East Suffolk which are the result of one significant design phase. Often these parklands are examples of the work of notable landscape designers from the 17th and 18th Centuries, such as Lancelot 'Capability' Brown (Heveningham Hall) and Humphry Repton (Including Henham Park and Little Glemham Hall).
- 5.3 Whilst a number of the parklands within East Suffolk have survived, remarkably intact, over a number of generations, increasing pressures over recent years have seen a gradual erosion in the quality of some. Such gradual erosion may be evident in the management of landscape features, such as free-standing

trees, avenues and copses but has manifested itself more drastically in some parks by the reversal of parkland into arable use.

- 5.4 Unfortunately, many trees were also severely affected by Dutch Elm disease and more recently by other tree diseases. Other pressures have also had a detrimental effect upon the qualities of some parklands, such as modern agricultural practices and development.



## Parklands in East Suffolk

5.5 The National Heritage Act of 1983 enabled English Heritage (now Historic England) to compile a Register of Parks and Gardens of Special Historic Interest in England. The resultant register for Suffolk, originally produced in 1985 and updated with further additions, identifies the following parklands within East Suffolk as being of national special interest, namely sites of exceptional historic interest are assessed as Grade I; those of great historic interest as Grade II\*, and those of special historic interest as Grade II.

Campsea Ashe Park	Registered Grade II*
Heveningham Park and Gardens	Registered Grade II*
Somerleyton Park	Registered Grade II*
Henham Park	Registered Grade II
Glemham Hall	Registered Grade II
Bawdsey Manor	Registered Grade II
Woodbridge Cemetery	Registered Grade II
Cliff Gardens and Town Hall Gardens (Felixstowe)	Registered Grade II
Belle Vue Park (Lowestoft)	Registered Grade II

5.6 The Register does not provide statutory protection nor does it imply any specific additional powers to control development or work to such sites beyond the normal planning powers. Rather, it sets a generally recognised presumption in favour of the protection of registered sites and an expectation that relevant existing legislation and powers provided by planning control would be used by planning authorities to protect registered sites.

5.7 In addition to those parklands considered to be of national significance there are a number of other unregistered parklands in the former Suffolk Coastal area which are considered to be of county or local significance. Further information about these unregistered parks can be found in Appendix 2 at the end of this document.

5.8 The National Planning Policy Framework places considerable weight on the protection of listed historic parks and gardens. Paragraph 194 a) states that development that results in harm to a grade II listed park or garden should only be permitted in exceptional circumstances. Paragraph 194 b) states that harm to a grade I or grade II\* listed park or garden should only be permitted in wholly exceptional circumstances. In both cases proposals should provide clear and convincing justification.

5.9 Suffolk Coastal Local Plan policy SCLP11.8 (Parks and Gardens of Historic Landscape Interest) identifies parks that are nationally listed in the former Suffolk Coastal area, as well as those that are identified for their local significance. The policy seeks to protect and enhance historic parks and gardens throughout the former Suffolk Coastal area.



- 5.10 Within the Waveney Local Plan area locally important parks and gardens have not been identified, however there are two nationally listed Historic Parks and Gardens – Belle Vue park, Lowestoft and Henham Park (which crosses into both Local Plan areas). A future Local Plan review could provide an opportunity to consider the identification of locally significant parks and gardens across the whole of East Suffolk. Decisions regarding development proposals in historic parks and gardens in the former Waveney area will be made in accordance with the National Planning Policy Framework.
- 5.11 Many, if not all, of the parklands identified within this Supplementary Planning Document contain other designations which are covered by other policies in the Suffolk Coastal Local Plan and Waveney Local Plan, for example, listed structures and buildings, archaeological sites, Tree Preservation Orders and Sites of Special Scientific Interest. Also, many parklands lie within designations which extend beyond the parkland boundary, for example, Conservation Area, Area of Outstanding Natural Beauty and Heritage Coast. It is important, therefore, that parklands are not viewed in isolation, but that regard is also given to the many other designations which reflect the particular qualities and characteristics of individual areas.
- 5.12 Although not nationally or locally Listed, private gardens also contribute to the character of an area and are an important part of many conservation areas across the district.

## Future Management

- 5.13 It is acknowledged that the parklands' continuing significant contribution to the character of the East Suffolk landscape is very much dependent upon landowners and their commitment and ability to positively manage their parklands in future years.
- 5.14 Key issues are developments that could impact the setting of an historic park, particularly any changes along the perimeter of a park. In more rural areas there is a risk that development on the edge of an area of parkland could erode the agricultural setting of that area of parkland. Within the park itself there are also issues relating to the maintenance of different features. There is also the risk that some areas of parkland could be converted to other uses, such as agricultural farming.
- 5.15 As with any evolving landscape change is inevitable and, in some parts of a few parklands, is indeed desirable. However, incremental changes and a decline in positive management, can cumulatively have severe repercussions on the quality of some parklands. It is desirable, therefore, that landowners and/or their agents, seek appropriate advice when considering undertaking incremental changes or changes in management practices.
- 5.16 Development proposals in the immediate vicinity of an historic park or garden should therefore protect and enhance the setting of that park or garden. Reference should be made to either the Suffolk Coastal or Waveney Landscape Character Assessment, which provides information about landscape typology. Historic parks and gardens in rural parts of the district



were set in areas of agricultural land and it is therefore important that the agricultural setting of these parks and gardens is retained.

5.17 On dealing with planning applications affecting registered parklands and gardens there is a statutory requirement for the Council to consult Historic England (on Grade I and II\*) and the Gardens Trust (on all Grades). With regard to planning applications affecting other parklands and gardens not included on the Register the Council may undertake specific consultations with organisations such as Historic England, Suffolk County Council, the Gardens Trust, Suffolk Preservation Society, the Theatres Trust, the Georgian Group, the Victorian Society and the Twentieth Century Society. A decision on whether to consult a particular organisation will be made depending on of the scale and nature of the proposal. Where a planning application is approved it is likely that the Council will seek to encourage positive enhancement measures and these may be subject to specific planning conditions.

5.18 Many of the parks offer great scope for continued positive management or restoration. Where there is a country house still present, particularly occupied by a private family, the parkland or gardens are often well maintained. Where parks have been damaged by neglect or conversion into other uses their original trees often form an Important part of the landscape and there is often great scope for additional sensitive planting. Conversion of arable into grazing land can also achieve great visual benefits. The preparation of a restoration or management plan for the park may be a positive way of defining clear objectives for the parkland in the 21st Century.

5.19 The Council will seek to encourage any positive proposals which owners wish to pursue and will endeavour to advise, liaise and enter into specific discussions regarding future management or restoration.

# 6 Buildings – General Principles





## Buildings – General Principles

### Conserve

- 6.1 Care needs to be taken when undertaking works to historic buildings in order that the historic fabric is preserved in a manner that accommodates the changes necessary to ensure their continued use and enjoyment. However, in many cases it is simply not possible to provide the level of modern amenities and space standards without unacceptably affecting the character of an historic building. Furthermore, such buildings and their historic features are a finite resource, they cannot be replaced nor can any historic feature be lost without the architectural and historic importance of the building being undermined. The Council will seek to encourage any positive proposals which owners wish to pursue and will endeavour to advise, liaise and enter into specific discussions regarding future management or restoration.

### Repair and Maintain

- 6.2 Historic buildings should be regularly monitored for signs of damage or decay, and maintained in a manner appropriate to their historic interest. Inappropriate repairs and alterations can also affect the value of a property where potential buyers may be prepared to pay more for properties which retain original or historically important features.

### Demonstrate Understanding

- 6.3 Applicants will be expected to demonstrate an understanding of the significance of the heritage asset they are seeking works to, and of the affect

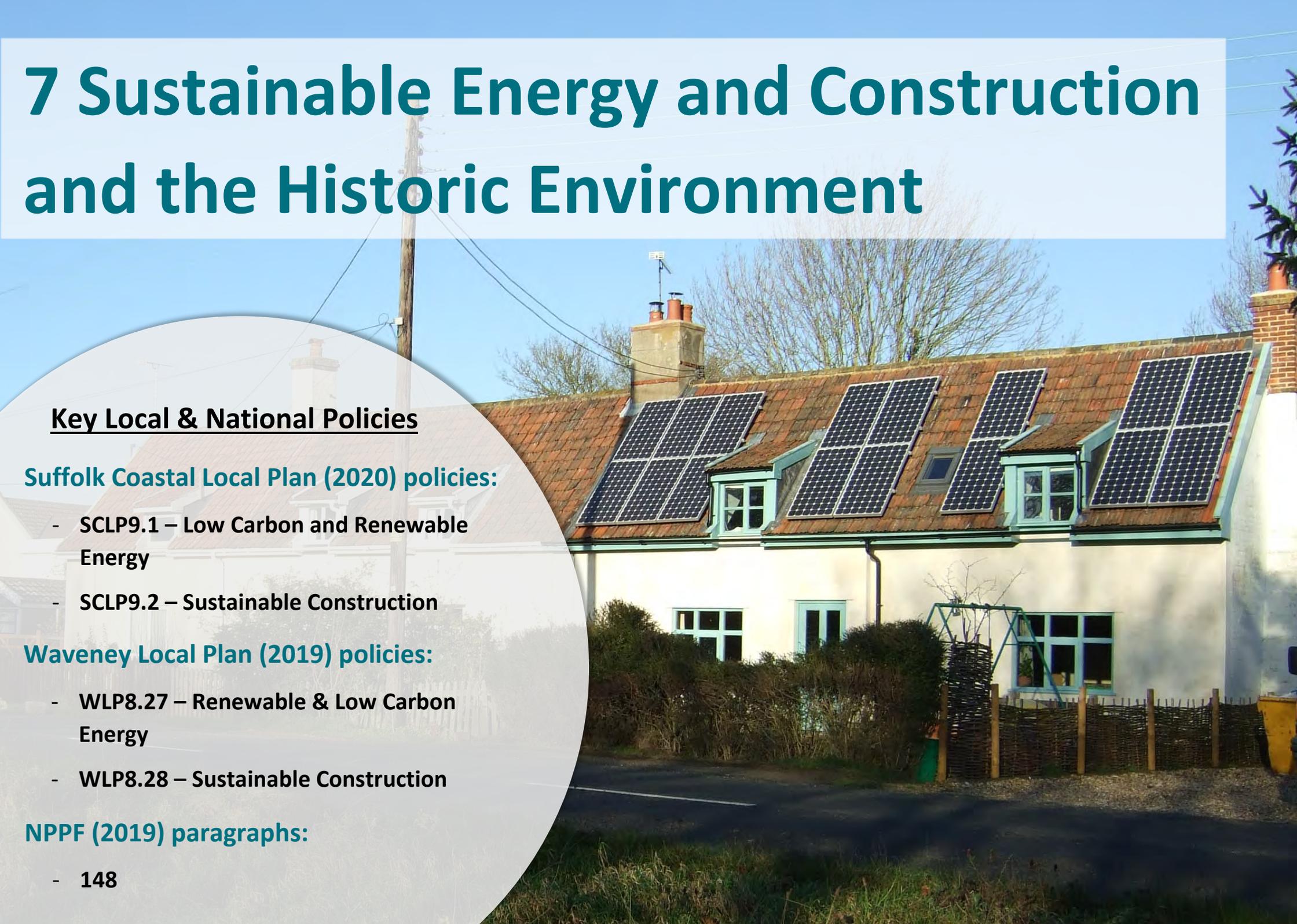
that proposed works may have on its significance. Particularly important is the fact that historic buildings illustrate the history of an area and the changes that have taken place in the architecture, the economy and the social make-up of the locality. Their historical form, their often-unique architectural features and details and their patina of age all contribute to this. Buildings are listed for these very reasons.

### Seek Expert Advice

- 6.4 It is strongly recommended that wherever possible expert advice is sought from an historic building specialist in order that the significance of historic buildings is fully understood. Names of experienced practitioners can be obtained from the RIBA Conservation Register, RICS Accredited Conservation surveyor, IHBC Accredited Practitioner Directory, and IHBC HESPR Directory.



# 7 Sustainable Energy and Construction and the Historic Environment



## Key Local & National Policies

### Suffolk Coastal Local Plan (2020) policies:

- SCLP9.1 – Low Carbon and Renewable Energy
- SCLP9.2 – Sustainable Construction

### Waveney Local Plan (2019) policies:

- WLP8.27 – Renewable & Low Carbon Energy
- WLP8.28 – Sustainable Construction

### NPPF (2019) paragraphs:

- 148



## Sustainable Energy and Construction and the Historic Environment

- 7.1 In 2019 East Suffolk Council declared a climate emergency, which committed the Council to tackling climate change. This included ensuring that East Suffolk becomes carbon neutral by 2030. East Suffolk Council is supportive of measures to adapt historic buildings so as to improve their energy efficiency and increase the use of renewable energy generation. However, this needs to be balanced against the need to preserve the appearance and structure of historic buildings and spaces.
- 7.2 This section provides guidance about how domestic renewable energy schemes can be successfully applied to historic buildings. It also describes ways in which the energy efficiency of historic buildings can be improved. Wind turbines, photovoltaic cells, biomass schemes and insulation are all ways of improving the energy efficiency of historic buildings. The Council is supportive of renewable energy schemes and measures to improve energy efficiency of both new and existing buildings. Policies in the Suffolk Coastal and Waveney Local Plans provide policy on both renewable energy schemes and energy efficiency measures.
- 7.3 This section also includes information about the related issues of rainwater harvesting and flood protection, which are also important measures in responding to climate change. The topics covered in this section will also be covered in greater detail in the Sustainable Construction Supplementary Planning Document.

- 7.4 Each historic building is individual and with this in mind it is advisable to seek advice before submitting a planning application and commencing work. The pre-application service provided by the Council enables those interested in undertaking work on historic buildings to obtain advice from the Design and Conservation team. Historic England also provides advice with regard to buildings that are listed Grade I and II\*.
- 7.5 It needs to be emphasised at the outset that historic buildings are constructed in a different manner and from different materials from those constructed in more recent times. Historic buildings often rely on the circulation of air through a building, rather than sealing in an interior space. Modern energy efficiency measures, such as insulation and double glazing, can inhibit the building's ability to 'breathe' and this can lead to issues such as damp developing.
- 7.6 Buildings from any era contain embodied energy, that is, the energy needed to manufacture their materials, as well as the energy used in construction. It is worth being aware that conserving a building and its materials means also conserving the embodied energy used in their construction.

### Insulation

- 7.7 The thermal performance of a building can be improved by ensuring that it is properly maintained. This can include repairing gaps in windows and doors, using curtains and blinds at night-time and ensuring that gaps in render and plaster work are promptly repaired. Further guidance about the maintenance of windows and doors is provided in the chapter about Windows, Doors and Porches.



- 7.8 The owners of heritage assets often wish to improve the thermal performance of their property. This is partly to reduce heating bills and to make the building more comfortable and warmer during the winter, but it is also to reduce energy consumption and its resulting environmental impact. The Council is supportive of measures to improve the energy efficiency of buildings but there are particular issues relating to the historic environment that property owners need to be aware of when improving the thermal performance of their property.
- 7.9 One of the most popular ways of improving the energy efficiency of a building is by installing insulation. When applying this method to historic buildings care needs to be taken to ensure that insulation is located and designed so as not to impact upon the internal or external appearance of an historic building. There is also the risk that installing insulation could place extra weight on the structure of an historic building or give rise to issues of vapour control and condensation. Insulation should be placed in locations where it is not visible. This includes in ceiling and roof spaces, between cavity walls or in the voids between the uprights of a timber frame, if available. However, insulation in ceiling and roof spaces can add extra weight to a roof or ceiling, which then has to be supported by the walls. Cavity wall spaces are a good place for insulation, but many historic buildings are only built with single skin walls. Insulation designed to fit onto the exterior or interior surfaces of walls is also available, but in both cases can have considerable impact upon the appearance of a building. Insulation should also be carefully designed and installed so as to avoid the creation of thermal bridges. These are gaps between pieces of insulation material, including doors and windows, which are cooler than surrounding insulated areas. Thermal bridges are often susceptible to the development of both damp and mould, which can damage paint and plaster work and even the structure of the building as well potential effects on human health.
- 7.10 Insulation should always be made from correct materials. This is so that it is compatible with the structure of a building and will not be too heavy for walls and supporting beams. It will be necessary to seek professional advice to ensure that the correct insulation material is used. Insulation materials should be able to trap the heat but also be breathable so that moisture can escape. Examples of suitable insulation materials include wood fibre, sheep’s wool and cork, all of which are natural and breathable. In some cases they can be covered with a lime render, which is also breathable, where they are affixed to an interior wall.
- 7.11 When planning work to insert building insulation or to reduce draughts it is important to be aware that historic buildings were designed and constructed differently to those constructed today. Whereas modern buildings are designed to seal interior spaces so as to prevent heat loss historic buildings were designed so as to enable the circulation of air and moisture throughout the building. As a result, the installation of insulation and removal of draughts could create problems with damp, which are unsightly and lead to structural problems. Therefore, it is important to ensure that installation and maintenance work is properly planned and to consult an appropriately qualified engineer so as to prevent problems with damp.
- 7.12 Planning permission is not normally required for the installation of insulation material. However, listed building consent will be required if the building is listed.



- 7.13 Double and secondary glazing are also highly effective ways of improving the thermal performance of historic buildings. These are covered in greater detail in the chapter about Windows, Doors and Porches.
- 7.14 The Historic England website provides further information about [insulating walls](#)<sup>9</sup> and [ceiling and roof insulation](#)<sup>10</sup> in historic buildings.

## Underfloor Heating

- 7.15 Underfloor heating has been installed in some historic buildings, in particular in churches. It works by spreading a network of pipes or cables under a floor, which then radiate heat through the floor and into the space above. The advantage of underfloor heating is that it heats a building over a long period of time and links well with renewable energy technology. The heating and cooling process is also quite slow, and this might be advantageous for some historic buildings, when compared to the rapid heating and cooling of other heating systems. However, installation can cause a lot of damage to historic floors and ceilings, which may be irreparable. Underfloor heating may also need work on maintenance and replacement, which could cause further damage. As a result of the above it is necessary to consider the full implications of installing an underfloor heating system.

## Solar Panels and Photovoltaic Cells

- 7.16 Part 14, Class A of the General Permitted Development (England) Order 2015 (as amended) (GPD0), permits the installation of domestic solar panels and photovoltaic cells on a residential building. This is subject to conditions, which are summarised as:

- The solar panel or photovoltaic cell is no more than 0.2 metres away from the roof it is attached to.
- The solar panel or photovoltaic cell does not extend above the level of the roofline.
- If located in a conservation area, the solar panel or photovoltaic cell is not on a wall which fronts a highway.
- The solar panel or photovoltaic cell is not installed on an ancient monument.
- The solar panel or photovoltaic cell is not installed on a listed building.

Class J of the Permitted Development Order refers to solar panels and photo voltaic cells on non-domestic properties.



Solar Panels on an historic building

<sup>9</sup>[www.historicengland.org.uk/advice/technical-advice/energy-efficiency-and-historic-buildings/insulating-walls-in-historic-buildings/](http://www.historicengland.org.uk/advice/technical-advice/energy-efficiency-and-historic-buildings/insulating-walls-in-historic-buildings/)

<sup>10</sup>[www.historicengland.org.uk/advice/technical-advice/energy-efficiency-and-historic-buildings/insulating-roofs-in-historic-buildings/](http://www.historicengland.org.uk/advice/technical-advice/energy-efficiency-and-historic-buildings/insulating-roofs-in-historic-buildings/)



- 7.17 Solar panels and photovoltaic cells have become more popular in recent years and some of these can be found on historic buildings. Generally, the best location on a building is facing towards the southwest to maximise exposure to the sunshine. The optimum angle for photovoltaic cells is at around 30 degrees from horizontal.
- 7.18 On an historic building it is preferable to locate panels so as to minimise their effect on the appearance of the building. This means locating them so that they cannot be seen from main vantage points, i.e. from where the building is most visible to onlookers. In most cases this is a public street. If the building is listed, the panels are best sited on a rear extension or curtilage listed outbuilding, but preferably ground-mounted as an independent array (for which Listed Building Consent is not needed). It is also important to remember that dormer windows and chimneys can cause overshadowing which will reduce the effectiveness of PV cells.
- 7.19 The design of photovoltaic cells can also reduce their visual impact on a building. [Historic England guidance](#)<sup>12</sup> provides more information about how to visually integrate a solar energy scheme into an historic building.
- 7.20 Installation of solar panels or PV cells may require planning permission. Listed Building Consent will also be required if the panels or cells are attached to a listed or curtilage listed building or structure.
- 7.21 Solar film is attached directly onto a roof and does not stand out in the way that a separate solar panel does. As a result, solar film can be attached to a roof without harming the appearance of an historic building. Solar tiles are roof tiles that are made of photovoltaic material. In effect, they form part

of the roof rather than being attached as a separate structure, which means that they will be more congruous with appearance of an historic building.

- 7.22 Remote solar panels, which are separate from an historic building, can also be erected. Remote solar panels and photovoltaic cells should be located so as to minimise their impact on the building. This is particularly important where a building is listed or located in a conservation area. More guidance can be found on the [Design and Conservation Team's webpages](#)<sup>11</sup>.

### Heat Pumps

- 7.23 There are three sorts of heat pump: ground source, air source and water source heat pumps.
- 7.24 Ground source heat pumps are expensive to install and this means that they are not commonly used. The installation of ground source heat pumps on domestic properties are covered by part 14, class C of the GPDO. Class L refers to non-domestic properties. Listed Building Consent will also be required when installing a heat pump in a listed building.
- 7.25 Air source heat pumps (ASHP) work in very much the same way as ground source heat pumps but instead of using heat from the ground they extract it from the air. In some situations they can also be easier to install. The unit is fixed outside the property with holes in the wall to accommodate the flow and return pipe-work.

<sup>11</sup>[www.historicengland.org.uk/images-books/publications/eehb-solar-electric/](http://www.historicengland.org.uk/images-books/publications/eehb-solar-electric/)

<sup>12</sup>[www.eastsuffolk.gov.uk/planning/design-and-conservation/installing-solar-photovoltaics-in-a-conservation-area/](http://www.eastsuffolk.gov.uk/planning/design-and-conservation/installing-solar-photovoltaics-in-a-conservation-area/)



7.26 Air source heat pumps have far lower installation costs because no excavation is required.

7.27 The installation of air source heat pumps on domestic properties is covered by class G of the GPDO. Air source heat pumps are subject to the following conditions:

An air source heat pump should not be:

- More than one air source heat pump on a building.
- A wind turbine on the same building.
- The volume of the compressor unit exceeds 0.6 cubic metres.
- Within 1 metre of the boundary of the curtilage.
- Installed on a pitched roof.
- Installed within 1 metre of the edge of a flat roof.
- Installed on a scheduled monument.
- Installed on a listed building.

7.28 Water source heat pumps are also available and work by drawing solar heat stored naturally in rivers, lakes and ponds. However, installation costs can be high because underground pipes are needed to connect a dwelling to a body of water. The installation of water source heat pumps on domestic premises is covered by class D of the Permitted Development Order. Class M refers to non-domestic properties.

7.29 Heat pumps are fairly low-maintenance and this might appeal to potential customers. Digging a trench and then covering the ground over again, however, could lead to considerable disruption in the grounds of an historic building. As far as possible, ground should be re-laid in its original form. The County archaeologist should be consulted before any digging takes place. Always consult an engineer to ensure that the design is appropriate for the building and that the structure can support the equipment needed by a heat pump.

### Biomass

7.30 Biomass is fuel derived from plant and animal material. Examples of biomass include wood chippings and agricultural waste. Note that domestic biomass facilities are much larger than other types of heating and electricity generation and as such may be too large for many historic buildings. The installation of biomass facilities should be carefully designed so as to protect the appearance and structure of an historic building.

7.31 Planning permission and / or Listed Building Consent may be required for a biomass installation. The installation of a flue for biomass heating systems on domestic premises is covered by class E of the GPDO. This is subject to the following conditions:

- The flue should not exceed the highest part of the roof by more than one metre.
- In a conservation area the flue should be installed on a roof or wall that fronts away from the public highway.

Class N of the Permitted Development Order refers to non-domestic properties.



## Wind Turbines

- 7.32 National Planning Policy Framework 2019 paragraphs 151-154 are supportive of low carbon renewable energy schemes at a range of different scales. This includes small-scale renewable schemes that operate at the household and neighbourhood level.
- 7.33 Class H of the GPDO permits the erection of a wind turbine on a detached dwelling house or on detached building in the curtilage of a dwelling house or a block of flats. Permitted development is subject conditions, which are summarised below:

- The turbine will be attached to the building
- The building is not listed
- There will be no more than one turbine attached to the building.
- The maximum height of the turbine (including blades) is no more than 15 metres or: The maximum height of the turbine is no greater (including blades) than 3 metres above the highest point of the building.
- The swept area of the turbine blades does not exceed 3.8 metres.
- The lowest part of the turbine (including blades) is less than 5 metres above ground level.
- The building is not a scheduled monument.
- Within a conservation area the wind turbines should not be located on a wall or roof slope that faces a public highway.

- 7.34 Suffolk Coastal Local Plan policy SCLP9.1 states that larger wind energy schemes will only be supported if located within an area designated for wind energy generation by a neighbourhood plan. Waveney Local Plan policy WLP8.27 only supports larger wind energy schemes if they are located in designated areas identified by a neighbourhood plan.
- 7.35 This section refers to ‘micro’ or domestic wind turbines. These can be fitted to a building or on a free-standing pole. In cases where a wind turbine is affixed to an historic building, it is preferable to locate the turbine where it is least visible, but is still exposed to the wind. Avoid, if possible, attaching a wind turbine to where it can be seen from the street, particularly in a conservation area.
- 7.36 When attaching wind turbines to a building, do not attach them to chimney stacks. These are not designed to take the weight or stresses created by a wind turbine and may have been weakened by flue gasses released from the fire below.
- 7.37 The weight of a wind turbine could also damage the structure of a building and so it is necessary to consult a structural engineer to ensure that the chosen wall is strong enough to take the weight of the turbine.
- 7.38 Noise from a wind turbine is not usually a problem with modern designs, but vibration could damage the structure of the building. Therefore, it is important to ensure that rubber dampers are included in the brackets on a building to prevent vibration.



7.39 Brackets should be affixed to mortar to prevent damage to the masonry. On a timber framed building, avoid fitting the turbine to the infill and instead attach it to the timber structure. On a pitched roof the turbine is usually attached to the gable to allow a shorter pole to be used.

7.40 In many instances domestic wind turbines, whether standalone or attached to a building, are now covered by class H of the GPDO and so do not require planning permission. However, planning permission will be required to erect a wind turbine in conservation areas. Listed building consent will also be required if the turbine is attached to a listed building or curtilage listed buildings or structure.

### Rainwater Harvesting

7.41 East Suffolk has a relatively dry climate compared to other parts of the country and as a result there has been increasing interest in retaining rainfall. Water butts, which are often connected to gutters and downpipes, collect and store rainwater that can then be used during periods of dry weather. These should be positioned so as not to impact upon the historic and architectural significance of a building. In practice this means placing water butts to the side or rear of a building and away from the street frontage, particularly in a conservation area. It may also be worth considering placing a water butt close to an outbuilding, which is may be of less significance. However, as outbuildings tend to have a smaller roof area, it is probable that the amount of water collected will also be less. Temporary water butts, which can be removed when they are not needed, may also be preferable to permanent structures.

### Daylight

7.42 Allowing daylight into a house can create attractive interior spaces and reduce the need for artificial lighting. New houses can be designed and orientated so as to maximise the amount of daylight that enters the dwelling. However, it is not usually acceptable to insert new windows or expand existing ones in an historic building because this could harm the structure or appearance of a building. These considerations are particularly important where the building is listed or located in a conservation area. As a result, it is important to ensure that existing windows are used so that they allow maximum light into a building. Extensions should therefore be planned extremely carefully so that they do not obstruct the flow of light into a window.

### Adapting to Climate Change

7.43 Historic buildings and spaces are vulnerable to climate change, particularly flooding. When purchasing a property it is necessary to check the flooding history of the surrounding area. Consideration should be given to whether any previous flooding events have affected the property or its immediate area and whether the dwelling located in a floodplain or an area that is at high risk from flooding.



7.44 If there is any risk of flooding then it is worth undertaking an architectural survey to see what measures can be taken to prevent flooding from affecting the inside of the building. Measures include temporary barriers and extra planks to cover doors and ground floor windows. It is possible to fit barriers and planks without impacting the historic and architectural significance of a building and these have been permitted on vulnerable listed buildings, for example, in some parts of the district. Historic England provides extensive guidance about dealing with flooding in its document ‘Flooding and Historic Buildings’ (2015).



Flood barrier protecting the door of an historic building (Woodbridge)

## Large scale energy projects

### On shore wind

7.45 Large scale on shore wind energy schemes are an important source of renewable energy. National Planning Policy Framework paragraph 148 requires the planning system to support the delivery of renewable energy generation. Paragraph 151 states that local plans should have a strategy for delivering renewable energy schemes. Suffolk Coastal Local Plan policy SCLP9.1 (Low Carbon and Renewable Energy) and Waveney Local Plan policy WLP8.27 (Renewable and Low Carbon energy) both state that on shore wind energy schemes should be located in areas designated by neighbourhood plans. It is important that onshore wind energy schemes should not adversely impact the surrounding area. This includes the setting and significance of historic buildings and conservation areas. In particular, it is important that wind energy schemes should not adversely impact upon the wider landscape that surrounds an historic building and historic parks and gardens.

### Offshore Energy Infrastructure

7.46 The infrastructure related to offshore energy schemes can also impact upon historic buildings, their settings and surrounding landscapes. Offshore energy infrastructure can include electricity cables and substations. These are often large pieces of infrastructure, and applications are often decided by central Government in accordance with National Policy Statements. East Suffolk Council will be a consultee on applications that are decided by Central Government.



- 7.47 Suffolk Coastal Local Plan policy SCLP9.1 and Waveney Local Plan policy WLP8.27 both state that the infrastructure for wind energy schemes should not impact negatively upon neighbouring properties. The infrastructure for renewable energy schemes will also be assessed for their cumulative impact upon the surrounding area.
- 7.48 Suffolk Coastal Local Plan policy SCLP3.4 (Proposals for Major Energy Infrastructure Projects) states that major energy infrastructure projects will be assessed cumulatively for their impact on the surrounding area and sets out that major energy infrastructure projects must also be subject to a heritage impact assessment. Accompanying table 3.6 identifies impact upon the historic environment, heritage assets and their settings as key considerations when planning major infrastructure projects. This includes the impact of heat, light and dust upon heritage assets during the process of constructing and decommissioning major infrastructure. The assessment of such infrastructure projects upon the historic environment will take place on a case by case basis.

### **Biodiversity and the historic environment**

- 7.49 The historic environment provides important habitats and sources of food for a wide variety of wildlife. Some of these habitats are protected by law, including bird nests and bat roosts. Many wild animals and birds live in and around historic buildings without harming them in any way and it is possible to adapt buildings so that they provide a habitat for wild animals. Examples of these include swift bricks, bird boxes and bat boxes. These features do not significantly alter the appearance of a building if carefully installed and can be easily removed if no longer needed. Care should be taken when

installing these features to ensure that they do not alter or remove the historic fabric of a building or harm its appearance. Listed building consent will be required if bird boxes, bat boxes or swift bricks are attached to a listed building. If wild animals are causing harm to an historic building it is important to consult a qualified professional before removing them. In particular it is important not to disturb bird nests or bat roosts during the nesting season (which usually lasts from March until August for birds and from May until August for bats). It is recognised that large numbers of wild birds have the potential to harm an historic building and it is acceptable to take measures to prevent them from entering a building if this is the case.

- 7.50 Many historic buildings provide suitable habitats for bats. There are 17 species of bat in the United Kingdom, with 13 of these having been recorded in Suffolk. All species of bats and their roosts are fully protected by law. When planning work of any sort on an historic building it is important to consider the presence of bats and advice should be obtained from a suitably qualified ecologist as early in the process as possible. Bat surveys will help to ascertain the presence of bats and with careful planning it is often possible to undertake work without harming bats or their roosts. If harm to a bat roost is unavoidable then a licence from Natural England will be required before any work can be undertaken. More advice can be found on the [Natural England website](#)<sup>13</sup>.
- 7.51 The [Bat Conservation Trust](#)<sup>14</sup> may also be able to offer advice on works that could impact on bats, where planning consent is not required.

<sup>13</sup>[www.gov.uk/government/collections/bat-licences](http://www.gov.uk/government/collections/bat-licences)

<sup>14</sup>[www.bats.org.uk/](http://www.bats.org.uk/)



7.52 Climbing plants have the potential to damage the structure of a wall and as such they should ideally be removed or carefully trimmed to ensure that the wall or building is not damaged in any way. More guidance about this is provided in paragraphs 15.65 and 15.66. More information about plants and wildlife habitats in the historic environment can be found on the [Historic England website<sup>15</sup>](#).

# 8 Extending an Historic Building





## Extending an Historic Building

- 8.1 Successful alterations and extensions are based on a good understanding of the existing building. Many working buildings followed a local vernacular in their construction. Larger residential and public buildings tended to be constructed according to carefully prepared and considered designs. This latter category often followed fashions in building design and construction. The following guidance is intended to support proposals that protect the significance of heritage assets.
- 8.2 While some buildings survive in their original designed form many older buildings are the result of intermittent development. Previous alterations and extensions can add to their historic value and reflect evolving economic, social and technological trends.
- 8.3 Owners should be aware of the significance of the property and should ideally view their occupancy as only a temporary phase which will, in time, itself form part of the history of the building. It must be remembered that once lost, historic evidence and items of historical importance cannot ever be replaced.
- 8.4 Historic buildings cannot necessarily accommodate endless alterations and extensions so as to meet the exact needs of every owner. Too much change will threaten the historic character of a building.
- 8.5 Historic buildings have historical and architectural features which make them unique and these should be protected whenever an extension or alteration is planned. Extensions and alterations can protect and even enhance the



A rear extension that is sensitive to the rest of the building (Church Farm House, Sudbourne).  
(Source – Nash Baker Architects; photograph by Nick Gutteridge)



appearance of an historic detail provided that careful attention is given to their design.

- 8.6 Careful attention to detail will ensure that extensions are built of the same or complementary materials as the existing building.
- 8.7 Contemporary designs and materials may be appropriate. An extension or alteration should protect and enhance materials and design details on the existing building.
- 8.8 Extensions and alterations can be acceptable in many circumstances. A well-designed extension can improve the appearance of an historic building as well as its surroundings. In addition, work to remove unsympathetic additions or modern changes that harm the appearance of an historic building will usually be supported.
- 8.9 The finished building should retain all its historic significance and appear as a complete and harmonious whole with adjacent properties and its surroundings.
- 8.10 The setting contributes to the significance of a heritage asset. The size/scale of the extension relative to plot size and the surroundings will be one of the considerations in the determination of any application. Extensions should be situated and designed so that they are not larger or higher than the existing building and do not detract from its existing form. Large extensions which adversely affect the significance of historic buildings will not be permitted.

## **Statutory Approvals and Professional Advice**

- 8.11 A distinction needs to be made between repairs and alterations. Repairs are works to existing materials to ensure that they retain their strength and durability. Alterations are changes to the materials and structure of a building. For example, this could include the inclusion of new materials that are different to existing materials or a change to the design and layout of a building, such as an extension.
- 8.12 Securing good advice is very important when planning a successful alteration or extension. It is advised to engage an agent at an early stage with experience in historic buildings who can provide advice as well as prepare drawings and specifications. Appropriate detailed survey work in the form of a heritage assessment is required by the Council and can help to inform a carefully considered set of proposals. A heritage assessment (sometimes called a heritage statement) describes the significance of a heritage asset and the impact of the proposed works. Heritage assessments sometimes include the setting of a building as well as the building itself. The pre application process can provide guidance about how proposals can be improved and made successful, as well as identifying where proposals are likely to prove unacceptable.

## **Materials and Details**

- 8.13 Attention to materials and detailing is very important in creating a successful extension. Modern materials and designs can be acceptable in an extension but they should be sensitive to the existing building and protect its architectural and historical value.



8.14 When attempting to match existing work it is essential that traditional techniques and detailing are adopted. Brickwork, for example, should be laid using not only the same size, colour and texture of brick but the bond, pointing and colour of the mortar should also be matched. The use of a stretcher bond with a hard, grey cement and recessed or weather struck joints will hardly ever be appropriate on an extension to an old building, for example.



A successful extension (left of picture), which uses the same brick patterns and colours, as well as the same windows, as the original (Dolphin house, Aldeburgh). (Source – NJ Architects; photo by Andrew Hendry)

8.15 Similarly, a uniform hard, cement-based render especially if applied over blockwork, will contrast starkly with the undulations of a flexible lime-based render facing to an old timber framed building.

8.16 If an exact match is not going to be practicable then in some circumstances a compromise solution may prove acceptable. With new brickwork on extensions to some unlisted properties or those outside conservation areas for example, a reasonable effect may be achieved by constructing the walls with a header inserted every second or third brick. This may be just enough to break up the regular pattern of stretcher bond. With a rendered extension a conscious attempt should be made not to achieve a completely flat finish by varying slightly the thickness of the plaster.



A modern extension design, which blends in with its surroundings through the use of traditional brick and wood (Rookery Farm, Monewden) (Source – NJ Architects).



A traditional roof design helps this extension to complement the original building (Sibton Park Gate Lodge). (Source - Argus Hardy)

## Roof finishes

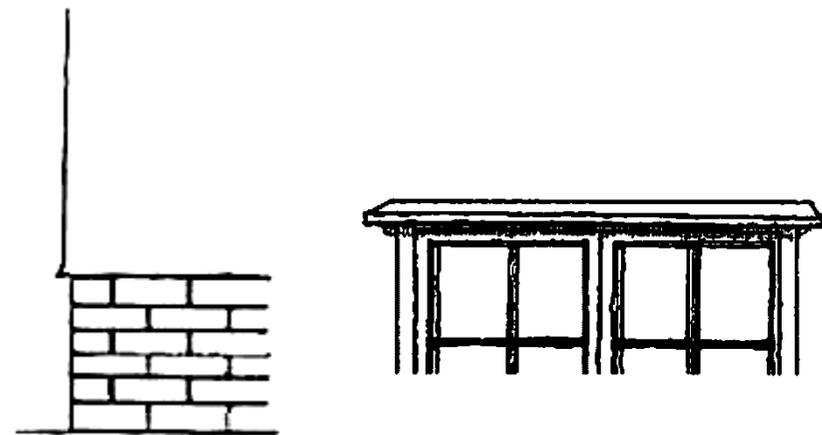
- 8.17 Roof finishes can be the same as on the existing roof and ridge tiles and the detailing on gables, hips and valleys should be similar. Intrusive modern eaves and ridge vents should be avoided, as should tiles which incorporate integral vents. Modern roofing materials, such as zinc, can be acceptable where they are complementary to the historic character of the building.

## Windows

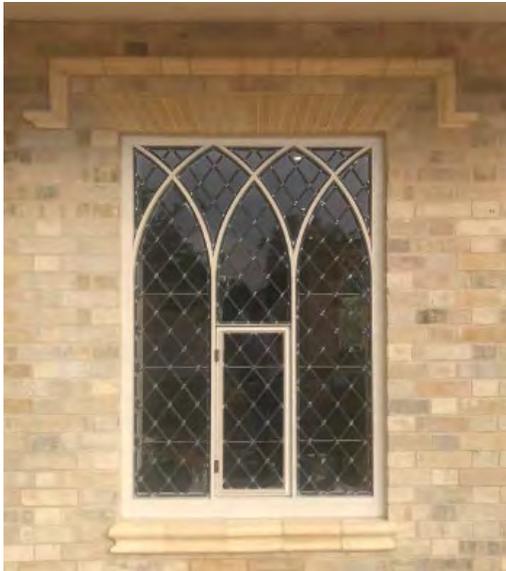
- 8.18 Windows used on an extension can be constructed using similar profiles, detailing and finishes. They should also open in the same way as existing windows. New windows will almost certainly not be acceptable for example where they are designed to appear similar to casements or sash windows but

actually have top hung opening lights and false plastic glazing bars stuck onto or between the panes of sealed double glazed units.

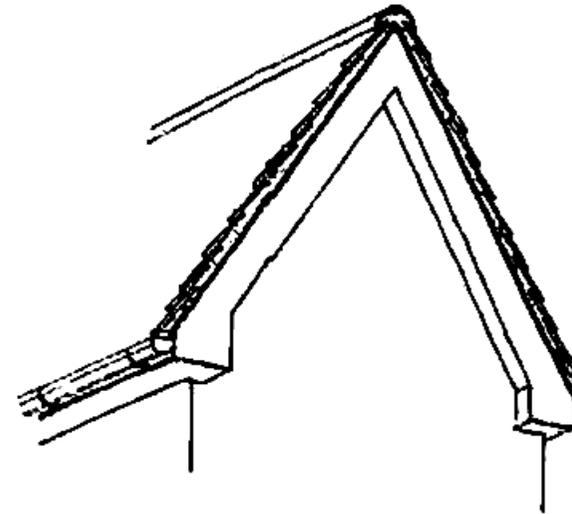
- 8.19 The position of the window in relation to the face of the wall should also be the same, as should the detailing around the window opening. A straight brick soldier course on a steel lintel, for example, will certainly not satisfactorily match elegant 18th and 19th Century brick arches made up of rubbed bricks or purpose-made 'voussoirs' (wedge shaped stone used to build an arch or vault).
- 8.20 On rendered properties the traditional detail at the head of the window is to construct a pentice board and to render down to that. The modern detail of forming a drip by thickening up the render will almost always appear unsatisfactory.



A drip formed from thickening render (left); a pentice board (right).



A traditional Gothic window on an extension (Sibton Park Gate Lodge). (Source - Argus Hardy)



An illustration of a roof with boxed-out eaves and clubfoot ends.

## Eaves and Verges

8.21 Often a significant difference between the appearance of an existing traditional building and an inappropriately detailed extension is the construction and finished appearance of the eaves and verges of the roofs. Many builders favour "boxed out" eaves and verges incorporating deep fascias and soffits because they are easy and cheap to construct. These, along with the bulky 'clubfoot' end (where the lower end of the bargeboard folds down at an angle) to the bargeboard and the use of a cement fillet at the edge the tiles along the verge, appear very heavy and crude. Modern plastic gutters and downpipes compound the problem.

- 8.22 The detailing on most historic buildings is in contrast very different. Traditionally, builders constructed eaves without a deep fascia and often mounted gutters on metal brackets fixed directly to the wall or on exposed rafter feet. The junction between the roof slope and the walls of the building was, as a result, far less bulky and had a more refined appearance.
- 8.23 Sometimes traditional roofs were constructed with very little overhang at the eaves. Brick walls were corbelled out at the eaves and where a fascia was provided it was often fixed directly to the wall. Where eaves did incorporate an overhang, soffits were sometimes decorated with wooden or plaster dentils, mouldings and other classical motifs. In most instances



on traditional buildings a very elegant eaves line was achieved by laying the last few rows of tiles at a shallower angle using timber sprockets or a tilting fillet fixed to the rafters.

## Barge boards

- 8.24 The local vernacular verge detail involves barge boards fixed close to the face of the gable wall, masking the edge of the tiles. This was topped with a timber capping piece which overlapped the tiles. Sometimes decorative barge boards were used and these form an attractive feature on many traditional buildings in the District. Extensions can incorporate the same detailing.

## Dormer windows

- 8.25 Dormer windows and rooflights can have a major impact upon the appearance of any extension, especially if they are too large, poorly designed or too numerous. Even if well detailed and of an appropriate size, it will often be necessary to restrict the number of dormer windows on any extension to one, at the most two, on any elevation. This is because they can be particularly prominent, visually disrupting the simple form of the roof and making the extension appear over dominant.

## Plinths

- 8.26 Many historic buildings incorporate projecting brick plinths at the base of external walls. Sometimes these have been rendered, although often they are painted with black bitumen. Where plinths exist, extensions should normally be designed with the same detail. On rendered extensions the modern practice of the render projecting beyond face of the brick plinth should be avoided.



Plinths protrude from the base of a wall on a building extension (Sibton Park Gate Lodge). (Source - Argus Hardy)

## Scale and Proportion

- 8.27 In the past the basic, simple, narrow, linear form of the vernacular house in the district was often extended but remained the dominant part of the building. Attached were smaller additional forms such as lean-to extensions or smaller and lower pitched roof elements to the side or rear. This created a series of pitched roof forms that were all linked together. This achieved not only visual unity but also helped to reduce the apparent size, scale and bulk of the whole building. It should be realised, however, that a significant feature of these buildings is the fact that the proportion



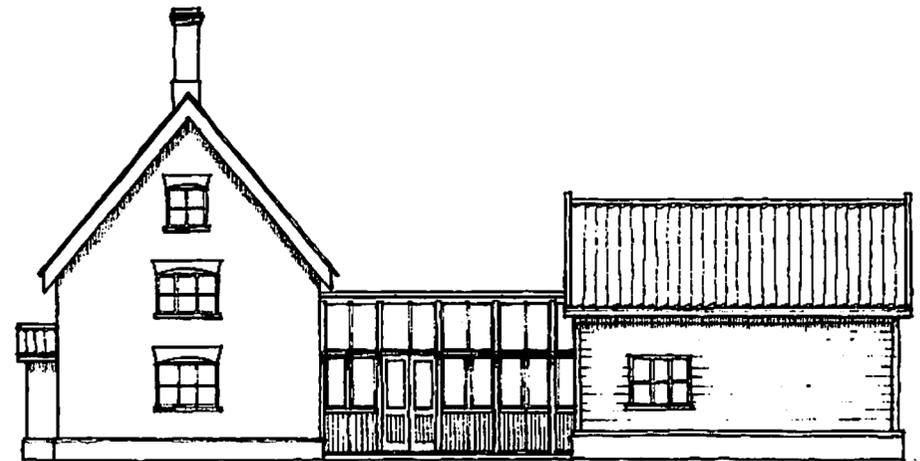
of accommodation provided on the upper floors is in most cases, relatively small.

- 8.28 On many historic properties a simple rear extension that is set in-line with the existing building is likely to be an acceptable solution, especially if the extension is designed with an eaves and ridge which is lower than the main building and if it has a narrower span. On a two-storey building, an extension comprising a storey and a half, perhaps incorporating a gable window or simple dormer to light the internal spaces, would have less of an impact than a full two-storeys. A single storey extension is often even better. These are not the only types of extension that are acceptable. Different designs may work just as well, depending on the existing building and quality of the proposed design.
- 8.29 Sometimes a successful side extension can be created with a reduced width, lower eaves and ridge, which tucks under the verge of the existing roof so it reads as a visually separate abutting structure. Again, the extension should normally be relatively narrow and its height should be kept as low as possible.
- 8.30 Historically, buildings were sometimes extended with the additional accommodation being formed by extending the existing building at the end (in-line) and continuing the roof over at the same height. In other cases, they were extended by the creation of a cross wing at one or both ends.
- 8.31 These examples of good practice should not necessarily be taken as a precedent for extensions to historic buildings. However, extensions can be acceptable provided that they are in keeping with the proportions of the existing building. Inline extensions, which follow the width and height of the

existing building, will usually have less visual impact and so are more likely to be acceptable.

### Links to extensions

- 8.32 Many historic buildings are situated in close proximity to each other and their juxtaposition can be very attractive. This has inspired some property owners to erect an extension that is visually separate but physically attached to the original building. However, careful planning, design and attention to detail is needed to ensure that it does not alter the character and appearance of the existing building.



Extensions which take the form of visually separate traditional outbuildings can sometimes be appropriate. In this case a single storey glazed structure forms the link to the extension. (Note: the 'outbuilding' does not have a brick chimney as this would undermine the overall effect)



8.33 Where the existing building is to be attached to a proposed extension with a smaller 'link' structure it is important to ensure the space between them is the right size. The form and proportions of the link is also important and a single-storey narrow structure is invariably the best solution. The 'minimal' glazed link is an option which has been adopted in some cases but care should be taken as this non-traditional element tends to read as a focal point (which is exactly opposite to the effect that is trying to be achieved). A two-storey 'link' almost always causes problems and, in most cases, will not be acceptable.

### Small Dwellings

- 8.34 Some buildings are significant because of their small size and they serve as an important reminder of the economic and social conditions in the area.
- 8.35 Although some of these buildings may have been purpose built, for example gate lodges to country houses, most are small, rendered or brick vernacular cottages which have a very simple rectangular form, sometimes incorporating minimal side or lean-to rear extensions.
- 8.36 Many small dwellings have been substantially altered and extended in recent years to such an extent that their original form and their inherent character and interest have been completely lost. This makes those which do survive in something like their original form, much more important. The small size of these dwellings means that they are only really suitable for small, single-storey extensions – if any at all.

### Semi Detached and Similar Groups

- 8.37 Extensions to individual buildings which form one of a similar handed pair or part of a group can be particularly disruptive and harmful. With both types of property a front, side, rear or roof extension must be very carefully considered and designed in order not to disrupt the balance of the composition and group value.
- 8.38 In virtually every case it will be necessary for the original property to remain the visually dominant one. The form of the extension should reflect and respect the size, scale and proportions of the existing building or group of buildings. In some instances, it may be necessary for an extension to be restricted to single storey only or to be located around the back of the property.
- 8.39 It will always be necessary to ensure that the design of any extension which is to be the first on a pair or group is of an appropriate standard because it may well set the precedent which the others will have to follow if wishing to extend as well. Also, in a street of similar semi-detached or detached houses, side extensions should not be built so close to the boundary as to create a 'terraced' effect.

### Buildings with Symmetrical Facades

- 8.40 Extending buildings with a facade which has been designed as a symmetrical composition is especially problematic, particularly if it is also designed as a formal free-standing building within a landscaped setting.



- 8.41 In some circumstances, where the building has been designed as a finished composition with the fenestration of not only the front and sides but also the rear being carefully designed, any extension is going to prove disruptive and therefore unacceptable.
- 8.42 Many other buildings though, have a rear elevation or one side which is clearly of less importance than the front or other side. As a result, there is likely to be more scope for extending. However, it will be necessary for the original building to remain visually dominant.
- 8.43 Side extensions to a building with a symmetrical front elevation can severely damage the architectural composition and in many cases even a small side extension, which is lower and well set back from the front wall, may still be too disruptive and unbalancing to prove acceptable.

## Terraced Housing

- 8.44 Terraced houses and cottages are common throughout East Suffolk. Extensions to the front, rear or side can prove disruptive to the appearance of the building as can alterations of roof level.
- 8.45 Extensions at the front of any house in a terrace of similar properties should not be attempted. Sometimes it may be possible to extend at the end of the terrace. A successful extension should achieve a reasonable match with the existing building, retain the balance of the existing building and not remove important details on the existing flank.
- 8.46 Although there may appear to be scope for extensions at the rear of many terraced properties, it may not always be possible to satisfactorily

accommodate large two-storey projections, especially if each dwelling has a relatively narrow frontage.

- 8.47 Oversized rear extensions can disrupt the overall form of the terrace, especially if adjoining extensions are linked together or the scale of the extension is such that it competes visually with the terrace itself. In order to achieve a satisfactory form and scale of rear extension it may be necessary to restrict the width and the extent of the rear projection and to limit the height of the ridge and eaves. It may also be necessary to incorporate valley gutters between adjoining extensions in order to keep down the scale of the roof. There should be gaps between extensions so as to avoid the creation of large new roofs.
- 8.48 Converting two adjacent units of a terrace into one is sometimes possible although externally they will often still need to read as individual properties, involving the retention of the redundant front door. Internally, if the buildings are Listed, it may also be necessary to retain individual features such as party walls and both staircases.

## Garden Rooms and Glazed Infills

- 8.49 The addition of a garden room or conservatory to a house has become popular over the years, however, like any extension to an historic building care should be taken over its location, form, design and use of materials. Glazed infills, where glass is used to create an enclosed space, have also become popular.
- 8.50 The style and type of a garden room or glazed infill should be appropriate to the building to which it is attached. Modern garden rooms and



conservatories have the potential to enhance an historic building, including those constructed with modern designs and materials.

- 8.51 On most older buildings, a simple rectangular white painted timber garden room with a lean-to or gabled pitched roof is likely to be the most appropriate. The form of the garden room should be considered in the same light as adding a single-storey extension to the building in the traditional manner. Such extensions, often having a slightly shallower pitched roof than that of the main roof, were commonly located at the back or side of many vernacular and later buildings.
- 8.52 Problems do occur though, when the proposed garden room is too large, the plan is too square, the form or roof of the garden room is too complicated, or it has to be adapted in some way to avoid first floor windows.
- 8.53 The detailed design of the garden room is very important. A fair number of historic buildings, especially country houses, had garden rooms (or Orangeries) attached to them. Typically, these were constructed out of white painted timber with thin wooden or metal glazing bars and small painted clear glass roofs, although there were also some rather grand structures which were built with other materials, including brick, stone, plaster and metal.
- 8.54 The supporting framework was usually well proportioned. Supporting members were closely spaced to give a pleasing vertical emphasis to the design. Transomes in the walls and doors were carefully positioned to retain this vertical emphasis. Opening windows and fanlights were carefully designed so that they were inconspicuous and did not disrupt the vertical rhythm of the framework.

- 8.55 Modern garden rooms made from modern materials can accord with and enhance the existing building provided that care is taken to ensure that a sensitive design is created, which complements the appearance and character of the building.
- 8.56 Standard garden room designs can complement the design of an existing building, but great care should be taken with regard to some features. For example, hipped roofs with splayed ends can appear incongruous. Decorative features such as ridgelines can also harm the appearance of an existing building.
- 8.57 Aluminium garden room frames should also be carefully planned so that they do not appear to be tacked on or insubstantial.
- 8.58 Many garden rooms are built on dwarf brick walls. Normally this should match traditional brickwork in terms of colour, texture, bonding and pointing. Modern stretcher bonds can appear out of place and their use is only appropriate in certain circumstances.
- 8.59 As with any extension to an historic building, care should be taken not to lose any historic fabric. Where possible an existing doorway should be used to gain access to the conservatory and where an original or an historically important window falls within the garden room it should be retained. Cutting through or the removal of timbers on a timber framed building (sole plates, studwork, braces etc.), should definitely be avoided, as should the loss of early brickwork, plaster, timber panelling and wattle and daub. Such work on listed buildings will require Listed Building Consent and will normally be resisted.

# 9 The Setting of Historic Buildings





## The Setting of Historic Buildings

9.1 This section provides guidance on development that may affect the setting of an historic building, which can include the construction of garages, cart lodges, sheds, home offices and annexes.

### Historic Buildings and their Surroundings

9.2 The setting of an historic building can contribute very much to its significance. It is important to protect a setting of an historic building, taking into account its original and current use. The NPPF and Local Plan policies both require development proposals to demonstrate an understanding of their impact upon the setting of an historic building. In considering this impact, proposals should avoid or where not possible minimise any conflict between the historic building’s conservation and any aspect of the proposal. Indeed, with listed buildings, Local Planning Authorities have a statutory duty, when considering applications for developments which affect the setting of a listed building, to have special regard to the desirability of preserving the setting of the building<sup>16</sup>. A country house for example, would derive much of its character from grounds which were laid out to complement its design. Similarly, the setting of a farmhouse is its farmed landscape and traditional outbuildings.

9.3 The setting of an historic building can be affected by developments of all types and forms. This chapter focuses upon the more commonly occurring small-scale developments and alterations that may affect the setting of historic buildings, which includes ancillary buildings, drives, pathways and fences.

9.4 New development within the setting of an historic building should therefore be carefully designed. This includes ensuring that any proposal is sympathetic to the scale and character of its surroundings. A new outbuilding of any sort should also be appropriately located in relation both to the outbuilding’s setting and to existing buildings.

### Ancillary Buildings

9.5 This section covers buildings within the grounds of an historic building and includes garages, cart lodges, sheds, annexes and any other building.

9.6 Traditionally, in East Suffolk, outbuildings were constructed with roofs of clay tiles or slates, walls of red or white brick or black boarding with a red brick plinth.

9.7 The careful design of garages and outbuildings in a way that is sympathetic to existing buildings can enhance setting and create attractive layouts. Traditional designs and materials in the construction of garages and outbuildings were once considered to be the preferred approach in according with existing buildings. However, the use of modern building materials and designs can also enhance an historic building and its setting provided these complement the context and character of the existing building, including its design, form and materials.

9.8 The siting of ancillary buildings within the setting needs to be given careful consideration.

<sup>16</sup> Sections 16 and 66 of the Planning [Listed Building and Conservation Areas] Act 1990).



- 9.9 In most cases garages can be carefully designed so as not to negatively impact upon the existing building. This can include constructing garages based on the appearance of other historic outbuildings, such as sheds or workshops.
- 9.10 The issues that do often need careful consideration, however, relate to their size and also their plan form which is usually close to a square. Placing a pitched roof over such a shape produces a structure with a truncated appearance which can have a greater impact when it is combined with a wide opening and an up and over door. Often the width of a double garage is greater than that of a traditional outbuilding. In many cases the depth of a double garage can also be as great, if not greater, than that of the house itself.
- 9.11 Sometimes hips rather than gables are used to reduce the bulk of the structure but this produces a pyramid roof, which not being a traditional structure can often look out of place in the setting of an historic building. In some instances, for example alongside Victorian and Edwardian properties, this can form an attractive focal point, especially if the roof is finished with a decorative finial. However, in most situations, a pyramid roof will be inappropriate because it will compete visually with other surrounding buildings. Avoiding a square plan or form can also help to reduce visual impact.
- 9.12 As long as the building does not become over dominant, it is often preferable to enlarge the structure of a double garage (perhaps by incorporating storage or a workshop area) which would then produce a building of more satisfactory proportions, reflecting the form and character of a traditional ancillary building or workshop. Render may be acceptable in certain circumstances where it has been used on other existing outbuildings, however, this is not normally recommended.

- 9.13 Rooms and floors over garages are rarely acceptable because they harm the overall scale of an ancillary building and can domesticise it. This includes creating a higher ridgeline at the top of the garage roof, as well as the inclusion of additional windows, as well as dormer windows, external staircases and rooflights. Standardised designs are also unlikely to be acceptable.
- 9.14 Simple, wooden, vertically boarded garage doors are often the best choice, but more modern designs can be appropriate if these accord with the new building. In most instances a pair of simple, wooden, vertically boarded garage doors, hung off traditional strap hinges, are going to be the best choice, although horizontal sliding or folding doors are also quite often sympathetic. Up and over plastic, roller shutter, panelled garage doors are less likely to be acceptable.

### **Walls and Boundary Structures**

- 9.15 Traditionally, in the more urban situations, walls were constructed to provide privacy and to divide one property from another. Fences tended to be restricted to the use of simple timber palisade structures around front gardens in rural areas where they defined boundaries or were used to restrict the movement of animals.
- 9.16 As well as contributing to the setting, walls can be individually listed, curtilage listed or listed as part of a building. In these circumstances any alterations to a wall will require listed building consent.
- 9.17 The majority of the old walls which survive in the area were constructed from the local soft red brick and many are quite substantial structures.



Walls made up of random coursing of brick and flint are also common, as are flint walls with brick dressings. A number of 'Crinkle Crankle' or 'Serpentine' walls, which comprise a series of curves on plan to provide stability, were also constructed. The surviving gault or white brick walls mostly date from the late 18th and the 19th Century.

- 9.18 Where old brick or flint walls exist adjacent to or around an historic building every effort should be made to retain them.



A crinkle crankle, or serpentine wall (Yoxford). (Source - Cockfield Hall Estate)

- 9.19 As well as the type of materials used, the detailing, colour, texture, bonding and pointing are all important considerations when considering new walls or repairing existing ones which are Listed or are located alongside historic buildings.

- 9.20 New walls should be kept relatively simple, the arbitrary use of curved brickwork, projecting piers and other overtly modern features should all be avoided. Traditional construction techniques should be employed and plinths, cant (non-standard angular) bricks, corbelling (a piece of load bearing stone that juts out from a wall) and buttresses will all add interest if used in a restrained manner. Various traditional brick bonds are appropriate - such as English or Flemish Garden Wall Bond - and because of its colour and weathering properties, pointing should ideally be in lime mortar. Joints should be relatively thin and finished flush. The use of more contemporary designs for walls is not normally appropriate however modern designs of a high quality may be appropriate in some cases.

- 9.21 How the top of any wall is finished is particularly important. Traditionally, walls were capped with a row of bricks laid on edge or with specially formed semi-circular or ridged clay brick copings. A concrete coping to a flint or a brick wall, due to its colour, texture and weathering properties can be inappropriate while a tile creasing was not traditionally used in the area and can appear fussy. The use of engineering bricks, including cant and bull nosed (a brick with rounded edges) bricks, due to their shape, colour and texture are unsympathetic when laid on the top of the wall. Bricks used as copings laid in such a way that bedding holes are on an exposed face look particularly unfinished.



9.22 Traditionally, piers in walls were constructed as buttresses and did not project above the top unless they formed focal points or marked an entrance. In both instances they were designed as substantial structures. Similarly, most walls which were built on sloping sites did not step down at the top at closely spaced intervals because they appeared jagged and incomplete. They often remained level, with the height increasing as the ground sloped and stepped down by incorporating substantial piers which were spaced well apart. Sometimes they were designed with a graceful curve every so often, but in most instances they were actually built on the slope.



A new wall constructed using lime mortar (Wickham Market).

9.23 Historic boundary walls use traditional lime mortar, which provides flexibility for bricks and enables them to expand and contract. By contrast modern brick walls often include movement joints to enable bricks to do this. However, movement joints form a large gap between bricks and can harm the appearance of an historic wall or building. The use of traditional mortars would remove the need for a movement joint and so these should be avoided in work to an historic building.

### Driveways and hard standings

9.24 Driveways and parking areas must be designed so that they have regard to the heritage asset and use an appropriate finish. Historically, hard surfacing was selected according to the function of the space and the availability of materials. In the more heavily used areas stone flags and kerbs were imported to provide a smooth, hard wearing surface for pedestrians. Setts (granite paving blocks) were laid to accommodate vehicular traffic, brick was used for informal paved areas in gardens and gravel was laid in areas with limited pedestrian or vehicular traffic.

9.25 Old materials should be retained or re-laid because they are not only attractive but are also of historic significance. Consideration should also be given to the permeability of materials and the need to reduce water runoff, and an appropriate approach may involve use of permeable materials alongside traditional materials.

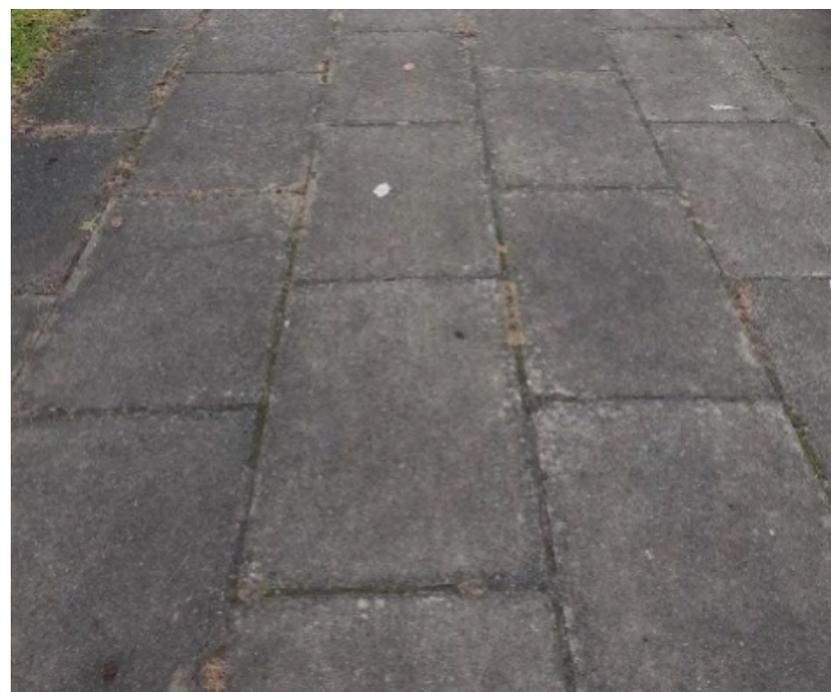


A gravel driveway at a rural property (Wissett)

- 9.26 With many urban properties, the setting of the building and the character and appearance of the whole street could be severely harmed if the area in front of them was to be converted into car parking spaces. Similarly, the side and rear can also be adversely affected by gardens being transformed into parking areas. Gardens and boundary treatments to the front and side of historic buildings can contribute positively to their significance and the loss of these should be avoided.
- 9.27 Generally, where new driveways and hard standings are to be provided next to an historic building, a gravel finish (if necessary, a rolled bound-gravel on a proper sub-base) is likely to prove the most appropriate because its

appearance accords with an historic building and it is also more permeable reducing run-off of rain water.

- 9.28 Concrete and clay block pavements (slabs of paving material) for driveways, roads and footpaths are becoming increasingly popular. Pavements, concrete and flint aggregate may be appropriate in urban settings but shingle, bound gravel, hardcore or hoggins are more appropriate in rural locations. Shingle and gravel are surfaces that tend to have greater permeability.



Concrete pavements.



9.29 Many historic buildings, especially Georgian, Victorian and Edwardian properties were designed with very attractive frontages which incorporated decorative steps, railings and footpaths. Where these exist every effort should be made to retain or reinstate them. Many properties have attractive Victorian tiled front paths, which are worth preserving.



A tiled pathway, which was common in the Victorian and Edwardian era (Felixstowe)

## Fences

9.30 Fences can provide a cost-effective means of achieving privacy but they must be appropriate for the setting of an historic building.

9.31 Picket fencing is most likely to be appropriate on a small rural dwelling and palisade fencing is more appropriate where greater security is needed. Although not a complete visual or security barrier, it does mark a boundary and deter encroachment in a very pleasing manner. Traditionally, palisade fences were often given a white painted finish. Painted ranch style fences in contrast, are non-traditional and should be avoided.



Pickett fencing (Wissett)



- 9.32 The use of woven wattle fences may also be appropriate, especially in villages and the countryside as they have a rural character and are much less obtrusive than solid timber structures such as a close boarded fence.



Woven wattle fencing (Yoxford)

- 9.33 Continuous osier (willow) fencing built in situ, in particular, is very attractive, although woven hazel hurdles are still likely to be more appropriate in most situations than a close boarded or panel fence. Indeed, close boarded and panel fences, because of their modern character and appearance, are in the majority of cases, inappropriate in traditional locations and alongside historic buildings.

## Metal Railings

- 9.34 In the past various forms of metal railings were used to enhance the streetscape in both urban and rural locations. Houses, churchyards, formal parks and other sites in towns and villages, before the war, were enclosed with metal railings often used in conjunction with brick. Where these have survived every effort should be made to repair and properly maintain them.



Iron railings (Wissett)

- 9.35 When considering erecting new railings close to or around historic buildings care should be taken to ensure that the right design is used, depending on the character of the historic building(s) in question. Sometimes decorative designs will be appropriate, whereas in other situations a more utilitarian design will be appropriate.



- 9.36 When using a combination of railings with brick plinths and piers, unless it is desirable to match existing old railings, designs should be kept relatively simple in order to avoid them appearing over-elaborate or too fussy. Furthermore, brick piers should be constructed as substantial structures and be well spaced apart. Where the railings require bracing the use of metal brackets built into the ground (backstays) is preferable in place of a number of smaller brick piers.
- 9.37 Traditionally, in many cases, railings were designed so that each vertical bar was fixed into the stone or brick base. Alternatively they were connected to a decorative metal plate which formed a capping to the top of the wall. Where possible these details should be applied in the design of new railings. The addition of a lower horizontal rail is very likely to undermine the appearance of the design.
- 9.38 In villages and the more rural locations, railings made of simple continuous bar, or tubular rails supported by concrete posts can be very effective. The former is traditionally found around large country houses and parkland, whilst the latter (painted white) was erected as a guard rail on a bridge, along a stream or as a simple handrail alongside steps.
- 9.39 A timber post and chain barrier has been used in the past in a number of locations to give emphasis to an important building or structure. However, their use is not likely to be appropriate in many circumstances.
- 9.40 Commonly, in the past, plain black painted metal railings with a flat handrail and circular balusters were used at the entrance to a building. The handrail was finished with an elegant curve and each individual baluster was fixed directly

into the steps. Alternatively, a simple local vernacular detail was to span a flat metal handrail between the bottom step and the door case.



Railings using a continuous bar, of the sort that are common in rural areas (Holton)

## Gates

- 9.41 Traditionally, before the 19th Century, most gates, whether in walls, hedges, railings or fences, were plain and practical.
- 9.42 The more expensive decorative gates tended to mark the entrance to the larger or more important buildings. As a result, they were quite substantial objects constructed out of heavy wood or metal.



Metal gate in front of a larger Victorian residential property (Felixstowe)

- 9.44 Where double or single timber gates are located within high brick walls they would normally be constructed with plain, flush, vertically boarded timber, ledged and braced, with a painted finish.
- 9.45 Simple, wooden palisade, boarded or framed gates, as well as variations of the traditional 'five-bar' gate, are all rural in character and are particularly suited to village locations.
- 9.46 The design of gate supports is just as important visually, as the gates themselves. If decorative metal gates are used then the design of the gate posts should be complementary. In fact, as a general rule, it is actually better to combine decorative posts with relatively plain gates, rather than the other way round.
- 9.47 Masonry piers which flank tall or wide gates should appear as large, solid structures.

9.43 Today, there are many decorative metal gates on the market, however, the vast majority of these are very lightweight and often appear insubstantial. As with railings, therefore, over- decorative metal gates are best avoided unless they are appropriately designed for their context and the buildings they serve. The simpler designs are almost always more successful. Modern gate designs can be acceptable in some situations if care and thought is given to their design and construction so that they are sympathetic to their surroundings.



Timber gate in front of a residential property and metal gate and tiled path in front of a Victorian house (both Felixstowe)

# 10 Windows, Doors and Porches





## Windows, Doors and Porches

- 10.1 Proposals for new and replacement windows and doors will not require planning permission unless the building is listed or is located in a conservation area where Article 4 directions apply (Article 4 directions remove permitted development rights). It is important to note that permitted development rights do not apply to blocks of flats, flats over shops or business premises. Listed Building Consent will also be required if a building is Listed. Windows and doors make a major contribution to the character of any building, and have developed over time so that, for example, the windows on a Georgian building will differ significantly from those of its Victorian counterpart. It is always preferable to retain existing historic windows and therefore repair should be considered before replacement. However, occasionally a window may be beyond the stage where repair is possible. In such cases new windows should produce the same significance as the ones they replace. On listed buildings the existing historic catches, hinges, locking mechanisms and even glass may be retained.
- 10.2 The location of doors and windows within an historic building is an essential part of its character. Altering their position, or blocking them up, can detract from its appearance, for example, if doing so makes a building lose its sense of symmetry. In all cases it is necessary to consult a structural engineer to assess whether additional work to the structure of a building will be required in the event of a door or window being moved. The sense of symmetry also applies to internal doors but this is dealt with in the Section entitled 'Doors'.

- 10.3 In some cases, windows may have been replaced with inappropriately detailed modern ones. In these instances, the Council will view traditionally made replacement windows favourably.

### Thermal Performance

- 10.4 Windows and doors play a major part in retaining the heat of a building. Poorly fitting ones can lead to the loss of heat in winter, which requires extra energy for heating and is environmentally unsustainable. However, there are measures that can be taken to reduce heat loss without replacing or greatly altering the window.
- 10.5 Ill-fitting draughty windows can be improved by the installation of draught stripping and brush seals or by simple repairs and maintenance to the windows themselves. The use of shutters and heavy curtains will also improve the thermal performance of historic windows. However, it is important to note that it is not desirable to completely draught proof an historic building as ventilation is crucial to its breathability, which in turn is crucial to its well-being. Trickle ventilation hoods in window frames will not be acceptable.
- 10.6 Secondary glazing is a simple and affordable way of adding sound insulation and reducing draughts. Technology has improved and modern secondary glazing can be, easy to remove and maintain. Special timber casements can be constructed and fixed to the interior of the frame using sections and mouldings to match the primary glazing. Listed Building Consent will be required for the installation of secondary glazing on grade I and grade II\* listed buildings. Where such an installation is proposed for a grade II listed



building, the works will probably not require Listed Building Consent providing features of interest, e.g. internal shutters or mouldings, are not affected.

- 10.7 Where existing windows are not historic or are beyond repair slimline double glazing will normally be acceptable on an historic building if suitably detailed. Where double glazing is permitted the window frames should normally be made of the same materials that are used in the rest of the building. Where replacement is proposed on public elevations in conservation areas, owners will be expected to reinstate the design of window that was originally fitted at the property, in order to create an authentic appearance. UPVC windows will not be supported on listed buildings but in some cases may be supported on buildings in conservation areas. This includes when a window does not face onto a public thoroughfare or open space and so does not impact upon the appearance of the conservation area.

## Repair

- 10.8 In some cases, the whole window can be taken out and rebuilt using a combination of new and salvaged components (e.g. original metal frames and opening lights can often be cleaned up, repaired and reused). Historic timber should be retained wherever possible because it has been grown more slowly and is therefore of a higher quality than more modern timber.
- 10.9 When repairing old windows make sure that the old glass is not lost because historically it can be very important and is much more attractive than modern flat plate glass. Windows should be reglazed using traditional linseed oil putty.



This window is in poor condition, but successful repair is possible.



## Rooflights

- 10.10 Rooflights are a more recent innovation and are not part of the local vernacular and generally cannot be incorporated into historic buildings. Rooflights fitted to the front of a building, to buildings in conservation areas and to agricultural buildings will not be acceptable because they can harm the quality of the streetscene or integrity and character of the building.
- 10.11 Victorian-style cast iron rooflights, which are small in size and sit flush with the roof surface, can be acceptable in some cases. However, care should be taken over their design and location within the roof so as not to harm the appearance of the historic building.
- 10.12 Lantern-style rooflights and patent glazing form an integral part of the design of some buildings dating from the Georgian and Edwardian eras and these should be retained where they exist. Such features may be added to some historic buildings if such features already exist and they accord with the design and appearance of the building.



Rooflights of an appropriate scale and design (Deben Court, Wickham Market)



## Dormer Windows

- 10.13 Dormer windows can add light to an attic and enable it to be used as extra habitable space. They should be designed and sited to ensure they are not too large, too high, too low or placed on a building unsuited to such a feature as this may damage the appearance of the building.
- 10.14 Dormer windows should in most cases be of the same style as those on the rest of the building, use the same materials and be of the same colour. Roofing of pitched roofed dormer windows should generally also match that used on the rest of the building, while lead is often used for flat roofs.
- 10.15 In East Suffolk roofs are flat, catslide or gabled. The sides of dormer windows would traditionally have been rendered but are now often covered in sheet lead. Painted boards on the side cheeks or apex of dormers should be avoided.
- 10.16 In all cases care should be taken with the eaves, verges and framing so that they do not appear too heavy or bulky.
- 10.17 Generally, dormers should not be placed too high up the roof slope. On one and a half storey buildings it will usually be necessary for the cills of dormers to be constructed so that they line up with the eaves, in the traditional manner. Designing them so that the cill ends up above or below the eaves line or so that there are courses of roof tiles below the cill, can in many instances, appear inappropriate.



Whilst this is a new build house, it is a good example of appropriately sized dormer windows (Prospect Place, Framlingham).



- 10.18 The roof of a cat-slide dormer should not normally begin at ridge level. Traditionally they sprang from about one-third down the roof slope. Small flat roofed dormers can sometimes be appropriate, but they should have carefully detailed leaded roofs. The use of roofing felt dressed over a wooden fascia is always going to appear inappropriate. Rainwater gutters and down- pipes on dormers should be avoided.
- 10.19 The introduction of dormer windows on listed buildings will normally only be acceptable if there is evidence of the earlier presence of such features, because to add new dormers would pose a threat to the historic structure of the roof, compromising the integrity of a feature that contributes to the building's special interest.



Dormer windows on a traditional rural building (Holton)

## Practical Considerations

- 10.20 The need to maintain air circulation is an important consideration when planning replacement windows.
- 10.21 Varnished hardwood windows are becoming more common. However, as a painted finish is the traditional treatment on most older buildings their use, as well as being historically inappropriate, can appear particularly incongruous.
- 10.22 Furthermore, varnished windows can have a discordant effect in locations where traditional buildings dominate. Not only do they undermine the visual unity in the area created by the widespread use of white paint but they can also clash with the colours of the orange/red of the old bricks and clay tiles and the traditional colour washes, (especially Suffolk pink).
- 10.23 Listed Building Consent will not therefore be given for the use of inappropriate stain finishes on listed buildings. If hardwood windows are to be used, then they will have to be given a traditional paint finish.
- 10.24 An important consideration in the design of replacement windows is escape from fire from rooms above ground floor level. It is possible to adapt the design of traditional windows which, otherwise, would restrict means of escape, to provide for it. For example, casement windows that have a mullion can be adapted or replaced with a flying mullion; sashes that form sash windows can be hinged to swing outwards. Where existing openings make escape difficult, the provision of a fire protected internal route to the exterior will be essential.



## Window Replacement Guidance

- 10.25 Replacement of original, old or rare historic windows will not normally be acceptable. This is because these features contribute importantly to the character of historic buildings and, if maintained, are usually durable for many years, sometimes centuries. There is a presumption in favour of retaining and repairing historic windows – joinery and glazing.
- 10.26 Replacement will only be acceptable where it can be shown by a skilled craftsman experienced in historic windows that they are substantially beyond technical repair. In such a scenario, a facsimile would be acceptable.



Traditional windows undergoing repair (The Agent's House, Easton). (Source – Roberts Molloy Associates)

- 10.27 Where windows proposed for replacement are, themselves, modern (that is, post-war) replacements, the principle of so doing is acceptable, subject to design. Where modern replacement windows are of a poor design or quality and their replacements will be to an improved design that enhances the historic building, the use of slimline sealed units that permit the use of solid glazing bars can be supported.
- 10.28 Measures to improve the thermal performance of retained windows will be supported – such as the use of brush seals and secondary glazing. Retrofitting sealed units to historic windows is not acceptable in a listed building where loss of historic glazing would cause harm; but can be acceptable in unlisted historic buildings where, by doing so, wholesale replacement and loss of historic joinery is avoided and thermal performance enhanced.
- 10.29 Article 4 Directions restrict permitted development rights, including for work to windows. This means that where Article 4 directions apply, work to replace windows will require planning permission. Article 4 directions apply to that part of a building which fronts onto a highway, waterway or open space.



## Doors

- 10.30 Doors add to the appearance and historical significance of a building and so repairing existing doors is always preferable to a modern replacement. The retention of doors and door surrounds can add to the value of a building, as opposed to just installing a modern replacement. Regular maintenance will also keep existing doors in good condition and reduce the need for replacements.
- 10.31 The guidance below applies to both external and internal doors.
- 10.32 Repairs to doors can improve the thermal performance of a building. Doors that have become draughty can be improved by the addition of draught stripping.
- 10.33 It is important to ensure that paints and varnishes are sympathetic to the appearance of an historic building. Wood stain is a modern finish, which should not be used on historic doors.
- 10.34 Where required by fire regulations, it is possible for historic doors to be upgraded to ensure compliance with only a minor impact on appearance. This can be achieved through a range of products, the applicability of which depends on the door's construction, appearance and position. For example, fire card or fire boards can be applied to panels on panelled doors in conjunction with an intumescent coating – usually needed on one side of the door only. Intumescent strips can be inserted into the door leaf and existing ironmongery can be retrofitted with intumescent paper. In this way, existing historic doors can be retained and upgraded without harmful change to their appearance and certainly without need for their wholesale replacement.
- 10.35 Historic doors can be difficult to replace. Possible options include making an exact copy of the original or contacting an architectural salvage company. Care should be taken when using modern, off the peg, doors that are produced in large numbers. These can appear inappropriate on historic buildings, even ones that are made to supposedly historic or period designs. When using a modern door as a replacement it is important to find a design that is as close as possible to the original. A simple vertically boarded door will often be the most appropriate design, although panelled designs may be preferable on later historic buildings. Very ornate designs are usually not appropriate on historic buildings.
- 10.36 Imported hardwoods and varnished softwoods should normally be avoided because these undermine the historic and architectural value of the building.
- 10.37 Traditional French windows are preferable to sliding patio doors. The installation of more contemporary bifold doors may be acceptable provided that they do not harm the existing historic fabric and structure of a building and do not detract from its historic appearance.



## Porches

- 10.38 New porches will not require planning permission provided they do not exceed 3 metres floorspace, they are less than 3 metres high and are located more than 2 metres from a public road. Listed building Consent will be required if a building is listed. However, if the proposed porch fronts onto a public thoroughfare in an area covered by an Article 4 direction then planning permission will be required.
- 10.39 Some porches are an integral part of the building, such as on late medieval houses. However, many buildings within the district, such as rendered timber framed houses or the small brick cottages of the 18<sup>th</sup> and 19<sup>th</sup> century did not include porches at the time when they were built. Care should therefore be taken when planning the addition of a porch to ensure that it does not disrupt the simple frontage of a house, which is an important part of its appearance. Porches that are not carefully planned can disrupt the uniform appearance of a building, particularly in the case of terrace housing.



A small porch attached to the front of a building (Yoxford).



10.40 Adding a screen across the front of a recessed porch, which is a common feature on many Victorian and Edwardian buildings, should be resisted, because it has a flattening effect on the front of a building and can give the appearance of being added as an afterthought.



Brick-built porch before and after renovation (Church Farm House, Sudbourne)

10.41 As a general rule, where an external porch or an open canopy is to be erected on an old building, they should be kept small and simple and relate in a satisfactory way to the style of the building to which they are attached. A traditional open canopy or a small simple lean-to or pitched roofed enclosed porch are often the most suitable solutions.



(Source – Nash Baker Architects; photograph by Nick Gutteridge)

# 11 Conversion of Historic Buildings in the Countryside for Residential Use





## Conversion of Historic Buildings in the Countryside for Residential Use

- 11.1 Wherever possible it is best to use an historic building for its original use, for which it was built. However, over time circumstances change and it may be no longer be possible or economically viable to continue to use the building for this purpose. For this reason, it may be desirable to convert an historic building to another use. The focus of this chapter is on the conversion of rural buildings, particularly agricultural ones, to residential use. However, the guidance in this chapter is also applicable to non-agricultural buildings in an urban or rural setting.
- 11.2 Paragraph 79 of the NPPF states that an isolated dwelling in the countryside can be acceptable where the development would represent the optimal viable use of a heritage asset or would be appropriate enabling development to secure the future of a heritage asset. Paragraph 79 also provides opportunities for the development of an isolated home in the countryside where this would make use of redundant and rural buildings and enhance the immediate setting. Local Plan policies on the conversion of buildings in the countryside for housing set out a range of criteria that are expected to be met, which include consideration of the contribution the existing building provides to the landscape. Policy WLP8.11 of the Waveney Local Plan specifically requires the building to be locally distinctive and of architectural merit. Importantly the overarching aim of this policy approach is to enable buildings that contribute to East Suffolk’s landscape to be preserved, rather than a policy aimed at supporting housing provision in the countryside.
- 11.3 The rural parts of East Suffolk are largely characterised by agricultural landscapes. Farm complexes are therefore commonplace in the landscape, and it is buildings associated with these that often become unused as farming practises change over time. In Victorian and Edwardian times, simple, timber-framed, or red brick and tile buildings of the period represent a high proportion of the number of existing traditional farm buildings in the countryside
- 11.4 Whilst these forms of conversions by far make up the majority of proposals for conversions that the Council receives, some of the guidance may be applicable to other proposals for conversions that come forward. The design and visual implications of works to all buildings and sites in the countryside, when converting them to other uses, is nonetheless extremely important
- 11.5 Further, whilst the focus of this chapter is on residential use, policies would also provide for conversion to non-residential use and the much of the guidance in this chapter would also be relevant in such cases. The suitability of different uses will vary depending upon the individual property and the particular circumstances in each case.
- 11.6 There may be cases where conversion to residential use cannot be satisfactorily achieved whilst conversion to other uses may be appropriate.



11.7 The conversion of an agricultural building may be permitted to a dwelling house under Part 3 Class Q of the General Permitted Development (England) Order 2015 (as amended), GPDO and so will not require planning permission. This is provided that the building can be converted with minimal alteration and does not need to be rebuilt to enable conversion. Permitted development applies to residential conversions where the building was solely in agricultural use on 20<sup>th</sup> March 2013, the area to be converted has a ground floor space of less than 450 square metres and will be converted to a maximum of three dwellings. It says below that PD does not apply where listed.

Permitted development does not apply where the building:

- Is located in an Area of Outstanding Natural Beauty.
- Is located in a conservation area.
- Is a listed building.
- Forms part of a Site of Special Scientific Interest.
- Contains a Scheduled Ancient Monument.

11.8 GPDO Part 3 Class R permits the conversion of an agricultural building to a flexible retail or industrial use. This is provided that the building was in sole agricultural use on 3<sup>rd</sup> July 2012 and the area to be converted is less than 500 square metres.

11.9 Historic England has published the following [guidance notes](#)<sup>17</sup>, which include practical information about the conversion of redundant buildings in the countryside and are listed as follows:

- Historic England Advice Note 9 – The adaptive reuse of traditional farm buildings (2017)
- Historic England - adapting Traditional Farm Buildings (2017)
- Historic England - National Farmstead Assessment Framework (2015)
- Historic England - National Farmsteads Character Statement

11.10 The guidance in this chapter is set out in two parts – initially understanding the current contribution a building makes and secondly identifying the appropriate manner in which conversions can be carried out.

### Understanding the existing building

11.11 Policy SCLP5.5 of the Suffolk Coastal Local Plan requires that a building makes a positive contribution to the landscape. Policy WLP8.11 of the Waveney Local Plan would require it to be demonstrated that a building is locally distinctive and of architectural merit. There is some cross over between these policy criteria, for example a building’s contribution to the landscape may make it locally distinctive, however guidance on these two criteria are provided separately below.

11.12 The Suffolk Historic Environment Record contains information about historic agricultural buildings in East Suffolk.

<sup>17</sup>[www.historicengland.org.uk/advice/caring-for-heritage/rural-heritage/farm-buildings/](http://www.historicengland.org.uk/advice/caring-for-heritage/rural-heritage/farm-buildings/)



## Architectural Merit

- 11.13 Aspects of the history of rural architecture or the rural economy which are illustrated by the configuration, form, design or function of the building, including the presence of rare or unusual features, openings, machinery, detailing, fenestration etc, will be an important consideration in determining whether a building has architectural merit.
- 11.14 Architectural merit will be identified through the ability of a building conversion to protect the historic and architectural significance of the existing building. Building conversions, including those with modern designs and detailing, will be acceptable provided that they respect the historic and architectural features that make the original building unique. Building conversions should also be in keeping with surrounding buildings and should respect the character of the surrounding area.

## Local Distinctiveness

- 11.15 Local Distinctiveness refers to the unique character of an area. Local distinctiveness is made up of many different factors, which include the landscape, tree cover, field patterns, street layouts, the height and massing of buildings, as well as their materials and design. Local distinctiveness varies from place to place and villages in the north of East Suffolk might have a local distinctiveness that is quite different from those in the south.
- 11.16 The historic environment is an important aspect of local distinctiveness because historic buildings are an important part of a town, village or local landscape. The National Planning Policy Framework emphasises the importance of good quality design that protects the local character of an area.

When planning a building conversion, it is important to ensure that the finished scheme incorporates those features that contribute to local distinctiveness. This includes retaining and reusing materials that are common in the area, ensuring that the converted building retains design features such as windows that are locally distinct and ensuring that the height and massing of the building area in keeping with those in the surrounding area.

- 11.17 When planning the conversion of an historic building reference should be made to the [Suffolk Coastal](#)<sup>18</sup> and [Waveney](#)<sup>19</sup> Landscape Character Assessments. The Broads [Landscape Character Assessment](#)<sup>20</sup> may also be relevant where a property borders or is in the setting of The Broads, as the flat, open landscapes surrounding the Broads could be affected by new buildings. Landscape Character Assessments have also been prepared as part of the production of some Neighbourhood Plans. These studies will provide a better understanding of the landscape that surrounds a property, and this will in turn ensure that any conversion is sensitive to the surrounding area and contributes to local distinctiveness.

## The building's contribution to the landscape

- 11.18 Policy SCLP5.5 of the Suffolk Coastal Local Plan requires that the existing building makes a positive contribution to the landscape.

<sup>18</sup>[www.eastsuffolk.gov.uk/assets/Planning/Waveney-Local-Plan/Background-Studies/Landscape-Character-Assessment.pdf](http://www.eastsuffolk.gov.uk/assets/Planning/Waveney-Local-Plan/Background-Studies/Landscape-Character-Assessment.pdf)

<sup>19</sup>[www.eastsuffolk.gov.uk/assets/Planning/Suffolk-Coastal-Local-Plan/First-Draft-Local-Plan/SCDC-Landscape-Character-Assessment.pdf](http://www.eastsuffolk.gov.uk/assets/Planning/Suffolk-Coastal-Local-Plan/First-Draft-Local-Plan/SCDC-Landscape-Character-Assessment.pdf)

<sup>20</sup>[www.broads-authority.gov.uk/planning/planning-policies/landscape-character-assessments](http://www.broads-authority.gov.uk/planning/planning-policies/landscape-character-assessments)



- 11.19 In determining landscape value an assessment should be made of the importance of the building in relation to the landscape generally and how much the building adds to its visual attraction. Consideration needs to be given to whether the quality of the landscape would suffer if the building were to be removed or altered.
- 11.20 In the landscape, buildings are important because they provide scale and character to the rural scene. Buildings In the middle, or even far distance, when viewed from a vantage point may still provide a valuable contribution, if they are significant structures which positively contribute to an otherwise open landscape.
- 11.21 A building which is judged to make a significant contribution to the character of the countryside in its existing form must be sympathetically converted if it is to continue to fulfil that function.
- 11.22 In determining landscape value an assessment should be made of the importance of the building in relation to the landscape and how much the building adds to its visual attraction. Landscape Character Assessments are an important part of the Local Plan evidence base. They provide an assessment of the different types of landscapes throughout East Suffolk, together with their key features and constituent parts. These include elements of the appearance of a particular type of landscape, which make it unique. Landscape character assessments are a useful and important tool to be used when deciding if a building makes a positive contribution to the landscape.

- 11.23 Where properties are located within the Suffolk Coast and Heaths Area of Outstanding Natural Beauty, reference should also be had to the [AONB Management Plan<sup>21</sup>](#), which contains advice and guidance about adapting and converting buildings in the designated landscape.

### The extent of alterations required

- 11.24 The form of construction is always an important factor. In timber-framed buildings, for example, the use of hardwood, morticed and pegged carpentry Joints, etc, is of great significance. In brick structures, decorative or moulded brickwork; flint with good brick dressings, etc, will all be looked for.
- 11.25 The original structure should be substantially intact. The more the building has been altered over the years, the less is its importance. Substantial alterations will mean that the building is of little value, despite the existence of some historic remains. However, alterations that reinstate features that have been damaged or lost may be acceptable.
- 11.26 Existing materials such as old clay pantiles and plain tiles, natural slate, thatch, soft red or white brick, wattle and daub, timber weatherboarding, flint, etc, will all add to a building’s architectural and/or historic value, but only if these can remain intact as part of a conversion scheme.
- 11.27 The building should always clearly express its original use by retaining the essential qualities of its traditional form and detailing in a way which is easily recognisable.

<sup>21</sup>[www.suffolkcoastandheaths.org/wp-content/uploads/2021/01/SCH-AONB-Management-Plan-2018-23.pdf](http://www.suffolkcoastandheaths.org/wp-content/uploads/2021/01/SCH-AONB-Management-Plan-2018-23.pdf)



## Assessing whether a building is redundant

- 11.28 It is inevitable that existing buildings in the countryside will, from time-to-time become under-used or surplus to requirements. For example, as farming practices change over time it is inevitable that buildings will become redundant.
- 11.29 To be consistent with Local Plan policy it will need to be demonstrated that the buildings are genuinely redundant.
- 11.30 Applications for the conversion of buildings to residential use in the countryside should, therefore, always be accompanied by a written statement explaining why the building is no longer needed for its past or previous use. As a guide, responding to the following questions will help to demonstrate that a building is redundant:

- For how long has the building been redundant?
- is the building capable of beneficial agricultural, or similar use, at the time of application and if not, why?
- what is the likelihood of there being an agricultural use for the building in its unconverted state, including potentially by a different owner or user?
- would it be possible for the building to be satisfactorily altered or adapted in order that it could continue to be capable of continuing in its existing use, or similar use?
- The extent of alterations required

- 11.31 Under both local plans, consideration needs to be given to the extent of alteration required.
- 11.32 It is important that conversion proposals do not involve substantial replacement of structural elements. The work should be a 'conversion' not a 'rebuild'.
- 11.33 Applications for the conversion of a redundant building should be accompanied by a report from a structural engineer that proves the building is structurally sound and can therefore be converted without significant alteration or reconstruction. A structural engineer must have relevant experience of vernacular buildings, traditional construction techniques and materials.



Agricultural buildings are often simple structures with few windows. Original materials should be retained as far as possible (Hasketon Grange Barn) Source – John Lamont



- 11.34 The main frame or external walls and the roof of the building are considered to be structural for the purposes of assessing condition, and dismantling, demolition and re-erection of these elements would not be considered to constitute a conversion.
- 11.35 If the structure of the building cannot be readily adapted to allow the use proposed without adversely affecting the integrity of its important elements, then permission will not normally be granted.
- 11.36 Replacement of 'weathering surfaces', such as boarding, which traditionally require renewal from time to time, will normally be acceptable where absolutely necessary, provided materials and finishes are appropriate to the existing building and are traditional in character. Where original infill exists, such as wattle and daub or lath and plaster, this should be retained as far as practicable.

## Design Principles

- 11.37 Special care and attention should always be paid to any alterations to the building to ensure that they are sympathetic to the character of the building and its setting, and that the result is an improvement, in visual terms, which positively contributes to the overall appearance of the immediate setting of the area . As a result, the Council will always encourage works to involve the removal of, or improvements to, inappropriate extensions, finishes and other unsightly elements of an existing building or group of buildings, together with improvements to its landscape setting through additional planting and works to boundary walls, fences, hard standings and accessways.

- 11.38 Most traditional agricultural buildings are very simple, well-proportioned structures. Their form and use of natural materials such as brick, flint, weatherboarding, thatch and clay tiles make them contribute to the character of the countryside in a very significant and sympathetic way.
- 11.39 In the case of timber-framed or brick barns, the building's value and significance is very much derived from the often large, single, open space with exposed roof structure. In such cases, the impact of converting the building to residential use (i.e. incorporating a number of smaller spaces divided off from one another) can be harmful to this character. Therefore, domestic conversions should respect the existing form and design of the building in order to retain its value and contribution to the rural landscape. By this logic also, if conversion requires the substantial extension of the existing building, then the building may not be an appropriate or suitable choice for conversion. Suitability for conversion will be tested against the desire to retain the extent of conversion within the footprint of the existing building.
- 11.40 There are many different types which have developed over the years for a multitude of different uses. The form of these buildings, being derived from a combination of functional necessity, the availability of local materials and the limitations of the constructional techniques of the period, has led to the development of building types of considerable refinement in terms of proportion and detailing.



11.41 It is extremely important, therefore, that these qualities are understood and respected. The following paragraphs relate primarily to groups of farm buildings which are centred on an historic barn, although generally, the same principles will be relevant for other building types as well.

11.42 The policies in the Local Plans require that the design maintains or enhances the structure, form and character of the rural building, and enhances the immediate setting of the area. The policies also require that any works to the curtilage do not have a harmful effect on the character of the landscape.



Barn interiors were originally a large single space, such as the one above. (Abbey Farm Barn, Leiston Abbey) (Source – Tim Buxbaum)

## Scale

11.43 What must clearly be understood by anyone who is proposing to carry out a conversion is that the apparent simplicity of many rural buildings is a result of centuries of refinement. The key concern is to preserve the features that contribute to the significance of the building, including its footprint, layout and scale, while allowing the building to evolve so that it can accommodate changing uses.

11.44 Many historic buildings have structural and constructional problems, the significance of which are greatly increased when a change of use and alterations are proposed. Their implications need to be carefully considered at the design stage.

11.45 Historic roofs, which are an important part of an historic building, must be left uninterrupted visually. Rooflights and dormer windows are, therefore, very disruptive and must be avoided. On the larger buildings (especially barns) the internal roof structure is usually the finest and most interesting feature and should be left open to view, even if it is intended to partially sub-divide some of the interior space which, itself, can be contentious. Often, the height of the beams and wall plates of a traditional barn is too low to allow the insertion of a first floor and can create problems when inserting window openings below eaves level. Split staircases, galleries and walkways can sometimes overcome problems often with dramatic effects. Wind and arched braces can also cause difficulties in terms of making use of interior spaces, but these must be kept not only for historic reasons but also because they are an integral part of the structure of the building.



A new window that has been successfully inserted into the gable space of a barn, meaning no new windows inserted into the wall. Wooden slats reduce visual impact of the window (Hasketon Grange Barn) (Source – John Lamont)



- 11.46 As with roofs, creating new window openings in walls can have a significant effect on the essential character of historic buildings. Existing openings, therefore, must be made use of whenever possible.
- 11.47 Decorative and functional details, such as ventilation slits, patterned brickwork, buttresses, parapets and ironwork, should all be preserved. All original openings and their doors should be retained and not blocked in to match the surrounding walls even if they are no longer required as a result of a conversion scheme.
- 11.48 Demolition of important ancillary buildings and extensions which help to express the function and evolution of the building should normally be avoided. Demolition of inappropriate modern extensions or outbuildings, however, will be encouraged if the appearance of the building and/or the farmstead is thereby enhanced. Farm buildings, in particular, can derive character from their setting and layout as part of a collection of buildings on a farmstead.
- 11.49 It is also extremely important to ensure that the setting of converted buildings is not adversely affected by inappropriate use of land or other development associated with the new activity. Careful consideration will need to be given as to the best means of catering for the requirements of domestic use, whilst minimising the Impact on the landscape and the setting of the building.
- 11.50 In order to retain their character and appearance, new extensions to existing buildings will not normally be allowed. Buildings proposed for conversion should, therefore, be of sufficient size and configuration to



allow a reasonable standard of accommodation to be provided within the existing envelope. This should include adequate garaging, utility and external storage space as would normally be expected to be provided for the size of the residential unit proposed and the size of the plot of land that goes with it.

**Use of materials**

11.51 Careful attention should be paid to the use of materials when planning the conversion of an historic building. Historic buildings use a range of different materials. The use and retention of existing materials is an important way of preserving a building’s historic and architectural significance. The use of more modern materials may be appropriate in some cases, but their impact on the appearance of a building should be carefully considered. Consideration would also need to be given to whether use of more modern materials might cause or exacerbate problems such as damp if they were to prevent the natural movement of air and moisture through a building.

**Contemporary construction**

11.52 The use of modern materials and technology creates the possibility of new designs and construction methods, which can be stronger and more convenient both for residents and business owners. Contemporary design and construction can look attractive in an historic building conversion and create an attractive modern hybrid building typology. However, it is important to ensure that the architectural and historic features that made an historic building significant are retained.

**Setting**

11.53 Works to the landscape setting of a building can be as important, in terms of visual effect, as the works to the building itself. Planting and hard and soft landscaping should be kept as simple as possible. The design and location of additional walls and fences should all be carefully considered, courtyards should not be subdivided, 'suburban' gardens and patios should be avoided. Tarmac driveways and paths are very unlikely to be appropriate, and use of gravel is more likely to be suitable in a rural setting. It can be attractive and appropriate to retain the countryside right up to the edges of outward facing elevations to retain the important historic relationship between these buildings and their surrounding landscape and to avoid any intervening domestic garden space and residential curtilage. Proposals that embed this kind of respect for setting will be viewed more favourably.

# 12 Lighting, security and satellite communications apparatus





## Lighting, Security and Satellite Communications Apparatus

12.1 When considering the need for and placement of new equipment, of whatever nature, on an historic building, you must take the following guidance into consideration. In so doing, you will be able to mitigate some or all of the visual impact of equipment on the building and thereby ensure its acceptability.

- Minimise the amount of equipment to be attached,
- Minimise the size of the equipment to be attached,
- Use the most discreet location physically possible following the criteria listed below,
- Co-locate with other existing equipment (such as alarm boxes, electrical supply boxes, aerials) to minimise the spread of equipment across the building, and
- Use a colour that matches the dominant colour of the building – e.g. brick or render. If there is no match, paint your equipment to ensure that there is.

Criteria for locating new equipment on an historic building:

- Avoid the street-facing elevation, if physically possible,
- Avoid placement next to key architectural features such as shopfronts, doorcases, signage, window and door openings,
- Consider high level positions close to eaves or gable apexes and at building corners, and
- Consider visibility from street level both close to the building and from medium and long distance views.

12.2 In light of the fact that satellite communications apparatus have become a common feature, particularly on residential buildings, and that lighting and security apparatus can be particularly harmful to the ways in which historic buildings are experienced, this guidance advises how these can be installed in ways which minimise the physical impact on the historic fabric and visual intrusion of an historic building and its surrounding area.

### Satellite Apparatus

12.3 The regulations applying to the installation of satellite apparatus are complex, so it is best to seek advice before installing one. Under the General Permitted Development (England) Order 2015 (as amended) (GPDO) planning permission is not needed for the installation of satellite apparatus up to a specified size, and subject to certain criteria set out in the GPDO. Where the criteria are not met, and where the size of the satellite apparatus exceeds that specified in the Order, planning permission will be required.

12.4 However, the installation of satellite apparatus on a building fronting a highway, waterway or an open space within any of the conservation areas of the former Waveney area will require planning permission due to the presence of Article 4 Directions which preclude the operation of specified parts of the Order. Listed Building Consent will be required where installation would affect a listed building's character as a building of special architectural or historic interest.



- 12.5 Due to the harm that such apparatus can inflict on the special character of listed buildings it is unlikely that satellite apparatus affixed to a listed building will be acceptable. As a general guide satellite apparatus should not detract from the character or appearance of an historic building.
- 12.6 Other than on listed buildings, satellite apparatus should be placed out of sight from public view, particularly when in a conservation area or within the setting of a listed building, where possible. They should also not be placed on a visually prominent part of a building. They must be avoided on street-facing elevations but may be acceptable on flank elevations where, even if still visible from the street, there is no other position available for them to function.
- 12.7 On blocks of flats satellite apparatus may proliferate in an unsightly fashion if each flat installs its own dish. Such problems can be avoided if a number of residents share a dish.
- 12.8 There may be occasions where placing satellite apparatus on a separate pole is better than placement on a building provided that the pole is discreetly located – for example in a back garden. This is a commonly acceptable solution for listed building owners or occupiers and does not require Listed Building Consent. Check with the satellite provider to ensure that a good line of sight can be achieved in a back garden that is free of physical obstructions.
- 12.9 Bright or luminous colours are not usually acceptable. Most satellite apparatus are black or other dull colours which do not attract attention, which is generally acceptable. However, the suitability of certain colours and fittings may vary as per the circumstances in each case, and thus it is encouraged that advice is sought through the Council's pre-application service or from the Council's

Design and Conservation team prior to installation. Satellite apparatus that are no longer needed should be removed.

## Lighting

- 12.10 Under the GPDO there are no provisions for the installation of lighting apparatus on a building. Artificial lighting and minor domestic light fittings will therefore not normally require planning permission. However, larger scale lighting and the structures that support them on the outside of a building will require planning permission where they constitute development.
- 12.11 Listed Building Consent will be required where installation would affect a listed building's character as a building of special architectural or historic interest. Particular care will need to be given to the installation of lighting on or in the curtilage of listed buildings or within conservation areas or their setting. Lighting can normally be installed without any disruption to surrounding properties, but badly planned lighting can harm the significance of historic buildings and cause distress and disruption to neighbouring residents and offices. More specific guidance as regards lighting on shop fronts or fascias can be found in the following chapter.
- 12.12 Lighting is occasionally used on historic buildings to enhance their nighttime appearance and access, and for security purposes. Commonly lit areas are front and back doors, garages, forecourts, courtyards, driveways and farmyards.



12.13 When considering the installation of lighting on an historic building or in a conservation area it is important to answer the following questions:

- Is artificial lighting necessary?
- Is the brightness of lighting reflective of its setting?
- Does lighting illuminate no more than its intended target?
- Would lighting be furnished with appropriate fittings?
- Would lighting be controlled by a daylight timer or movement sensor, and would the movement sensor be appropriately sensitive?
- Would lighting negatively affect wildlife?
- Would lighting use the most energy efficient bulb?

12.14 Ensure that lighting is necessary. Buildings were not usually historically lit from the outside and it may be that ample lighting is already provided by streetlights or lit shop windows. Where lighting is required it should be kept to a minimum and be directed solely at the architectural features to be illuminated.

12.15 Glare is a discomfort or impairment of vision caused by a light being too bright in relation to its surroundings. Glare very often occurs when the source of the light is visible and reduces the viewer’s ability to see detail. Some glare is inevitable, but this should not be so severe as to detract from the quality of an area, building or asset. Issues of excessive glare are particularly important in conservation areas or when considering lighting next to or near to a listed building. It is therefore important to ensure that lighting is of the correct brightness for its setting. External lighting should only be bright enough to illuminate the area for which it is intended. Ensure that the lighting is not so bright that it will spill over excessively into surrounding residences or premises.

12.16 Lighting can be very directional. An obvious example is floodlighting on a football pitch, which only illuminates a particular patch of ground. It is therefore necessary to ensure that lighting is directed towards the area that it is intended to illuminate. This is especially the case for security lighting, both in industrial and residential areas. Care should be taken to ensure that lighting is fixed at the correct angle. If lighting is directed too low, only a very limited area will be covered, but spread too wide could result in lighting not giving significant illumination to key features and also spilling excessively onto surrounding properties or into the sky.

12.17 Where lighting seeks to illuminate the upper areas of a building, it is necessary to ensure the beam points downwards where possible. Lighting should be angled at 70 degrees from the horizontal (or less if it is mounted at height) to prevent excessive glare in the night sky. Pole-mounted lighting can have a greater visual impact than if discreetly attached to part of the building, although in some cases pole mounted lighting may be necessary.

12.18 While it is important to keep lighting to a minimum and limited to deserving areas of an historic building, the affect that lighting has on the public realm must also be considered. Strong lighting can cast large shadows, which can be perceived to be unsafe by pedestrians or cyclists.



- 12.19 The appropriateness of fittings which fix lighting to a building will vary depending on circumstances, however in most cases simple modern fittings may often be less intrusive on an historic building than more elaborate traditional designs. When determining the most appropriate fittings it will be important to consider the architectural style of the building, the location of the lighting on the building, and the scale and proportions of the building.
- 12.20 Lighting should be controlled by a timing device to ensure that it is not illuminated all night. If lighting is activated by a sensor, this should not be so sensitive that it can be activated by wild animals, and the sensor should not be cast so wide that it can be triggered by traffic or pedestrians outside the property.
- 12.21 Lighting can be harmful to certain species, such as bats and barn owls, which are protected by law. When considering lighting it is important to check for the presence of wildlife and to consider whether lighting is acceptable and if any mitigation measures may be needed.
- 12.22 The aforementioned measures will not only secure appropriate and attractive lighting, but by optimizing the use of natural lighting, considering whether artificial lighting is necessary, limiting lit areas to those which are deserving, and ensuring lighting is kept to a minimum and not overly bright will ensure that lighting uses as little energy as possible. Lighting, as with all technology, is constantly evolving to become more energy efficient. Thus, rather than specify the most appropriate and efficient lighting within this document which would soon become out of date, such consideration must be given at the point of installation. In order to maintain improvements in energy efficiency, regular maintenance, repairs and upgrades should be carried out.

## Security Apparatus

- 12.23 The GPDO makes provision for the installation of closed circuit television cameras (CCTV), up to a specified size and subject to certain criteria. One such criteria is that installation on a listed building is not permitted by the GPDO. Installation of CCTV cameras on a listed building would therefore require planning permission and listed building consent.
- 12.24 When considering the installation of a CCTV camera on an historic building or in a conservation area it is important to answer the following:
  - Is CCTV necessary?
  - Would lighting be a more appropriate solution?
  - Would the CCTV camera be placed in a discreet location?
  - Would the CCTV camera be designed so as to not draw attention?
- 12.25 Even under the provisions of the GPDO, consideration should be given to whether a CCTV camera is strictly necessary. In most cases, installation on a residential building will not be necessary. Appropriate lighting may provide a similar deterrence of crime while also being less harmful to the significance of an historic building.



- 12.26 Where CCTV is necessary, it should be located in the most discreet location possible. Installation on a prominent location on an historic building will not usually be acceptable. Installation to the rear of a property on a pole separate to the historic building or on a modern outbuilding will in most cases be more appropriate than on the historic building itself. Co-location with other devices in a discreet location can be the least harmful option.
- 12.27 CCTV cameras and their fixtures and fittings must not draw attention away from historic buildings. Small wireless cameras and neutral colours such as grey or black should be used, and brighter colours must be avoided. In most cases simple designs are more sensitive to heritage assets and do not attract attention.

- 12.28 Any other lighting, security or satellite communications apparatus not mentioned here, should follow the broad conservation principles espoused above, should they be relevant, and advice should be sought from the Council’s Design and Conservation team before installation.



Example of discreet CCTV camera on brick building

# 13 Shopfronts and Signage





## Shopfronts and Signage

13.1 Town centres have experienced considerable change in the last few years and the use class order has undergone significant revision to recognise this and provide greater flexibility to town centres. Since 1<sup>st</sup> September 2020 most retail premises are classified by the use class order as part of class E, which also includes the following other uses:

- Financial and Professional Services.
- Restaurants and cafes.
- Business uses (including offices, research and development facilities and industrial process that can be carried out in a residential area without causing detriment to the area).
- Clinics, health centres, creches and nurseries.
- Gymnasiums and indoor recreations not involving motorised vehicles or firearms.

13.2 A change of use from retail falling within Class E to one of these other uses will therefore no longer require planning permission. The result of this increased flexibility is that many historic shopfronts could now face demand to accommodate non-retail uses. It is important to note that certain types of retail fall within use class F2.

13.3 However, other town centre uses are still in a different use class and these will require planning permission if there is a change of use away from traditional retail:

- Sui generis - Drinking establishments (which includes bars and public houses), hot food takeaways, concert halls, cinemas and bingo halls.
- F2 – Community halls and meeting places, swimming pools, skating rinks and outdoor sports facilities.

13.4 It is important to remember that alterations to shopfronts themselves will in many cases require planning permission.

13.5 The installation of street furniture, such as seating, would also still require permission from Suffolk County Council Highway Authority.

13.6 Many shopfronts are located in conservation areas, which receive a higher level of protection through Local Plan policies. This means that any significant changes to the exterior must be in keeping with the building and surrounding streetscape.

13.7 Commercial shopfronts of the kind found today began to appear in the 18th century, but it was really in the nineteenth century that they appeared in large numbers. It was at this time that the practice of including advertising signs began, together with large windows intended to display the range of products for sale. Most of the historic shop fronts within towns and villages in East Suffolk tend to date from this period, albeit with various modifications added over the years.

13.8 In the 20th Century, advances in building techniques have meant that the size of buildings and the spaces within them have been able to be increased. This allowed shops to have larger showrooms and display areas. In the 1950s and 1960s shopfronts were redesigned to catch the attention



of those in cars, who were travelling through high streets at speed. From the 1970s onwards measures to limit traffic access in town centres, together with pedestrianised high streets and by passes, has led to a renewed emphasis on those walking through town centres. This has been accompanied by a trend towards more traditional shopfronts that are more in keeping with surrounding historic streetscapes.

- 13.9 Most historic shopping streets contain a great deal of variety, although the quality of design and detail was consistently high. Repetition is therefore generally not necessary, but designs should still reflect the character of the street scene as a whole and ensure the overall effect is one of visual unity as opposed to visual chaos.
- 13.10 Historic shop fronts contribute to the character of high streets and rural areas; indeed, they are often the most visible feature to the visitor or consumer as they walk through a town or village. This chapter recognises that businesses need to carry out maintenance on shop fronts and that shop fronts may need to change as the type and nature of businesses change. However, this should be done in a way that preserves the historic character of the town centre and does not damage the architectural integrity of individual buildings. Replacement may be necessary in some circumstances but new materials should not harm the historic and architectural significance of a building. This means that new materials should not remove the historic or architectural features from a shopfront that add to its significance. This could include, for example, an historic window or fascia design that adds to the historic and architectural significance of the shopfront.

- 13.11 When assessing proposals, the age of the shopfront will be a major consideration. As there are only a few examples from the 18th Century, it is important that these are retained. There are many more survivors from the 19th and early to mid-20th Century, which are good designs still in their original form. These should also be retained because they contribute much to the overall character of the district.
- 13.12 Other buildings have remnants of good period shopfronts, including fascias, consoles, columns and pilasters. Not only should these features be retained for their own sake as historical artefacts, but their existence should also influence how changes are carried out to other parts of the shopfront.
- 13.13 Often the shopfront is a later addition to a building. However, successive alterations can form an important part of the character and history of the building and should therefore often be retained as part of the historic fabric. It would normally be unacceptable, therefore, to suggest removal of a good Victorian shopfront in a Georgian building solely on the grounds that it is a later addition.
- 13.14 Large alterations to the design of an historic shopfront could result in the loss of its historic significance and so will not be acceptable. There may, however, be situations where minor alterations to the design may prove acceptable as long as the change is fully justified and does not undermine the historic interest or the design of the shopfront.



13.15 Where an existing shopfront is to be replaced or altered, the design should relate to the existing characteristics of the street scene, and the town or the village as a whole. In some locations, where the majority of buildings and shopfronts are historic, new designs should follow traditional design principles unless there are good reasons for not doing so.

13.16 Shopfronts should also take into account the rhythm and characteristics of the streetscape. Where building plots are narrow or regularly spaced then the shopfront should reflect this. If buildings have a strong vertical emphasis with a regular pattern of tall windows, new shopfronts should not be over wide and should incorporate vertical divisions, such as mullions and pilasters, in appropriate positions.

13.17 The design of any shopfront should be sympathetic to the age and architectural design of the building into which it is fitted. The ground floor should not be seen as a separate entity but considered as part of the overall architectural composition. Account should be taken of the rhythm, scale and proportions of the upper floor windows and the other details which are common throughout the building. Certainly, a deep or wide fascia should not be used to visually divorce the design of ground floor from that of the rest of the building.

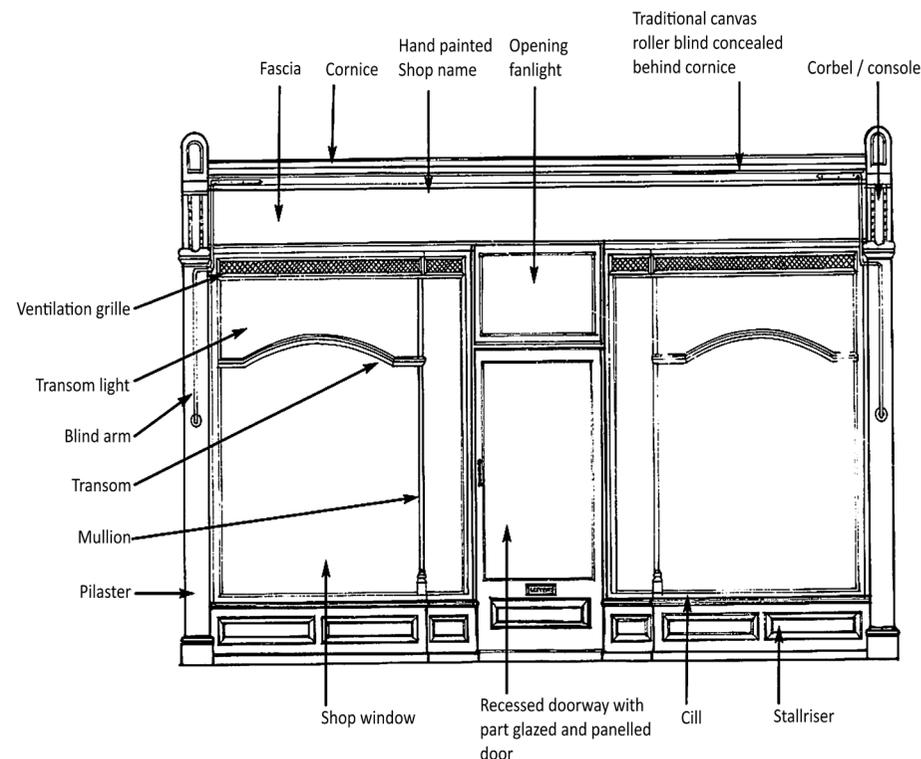
13.18 Contemporary shopfront designs are likely to be acceptable in many locations within East Suffolk especially when installed in a modern building. However, modern shopfront designs should always be of a high quality and will need to relate to the surrounding streetscape and architecture.

13.19 Sometimes when buildings are located on a corner plot, have a wide frontage, or their internal layout means that a window display is not required, intrusive

areas of plain walling may result at ground floor level. In such instances careful design solutions will be necessary in order to avoid blank, sterile frontages.

## Elements of a shopfront

13.20 There are many elements to a shopfront that are detailed in the illustration below. The following section provides guidance on these detailed elements.



The different elements of shopfront design



## Fascias

- 13.21 The transition between the shop on the ground floor with its relatively large areas of glass and the upper floors of a building is an important design consideration.
- 13.22 This is one of the most important parts of the shop front because it advertises the nature as well as sometimes the name and contact details of the business. Lettering should be clear and uncluttered. The addition of a bulky fascia crudely attached over an existing fascia should be avoided, as this is likely to imbalance the shop front, and fully illuminated fascia panels which can have an adverse impact on the character of the street.
- 13.23 Where a shop occupies more than one building the fascia should not run uninterrupted across the adjoining property. Each building should retain an individual shopfront, with its own separate fascia. However, even with different styles of buildings above, it is often possible to create an appropriate design with a visual sense of unity so that a single occupancy is reflected.
- 13.24 There may be technical or other reasons for wishing to install a fascia that is too deep, in other words with a large distance between the top and bottom of the fascia. This could be to conceal a suspended ceiling, or trying to fit a standard size, or "corporate image" fascia.

- 13.25 If a false ceiling has to be concealed, it can often be achieved by simply adding a transom at the line of the ceiling and using decorative or obscured glass. Alternatively, a carefully designed lowered ceiling could be set back from the window. These approaches could remove the need to alter an existing traditional fascia or to provide an extra deep fascia, or a sub-fascia, on a new shopfront. When attempting to apply a standard corporate fascia design to a shopfront, it needs to be considered in relation to the character and appearance of the building and the street scene, as well as the size and proportions of the shopfront. Arbitrary increases in the depth, especially of an existing traditional fascia, to incorporate an unrelated standard design, must be avoided. However, the design and installation of corporate fascias has improved in recent years and these are can often now be applied in a way that is sensitive to the rest of the building and street scene.



Traditional shopfronts (north Lowestoft)



- 13.26 Sometimes, in the past, replacement fascias were boxed out from the face of the building over an existing traditional one. They usually involved clumsy detailing with crude corners. In almost all cases these appear as heavy unbalanced designs which have an adverse impact on the shopfront, and the street scene generally.
- 13.27 Where such damaging alterations have been carried out, it is often possible for the shopfront to be restored to its former appearance, enabling the whole building to once again form a pleasing composition. Sometimes the original or a traditional fascia survives behind the later additions. In such cases, it is often possible to carefully remove the later work and repair the fascia beneath. Where there are no remains of the original fascia, details surviving on similar buildings nearby, or old photographs, can often be used as a guide. The existence of an unsuitable fascia should not be allowed to influence the design of any replacement.

**Cornices**

- 13.28 It is usual for a traditional fascia to have a moulded projection above it. In classical architecture such a projection was known as the cornice. In traditional shopfront designs it is both functional and decorative. A projecting cornice, usually covered in lead, formed a sound weatherproof joint between the building and the shopfront below. It also terminates the top of the shopfront in a satisfactory manner.
- 13.29 In many instances the cornice was designed to accommodate a traditional canvas roller blind which was once a practical and attractive feature of many shopping streets.

**Console**

- 13.30 The console, as an element of the traditional shopfront, was introduced as a feature that enabled a well-formed junction to be created between the pilasters and the fascia. They provided a visual stop to both the key horizontal and vertical elements of the shopfront and helped draw attention to the fascia. Visually it provided a strong support for the fascia which spanned across the opening above the shop window. Late Victorian and Edwardian shopfronts tended to have large, elaborately designed and intricately detailed consoles.

**Pilasters**

- 13.31 Pilasters form the visual vertical supports for the fascia and the building above and help frame the shop window and stallriser. In a traditional street, where there is normally a strong vertical emphasis, excessive spans, and large shop windows without intermediate pilasters (or columns) for support, appear visually weak and create a discordant horizontal emphasis. Where a wide frontage did exist, secondary pilasters were usually introduced in order to retain the correct proportions.

**Stallrisers**

- 13.32 The stallriser (or stall board) provided the traditional shopfront with a visual anchor to the ground and raised up the glass of the shop window away from potential physical damage and splashes of dirty water. This also allowed for the floor inside the shop window to be raised, so that the display was more visible.



13.33 The material chosen must relate, and be appropriate to, the rest of the shopfront and the building. Timber panelled stallrisers should be constructed traditionally and not formed by applying ‘timber framed’ mouldings as this can have a tacked-on appearance. Where bricks are used the type and bond should relate to that on the rest of the building. The use of modern stretcher bond will not be supported.

### Windows

13.34 While the principal role of a shop window is for the display of goods, it has also served other important functions, such as to clearly display the use of the building as a shop, to provide protection from the weather and afford natural light and views into the premises.

13.35 Shop window frames were traditionally constructed in timber. A heavy cill provided a strong junction between stallriser and glass. The overhang and drip feature helping to protect the shop window and the stallriser from damage. Cills tended to be flat in Georgian or Regency shopfronts. Victorian shopfront cills tended to be bolder and rounder.

13.36 Where a sizeable display area is located behind the windows, careful consideration should be given to the sides, back and floor of the display area because they can have a marked effect on the street scene. Similarly, where there is no display area, or checkouts are located close to the window, it is important that the shopfront design takes account of this. The addition of extra mullions, transoms and decorative glazing bars to the shopfront can reduce the impact of the lack of a display behind the windows.

### Doors and Ironmongery

13.37 The traditional shop door was designed to complement the shopfront. From the Georgian period onwards, it was invariably part glazed, with moulded timber panels which were sometimes designed to match height and detail of the stallriser.

13.38 When repairing an historic shopfront, the original doors should be kept wherever possible and if necessary repaired. If beyond repair a replica should be made. The recessed doorway is another feature which should also be kept, as it is an important traditional design feature.



An older shopfront with smaller glass panes



- 13.39 When designing a new shopfront, the shop door must be considered very carefully. Modern designs such as those with plate glass and no frames will require careful design and consideration if they are to be fitted into an existing historic shop front.
- 13.40 On old doors, ironmongery was usually brass, with a heavy, solid feel, often of a decorative design. Door handles, hinges, letter plates and other features can be important historic and architectural details and should be kept, or transferred to a new door, if a replacement has to be made. When considering new ironmongery, it is important to choose a good quality product, in a design in keeping with the period and character of the shopfront design.

**Materials and Finishes**

- 13.41 The material of proposed new or replacement shopfronts should be carefully considered to complement the building and the surrounding area. The use of modern materials should be carefully designed to ensure that it accords with a traditional shopfront and the wider streetscape. UPVC will rarely be considered appropriate for use on an historic shopfront.
- 13.42 Timber is the most versatile material to use. It is easily machined and worked to any profile. Where they have survived, old examples have proven that if properly protected and maintained, a good quality softwood shopfront, built with proper craftsmanship, will last a very long time.
- 13.43 The use of tropical hardwoods should be avoided however, especially so if they are from a non-- sustainable source. Not only are they less sustainable from an environmental perspective, but if left unpainted, such hardwoods can appear intrusive in an historic street scene.

- 13.44 If the shopfront is a traditional timber one it should normally have a paint finish. Gloss or semi-gloss finishes may be acceptable if they do not impact negatively upon the appearance of the surrounding historic streetscape.
- 13.45 Some Victorian and Edwardian shopfronts made use of metal, particularly cast iron for elegant, decorative columns. Metal is a popular material for new modern shopfronts and its use can be appropriate in many locations. Care should be taken when applying modern finishes such as anodised aluminium or plastic-coated metals.

**Colour**

- 13.46 The colours used on shopfronts needs very careful consideration as they can have a significant impact upon the success or otherwise of any scheme. Colour provides scope for preserving or enhancing the street scene in both towns and villages.
- 13.47 Historic colours, such as rich greens, blues and reds, which were dark in tone, were used with a relatively matt finish. This was partly because they were architecturally appropriate but also because when a window is framed in such colours one is more likely to look through to the goods displayed.
- 13.48 Conversely, white, which was also commonly used, appears more delicate, drawing attention to the detailing on the shopfront rather than what is displayed behind.



13.49 Brighter, non-traditional colours may be acceptable if consideration is given as to how well they will accord with rest of the building and wider street scene in towns and villages. Corporate colours and designs have improved significantly in recent years in terms of how they are applied to historic shop fronts. Therefore, corporate colours may prove acceptable provided that they are carefully designed and applied to protect and enhance the appearance of the building.



A traditional shop front with dark paint and gold lettering (Felixstowe).

## Signage

- 13.50 Signs are affixed to different parts of a shopfront and display the name of the business and sometimes its contact details. Signs are different from fascia boards, which are a specific part of the shop front. Advertisements are used to draw attention to a business and its products and services. They take many different forms and can be displayed both the interior and exterior of a shop. Signs and advertisements can be both temporary and permanent in nature.
- 13.51 Signs and advertisements can have a major impact upon the character and appearance of an area. Just one or two poorly designed, incongruous signs can have a marked effect upon the perceived quality of the whole of the surrounding townscape or countryside.
- 13.52 The advertisements and signs displayed on a building, likewise, can have a profound impact on its appearance, often being the most eye-catching features on the whole premises. They should therefore be designed to complement the character, appearance, age, and architectural style of both shopfronts and buildings.

### The Scale and Size of Signs

- 13.53 One of the most important factors which determines whether a traditional shopping street has retained its attractive character and appearance is the type and size of the signs and advertisements displayed on business premises. If they are all relatively modest and designed to complement the buildings, then there will be less incentive for businesses to erect large or obtrusive signs in order to compete with each other. The same is true for



other commercial areas. The Council will resist, therefore, wherever possible, signs out of scale and character with their surroundings.

### **Corporate Images**

13.54 A great many national and regional multiples have adopted corporate sales images which involve standard designs for shopfronts and signs. The quality of corporate logos has significantly improved, and multiple retailers have taken greater care over the last few years about how these are applied to historic shopfronts. Corporate logos should maintain local distinctiveness, the architectural integrity of buildings and townscape quality.

### **Fascia Signs**

13.55 The fascia is traditionally the place where the retailer conveyed the essential message of the shop name and what it is selling.

13.56 This was usually signwritten, with the lettering hand painted onto the timber fascia. It still remains, in most instances, the best way of displaying the retailer's name in traditional shopping streets. The use of traditional materials and paints is also more appropriate than modern plastics and metals. Displaying the shop name and the number of the premises only on the fascia usually proves sufficient, as additional advertising here is often confusing and serves to detract from the design of the shopfront.

13.57 The shape of the fascia and the architectural detailing all need to be carefully taken into account when considering signage.

13.58 The size of lettering is naturally restricted by the depth of the fascia and should be kept in proportion with the rest of the shopfront. The choice of colours for

the lettering and the fascia need careful consideration so that they relate to the building and the character of the area. The use of contrasting colours can avoid the need for external illumination, which can often be inappropriate.

13.59 The fixing of individual, raised letters on the fascia can prove satisfactory in some instances as long as they are of a suitable material, size and style. On historic buildings wood or brass can sometimes be appropriate but plastic lettering is often going to appear incongruous. Spacers to raise the letters proud of the fascia is a relatively modern technique which needs careful consideration. In most instances letters should only be raised a few millimetres.

13.60 Because of their over dominant and detrimental impact in many locations, certain types of glossy or reflective metal or plastic fascia signs and letters will often not be appropriate. In particular, modern prefabricated fascia panels and lettering will be unsuitable for older buildings and incompatible with the character of historic shopping streets.

13.61 Boxed out fascia signs, which are often internally illuminated, are not appropriate on historic shopfronts or on most older buildings, especially if they are in a conservation area or are Listed. Elsewhere, the erection of poorly designed and crudely detailed boxed out fascia signs will be resisted.



### Signs on Windows

- 13.62 Sometimes additional signage over that displayed on the fascia can be provided at sub-fascia level by well-designed window signs painted on the glass.
- 13.63 Where no shopfront exists, it is often appropriate to advertise the name of a business by sign writing on the glass of the existing windows. This is particularly useful for businesses such as hairdressers, solicitors, dentists, architects etc which operate from the high street but may not have, or require, a window display.

### Hanging Signs

- 13.64 In the past, signs or symbols which hung from a bracket attached to the face of the building or shopfront were associated with particular trades or businesses. This tradition of hanging signs and symbols is of historic significance. Modern signs can be acceptable on an historic shopfront and in some cases can enhance its appearance provided that they are designed to take account of the building to which they are attached.
- 13.65 With both hanging and projecting signs, only one sign should normally be provided on each building. The size and design of the sign should relate well to the style of the building and shopfront and be located in a position where it does not detract from, obscure, or damage any architectural features. Signs should also not cause obstruction, annoyance or danger to passers-by or to adjoining occupants.



Traditional hanging sign (Southwold).

### Other Signs on Buildings

- 13.66 In some instances, a building may not have a shopfront or has a shopfront without a fascia. Careful consideration must then be given to the location and design of any signage so that it does not undermine the character and



appearance of the building. As with fascia signs, the style, architectural detailing and proportions of the building all have to be taken into account.

- 13.67 Because there is an historic precedent for it, in some instances signwriting directly onto a plastered or already painted wall may be acceptable. Painted timber boards also have an historic precedent, but they should not be over large and should normally have a proper moulded edging. On older, traditional buildings, the use of glossy or reflective materials for signs, such as acrylic, plastic or shiny metals will not be appropriate.
- 13.68 Where individually applied lettering is proposed it is important that it is made out of the right sort of material and the design and method of fixing is appropriate. For example, certain types of metal or plastic letters on spacer bars can appear too thin. When finished with a reflective surface or a bright colour, they can also look gaudy or over dominant.

## Lettering

- 13.69 The style of lettering used can create a certain image and provide a strong and decorative interest. Lettering should be designed to accord with both the building and the street scene.
- 13.70 Whilst lettering can be chosen to reflect the use of the building and the particular business which occupies it, it should also respect the character of the building and the street scene generally.
- 13.71 There are various ways of increasing the effectiveness of lettering regardless of size. Light lettering on a dark background helps it to stand out, particular typefaces are easier to read, and shadowing, or similar techniques, can create a three dimensional effect.



Gold lettering on a dark background emphasises the name of the business (Southwold).



### **Business Nameplates**

- 13.72 Where offices or business premises are above street level or in cases where a traditional shopfront type window does not exist, one means of signage is to have a nameplate next to the street entrance. Normally these would be small brass plates, or recently stainless steel or aluminium has been used.
- 13.73 On historic buildings, especially those that are Listed, there should normally be a maximum of one plate for each business. Where several businesses are involved it may be necessary to have one joint nameplate. Further information can often be provided within an entrance lobby. Shiny plastic nameplates will not be appropriate on listed buildings.

### **Illumination**

- 13.74 In most instances the illumination of signs on buildings requires Advertisement Consent from the Council. Planning Permission is not required for placing lights onto the exterior of a building but Listed Building Consent will usually be required because the lights will affect the character of a listed building.
- 13.75 Lighting in town and village centres needs very careful consideration. On the one hand the highlighting of key buildings and spaces can be important for a safe and attractive night-time environment.
- 13.76 Lighting or illuminated signage is not always necessary due to existing street lighting. Where shopfront lighting is applied this should be done with care so as to protect the appearance of the existing shopfront and surrounding street frontage. The source of light should be located so that it is as discreet as possible.

- 13.77 Where a business is open regularly in the evening, some illumination may be justified by, for example, small spotlights or a small striplight hidden by a metal trough. Halo lighting, which involves the light source being concealed behind individual letters which stand proud of the fascia, is a modern device which can appear out of place in conservation areas or on historic buildings. Similarly, in such locations, internally illuminated box fascia and projecting signs, fluorescent lighting and individually illuminated letters can appear very intrusive and are very unlikely to be acceptable.
- 13.78 The appearance of external light fittings themselves can often have more of an impact, visually, than the sign they are supposed to be illuminating and for this reason is not usually appropriate. A number of large, shiny metal swan-neck lights on a building, for example, can be very obtrusive, undermining the appearance of the building itself and also the surrounding townscape.
- 13.79 Attaching large plastic signs or banners to the front of a shop can harm the appearance of a building and this will not normally be supported.
- 13.80 Care is needed to ensure that shopfront illumination does not result in light pollution of the surrounding area. This could negatively impact upon the historic environment and the appearance of surrounding shops and properties. Lighting should point down, rather than up, so as to minimise light pollution.



## Directional Signs and A Boards

- 13.81 Free standing "A" boards are often displayed outside businesses in order to attract custom. These can make the street appear cluttered and can act as an impediment, particularly for those with a disability. As a result the use of "A" boards is not normally encouraged. However, in some locations a well-designed board, especially those placed on a private forecourt, may be appropriate in townscape terms. "A" board signs located on land owned by the highway authority will require permission from the highway authority and should be designed and positioned so that they are not obstructive, dangerous or visually intrusive.
- 13.82 In some cases, businesses located in side streets need to erect signs to alert customers to their presence. An exception to the normal policy may then be made. There must also be a suitable site, the sign should be of an appropriate size, and should be designed so as not to detract from the character and appearance of its surroundings.



An A board outside a business in Southwold



## Security, Safety and Access

### General

13.83 Shops have to be able to display their goods openly as well as meeting the need for increased security, public safety and disabled access. Proposals to provide and improve disabled access to shop or business will be supported provided that it is carefully designed so as not to impact upon the historic or architectural significance of the building.

### Glass

13.84 Many old shopfronts still have their original glass. Some have decorative glass which has been etched or is coloured. Both decorative and historic glass should be retained wherever possible and, in some instances, especially if the building is Listed, permission will be required for its removal or replacement.

13.85 Increasingly, the choice of the type of glass used on shopfronts is being dictated by the need for safety and security. Toughened and laminated glass, or in some instances, an even stronger glass, can now be specified. This, perhaps with the use of small paned windows, can avoid the need for the installation of the more intrusive types of security shutters or grilles.

### Security Shutters and Grilles

13.86 Traditionally, shops would have been secured at night with the use of external removable wooden shutters. In most cases the shop would have been designed to accommodate these and they formed an integral part of

the character and appearance of the shopfront. Where these traditional shutters survive, especially if they are original, they form an important part of the history of the building and should therefore be retained.

13.87 The appearance of an existing shopfront can, however, be dramatically altered by the attachment of modern external security shutters. Even when raised or removed, roller shutter boxes, fixings and side rails are still clearly visible. When lowered or fixed the whole frontage may be obscured. This can have a blank, sterile effect on the street scene, giving the area the feeling of being "boarded up". The effect can be particularly noticeable at night or during the weekend when an unwelcoming atmosphere can be created.



A traditional grille protecting the entrance to a shopfront (Lowestoft)



- 13.88 The use of solid metal shutters should be carefully planned to protect the historic appearance of the shopfront. It may be that other security measures, which have less impact upon the shopfront, can be used before metal shutters are considered. Externally mounted housings, grille channels etc will only be acceptable if they can be concealed within the shopfront construction as an integral part of the design and not applied over existing details. In most instances though, grilles will have to be placed behind the glass.
- 13.89 Laminated glass, which can be damaged but not penetrated, is the best security measure. Internal mesh, which sits behind the window and allows a view into the shop may also be acceptable. This enables passers-by to look into the shop, which makes the shop front more attractive outside of opening hours. A decorative grille can be attractive and indicate to a thief that even if the glass is broken the wares will still be out of reach. Laminated glass does not require planning permission to install in place of ordinary glazing of the same size, but Listed Building Consent will be required if the building is listed.

### Alarms

- 13.90 Where needed, alarm boxes should be small, positioned carefully, and be sited so as not to obscure or damage the architectural details on the building. They should be painted to suit the colour scheme of the building as a whole.
- 13.91 External security cameras can be quite a prominent feature on the facade of a building and can appear an incongruous feature in an historic context. Planning Permission will often be required for them to be erected and Listed Building Consent will be required if the building is Listed. Consent will not be given for

them if they detract from the character and appearance of the building or the street scene.

### Cash Dispensers

- 13.92 Cash dispensers, because of their size and form, can be particularly difficult to successfully integrate into the design of a shopfront. It is even more of a problem when they are added to an existing facade. A preferred solution in design terms is for them to be located within a lobby or entrance. Where they have to be located externally, great care should be taken to ensure that they form an integral part of the design of the frontage. Proposals for poorly located cash machines which detract from the appearance of the building and the character of the street will not be acceptable.
- 13.93 Regard should be had to the following design criteria in considering the installation of a cash dispenser:

- Scale, design and appearance
- Size and position
- Visibility and level of prominence
- Relationship to the design of the shopfront or building frontage



13.94 Where it is judged that a cash dispenser, due to its size and visibility, would detract from the design of an historic shopfront, for example, proposals will have to be reformulated. Although the benefits of providing a service in the form of a cash dispenser are acknowledged, it is highly likely that their provision, regardless of impact, will be insufficient to outweigh any adverse effects on historic buildings in conservation areas.

13.95 On most buildings cash dispensers are normally classified as permitted development, under Part 7, Class A of the General Permitted Development (England) Order 2015 (as amended) (GPDO), and so do not require planning permission prior to installation. However, planning permission will be required where cash dispensers are to be installed on a building that is Listed or located within a conservation area. When a cash dispenser is removed the part of a building where it was installed should be restored as far as possible to match the design and materials used prior to installation.

### Canopies and Blinds

13.96 Traditionally, blinds were used to protect goods from being damaged from sunlight and to provide shelter for external displays and shoppers. Locally, the most common form of blind was a canvas roller blind that could be retracted fully into a blind box. This was usually concealed as part of the cornice above the fascia.

13.97 Canvas roller blinds, with their colourful stripes, formed an attractive feature of the traditional street scene. When pulled down they still allowed a clear view down the street, as the ends were usually open.

13.98 Being retractable meant they were only pulled down when required and the fascia, with its signage, and other important parts of the shopfront, were not permanently obscured.

13.99 If an historic shopfront still has its original or traditional canvas blind and blind box it should be retained and refurbished if necessary. If a new blind needs to be installed, a retractable roller blind of traditional canvas is likely to be the most suitable solution. Careful consideration needs to be given to the location and design of the blind box however.

13.100 Fan blinds can be found on some buildings in the district; however, they can have quite an impact on the appearance of the shopfront. Not only do they have covered ends but also when retracted, the folded fabric is not hidden away. The blind arms also remain prominent features. Retractable Dutch blinds, which have a more rounded shape, are even more problematic.

13.101 Whilst modern types of canopies may be appropriate in some locations in the district, non-retractable permanently fixed canopies, especially those made of a shiny plastic material will not be suitable for most in historic areas or most traditional shopping streets, especially if they incorporate advertisements. These structures not only often obscure the fascia on shopfronts but also introduce a dominant shape which is out of character with older buildings and the historic street scene.

13.102 More recent buildings, including those in conservation areas, may be capable of accommodating modern rigid or retractable blinds. However, as explained above, such features on a building should not be considered in



isolation. Account should also be taken of the impact on the street scene and the overall character of the area.

## External Displays

- 13.103 External displays can enhance the street scene and enable a shop to better display its wares. However, care should be taken to ensure that pavement displays do not obstruct access or cause a disturbance to others using this public space.

## Upper Floors

- 13.104 Traditionally, the accommodation over shops in town centres was occupied by the shopkeepers but now this is rare.
- 13.105 Original shopfronts often incorporated a second doorway giving access to upper floors. This layout should be retained whenever possible even though the desire to increase floorspace in the shop makes it tempting to remove. This sort of change leads to the removal of the door and the staircase leaving the upper floors with no means of independent access or creates the need to erect an unattractive external stairway.
- 13.106 In many instances where the upper floors are left empty this is combined with a lack of maintenance and neglect. The consequence is deterioration of the building leading to the need for extensive repairs.
- 13.107 Suffolk Coastal and Waveney Local Plan policies both seek to promote the use of upper floors in shops and business premises, especially for residential use. As well as contributing towards meeting housing needs, the presence of living

accommodation will also mean that town centres will retain their vitality when shops are closed and the street as a whole will have increased surveillance thereby improving security and safety.

## Access for People with Disabilities

- 13.108 The Council encourages good design that enables access to shops and buildings by disabled people. Proposals for both new shopfronts and alterations to existing ones should be such that they meet the requirements, whilst still achieving a high standard of design.

Proposals for installations that improve access for disabled people should:

- Be carefully considered as to their necessity in line with their Access Audit
- Complement the existing shop front and building and its setting
- Be of simple and robust design and usually without any ornamentation
- Have a painted finish which is of an appropriate colour (often black)
- Be positioned so as not to impede users of the building or hinder an emergency evacuation
- Be of good quality materials



- 13.109 On listed buildings and buildings with historic shopfronts, the needs of the people with disabilities have to be considered. Proposals to provide disabled access should enhance and protect the historic and architectural character of the building.
- 13.110 Changes in level and the installation of access ramps can greatly improve access to an historic shop.
- 13.111 Doors need to be of adequate width and capable of being open by people in wheelchairs as well as those who have limited strength or are unsteady on their feet. Often two-way swing doors are useful, as some people find it easier to push a door rather than pull it towards them. Where pairs of doors are proposed, one of the leaves ought to be wide enough for wheelchair user to obtain access without having to open both doors.
- 13.112 Shops should also be designed in a way that will help those with dementia. This means that the shop should be designed in a way that is easy to navigate, with clear signposting between different parts of the business.
- 13.113 Frameless glass doors may prove dangerous to the partially sighted, conversely solid doors should have a glass panel included so people can see and be seen. On larger buildings, revolving doors should not be used as the only means of access.
- 13.114 The Disability Discrimination Act requires service providers, including shops, to make reasonable adjustments to ensure that those with a disability can access services as close as possible in the same way as those without a disability. However, physical alteration to a building is not always necessary. In some cases, rearranging displays and furniture can ensure access for disabled people.

Before undertaking any work, it is necessary to understand the changes that disabled people would like to see. Any proposal to alter a listed building to create Disability Discrimination Act compliant access must be accompanied by a full, independent Access Audit carried out in line with [Historic Guidance Note Easy Access to Historic Buildings \(2015\)](#)<sup>22</sup>.

<sup>22</sup>[www.historicengland.org.uk/images-books/publications/easy-access-to-historic-buildings/heag010-easy-access-to-historic-buildings/](http://www.historicengland.org.uk/images-books/publications/easy-access-to-historic-buildings/heag010-easy-access-to-historic-buildings/)

# 14 Demolition



# Demolition

## Demolition of Listed Buildings

14.1 When considering proposals to demolish listed and curtilage listed buildings it is necessary to consider the reasons for demolition against the level of harm caused by the loss. National Planning Policy Framework paragraph 195 states that local planning authorities should refuse consent for demolition, unless all of the following conditions are met:

- The design and layout of the building means that reuse is not possible.
- No viable alternative use can be found through an appropriate marketing exercise.
- Charitable ownership of the building and securing grant funding to pay for repairs is not possible.
- The harm outweighed by loss of the Listed building is outweighed by the benefits of bringing the site back into use.

14.2 Re-use of historic buildings will always be preferred to demolition, most importantly for the preservation of the significance of the building but also because re-use always has a lesser environmental impact than demolition.

14.3 The difference between demolition and alteration is decided on a case by case basis. Generally, demolition only refers to the removal of an entire building. Removal of an entire building except for the façade or front wall will also usually count as demolition. Removal of a garden wall would also be classed as

demolition. However, removing a section of wall to install a new window or removing architectural details would normally be classed as an alteration, as would the demolition of an end wall to make way for an extension, for example.

14.4 Removal of only part of a listed building will still require listed building consent.

14.5 An outbuilding constructed before 1<sup>st</sup> July 1948 may be Listed or Curtilage Listed, in which case Listed Building Consent will be required prior to demolition. However, Listed Building Consent will not be required for the demolition of outbuildings constructed after 1<sup>st</sup> July 1948.

14.6 Retention of a building will help to save embodied energy, or the energy that went into the manufacture of the building materials and the building’s construction.

## Demolition in Conservation Areas

14.7 National Planning Policy Framework paragraph 2019 states that not all buildings contribute equally to the significance of a conservation area. Paragraph 201 continues that the loss of a building that makes a positive contribution to a conservation area should be treated as either substantial harm under National Planning Policy Framework paragraph 195 or less substantial harm under paragraph 196. When considering a proposal for demolition in a conservation area the two key considerations are the significance of the building and its contribution to the conservation area. It must be noted that it is a criminal offence to carry out, permit or cause the



relevant demolition of an unlisted building within a Conservation Area without planning permission. The maximum penalty for a person guilty of such an offence is an unlimited fine and/or 2-year prison sentence.

14.8 The Suffolk Coastal and Waveney Local Plans both contain policies regarding the demolition of non-designated heritage assets in conservation areas.

14.9 Suffolk Coastal Local Plan policy SCLP11.5 (Conservation Areas) states that: (extract)

Proposals which involve the demolition of non-listed buildings that make a positive contribution to a Conservation Area, including those identified in Conservation Area Appraisals and Management Plans, will be expected to demonstrate:

- The building is structurally unsound and beyond technically feasible or economically viable repair (for reasons other than deliberate damage or neglect) or;
- All measures to sustain the existing use or find an alternative use/user have been exhausted.

In all cases, proposals for demolition should include comprehensive and detailed plans for the redevelopment of the site.

14.10 Waveney Local Plan policy WLP8.39 (Conservation Areas) states that: (extract)

Proposals which involve the demolition of non-listed buildings in a conservation area will only be permitted where:

- The building has no architectural, historic or visual significance; or
- The building is structurally unsound and beyond feasible and viable repair (for reasons other than deliberate damage or neglect); or
- All measures to sustain the existing use or find an alternative use/user have been exhausted.

In all cases, proposals for demolition should include comprehensive and detailed plans for redevelopment of the site.

14.11 The Waveney Local Plan requires demolition proposals to be accompanied by a marketing exercise that proves that the building cannot be reused. Requirements for the marketing exercise are set out in Appendix 4 of the Waveney Local Plan.



## The loss of non-designated heritage assets

14.12 Non-designated heritage assets are an important part of the historic environment within East Suffolk and they should be preserved and protected wherever possible. Both the Suffolk Coastal and Waveney Local Plans set criteria for the loss of non-designated heritage assets, which should form the basis of an assessment of any proposal to demolish a non-designated heritage asset. The criteria cover:

- The building should be structurally unsound and beyond technically feasible and economically viable repair; or
- All measures to sustain the existing use or find an alternative use have been exhausted.

14.13 There should also be comprehensive plans for the redevelopment of the site following demolition. A number of the district's Neighbourhood Plans also contain policies about the demolition of non-designated heritage assets.

# 15 Repairs and Maintenance





## Repairs and Maintenance

- 15.1 The repair of historic buildings requires careful planning. Alteration and modern materials can be applied sensitively and enhance a building but the temptation to modernise, for example, with wider staircases and modern materials, can damage the structure and fabric of the building and remove the very features that made it unique.
- 15.2 This section provides some advice on what should be considered when faced with repairing an historic building and what sort of alterations are likely to be appropriate in order that its essential character is retained.
- 15.3 It is strongly recommended that wherever possible expert architectural advice is sought from an historic building specialist and names of appropriate specialists can be obtained from the following organisations:

- [The Institute of Historic Building Conservation \(IHBC\)](#)<sup>23</sup>
- [Royal Institute of British Architects \(RIBA\)](#)<sup>24</sup>
- [Royal Institute of Chartered Surveyors \(RICS\)](#)<sup>25</sup>

### Priorities and Urgency

- 15.4 When faced with an historic building which is in need of repair choices frequently have to be made over what should be done first, especially when funds are restricted. It is at this stage that the professional advice of an historic buildings specialist is most useful.

- 15.5 Priority should always be given to keeping the building "wind and weather tight", even on a temporary basis, to prevent any further deterioration as a result of rain and damp entering and being trapped inside the building.
- 15.6 Ensuring the roof flashings, gutters and downpipes are working properly is essential, especially as many historic buildings have fairly complicated roof forms details and methods of rainwater disposal. Rising and penetrating damp should be eliminated as soon as possible, and adequate ventilation should be provided and maintained not only to rooms but also to roof spaces, sub floors, etc. Any structural defects should be tackled after thorough investigation of the likely causes.
- 15.7 Do not rush into undertaking work before ensuring that the problem is one which actually needs to be addressed. What may seem a major defect may be something that occurred decades, or even centuries ago and has not got any worse since. If this is the case and as long as the building is not deteriorating it should be left alone - it has become part of the character of the building.
- 15.8 Repairs are sometimes necessary, but these should be carefully planned so that they do not harm the building's structure or appearance.

### Statutory Approvals

- 15.9 You may need Planning Permission, Listed Building Consent or approval under the Building Regulations for certain repairs or alterations so check with the Local Authority before you start. It is important to seek advice if you live in a conservation area and essential if you intend to carry out



works to a listed building. Even if you do not need approval the [East Suffolk website](#)<sup>26</sup> can provide general advice on techniques and materials to suit your property.

## Dampness

- 15.10 The most common cause of defects and decay in old buildings is allowing water to enter. This leads to rot, crumbling masonry, mould and fungus growth, damage from salt penetration and eventually structural failure. A dripping gutter, green algae around a downpipe, a loose piece of lead flashing and damp patches on walls, floors or ceilings should all be remedied without delay. One issue with this problem is that it, although it may be obvious what the problem is – i.e. mould growth on an inside wall or a decaying cill plate – it may not always be obvious where the source of the problem is coming from. Repairing the source of the problem is a very good guiding principle but water ingress can start in one part of the building and appear in another, well away from the source. Tracking it down is essential since it will re-appear even after repairing the cill plate has happened (for example) and cause chronic problems. Water ingress can arise from defective rainwater goods, cracked render, rising damp, holes in the roof covering (perhaps too small to be observable), loss of pointing, damaged sewer or water pipes, defective brickwork, movement cracks, vermin access points, concrete hardstanding around the base of walls, splashback from roads – all of these examples are derived from our experience. Condensation can also cause similar issues of internal damp and moist surfaces but is rarely considered. The cure to it is usually simple – ensuring good ventilation.
- 15.11 Rising damp is caused by water in the ground being drawn up through the structure and finishes of the building by capillary action. Modern living

standards, central heating, improvements in insulation and draught proofing has meant that rising damp in old buildings has become much more of a problem than it used to be.

- 15.12 Although measures can be taken to alleviate the problem by allowing an old building to "breathe", for example by providing adequate ventilation, rising damp is invariably seen, by modern building standards, to be the direct result of a lack of a physical damp proof barrier.
- 15.13 The damp proofing of an existing building can be carried out by the insertion of a physical damp proof course or by a chemical barrier being injected into masonry walls. With solid floors, the laying of a damp proof membrane or the application of a damp proof paint, are the most common solutions. Great care should be taken with the installation of all these as they are often unnecessary, can disfigure the exterior, and can lead to the loss of historically important internal finishes on both walls and floors.
- 15.14 Damp proofing is often not necessary and can cause further problems. It is recommended that property owners consult an architect or surveyor when considering the installation of a damp proof course.
- 15.15 One common example of unnecessary work being undertaken is that it is often a requirement of a damp proof guarantee that when a damp proof course is installed internal plaster should be removed to a height of at least 450mm above any damp affected area. This is not necessary in many instances and an historic building specialist would be able to advise whether such a requirement is reasonable in particular instances.



- 15.16 Sometimes existing damp barriers can fail, and they will need to be replaced. Most often the failure is likely to be due to the barrier being 'bridged' in a particular location. This is where a gap appears in a damp barrier, which allows moisture to pass into the rest of the building. This can occur when ground levels are raised, or floors lowered or when an adjacent wall or render or plaster finishes form a way round for moisture. Again, these sorts of "failures" need to be rectified straight away.
- 15.17 Please see the [Society for the Protection of Ancient Buildings website<sup>27</sup>](#) for more information about damp.
- 15.18 Some damp proofing work, especially if it involves the removal of traditional plaster finishes, affects the historic fabric or other important finishes on a listed building will require Listed Building Consent.

### Structural Problems

- 15.19 When planning alterations and repairs it is important to appoint a builder or workman who has experience of working with historic buildings to prevent poor quality work that damages the fabric of the building.
- 15.20 In many instances the distortion of a timber frame, floor or roof can be traced to individual structural members being cut or removed. Examples include tie beams, braces and collars being removed in order to form new doorways, beams and joists are cut so that a new staircase can be inserted, or studs in an internal wall being removed in order to create one large room out of two smaller ones. All these sorts of "improvements" result in the severance or

removal of structural members of the building, thereby putting much greater loads on the remaining ones.

- 15.21 The best way to ensure the future of an old building, apart from proper maintenance, is not to make any unnecessary changes to it.

### Structural Quality

- 15.22 The structural quality of historic buildings varies greatly. Surprisingly, it is often the older buildings which actually have the better structure. Most surviving Medieval timber framed buildings for example were originally very well built and their endurance is testament to the quality of their materials and construction, derived from many, many centuries of practice.
- 15.23 From the 18<sup>th</sup> century onwards, timber framing used softwood of smaller sections and as it was no longer visible within rooms, tended to be of poorer quality and using imperfect construction techniques. Brick became much more commonplace as a construction material but was not necessarily well founded in the ground. These issues tended to have been overcome by the end of the 19<sup>th</sup> century, when widespread building regulations enforced the structural quality of building construction.
- 15.24 Early to mid-20<sup>th</sup> century buildings can throw up their own problems of structural quality, particularly those of the mid-century which employed experimental construction techniques or the use of concrete, reinforced or not. Structural problems can also affect buildings constructed in the mid-20<sup>th</sup> Century, which also used concrete and experimental construction techniques. An understanding of how to conserve these types of buildings,

<sup>27</sup>[www.spab.org.uk/advice/what-rising-damp](http://www.spab.org.uk/advice/what-rising-damp)



some of which are now an important part of our heritage, is now much improved compared to even just a decade or so ago.

## Structural Movement

- 15.25 Movements can be indicated by doors and windows sticking or cracks appearing in walls and ceilings. Cracks which are dirty and dusty or where they are partially filled with old paint can mean that they have been there for a long time. If the crack is clean and has sharp edges, it is probably new and will need to be carefully watched. External evidence of movement can include cracking or crazing in renders or bulges, where localised failure may be taking place that are hidden away. Brick buildings can accommodate movement through their beds and pointing, where lime mortar was used. However, where the bricks themselves have cracked through movement, this can be a good indication of serious structural stress that necessitates further investigation wherever it is seen. Movement can be set up by foundation failure, ground heave or shrinkage, changes in the water table level, frame failure or excessive loading of the structure. It should always be taken **very seriously** and necessitates the involvement of a conservation engineer experienced in looking at historic buildings.
- 15.26 Sometimes, structural movement may have taken place in the distant past and is often nothing to worry about. However, signs of recent movement will require urgent investigations. Evidence of recent movement internally can include doors and windows sticking, as well as cracks in walls. Most old buildings are constructed with materials which allow a surprising degree of movement without it adversely affecting their structural integrity. Monitoring should be

carried out over a period of time to determine the direction, rate and possible cause of movement.

## Underpinning

- 15.27 Underpinning (providing additional foundations) is expensive and should be seen only as a last resort. It is also seldom necessary unless the building is being altered. Indeed, underpinning or introducing new foundations for an extension can cause serious damage to the existing structure if it restricts certain parts of the building from moving the way it has done in the past or introduces a change in the way loads are distributed through the structure and into the ground.

## Trees

- 15.28 Trees are often unjustifiably suspected of causing structural movement and damage to old buildings. Tree roots are also often seen as the reason why drainage systems fail. Roots seldom cause direct mechanical damage to old buildings which are built with materials which are capable of accommodating a degree of structural movement. Roots of a tree which has been allowed to become too large for the space it occupies can cause damage to paved areas and retaining walls. They will also be attracted to the additional source of moisture caused by a defective drain.
- 15.29 Trees and their root systems can exacerbate structural problems in old buildings because they can be a contributory factor to ground shrinkage during hot, dry spells by removing too much water from the ground. Such problems are more likely to occur in clay soils rather than sandy soils. Tree



surgery including thinning and crown reduction will reduce the moisture take-up.

- 15.30 Removal of the tree though, can actually cause more damage than leaving it where it is because of the likelihood of ground heave occurring as the tree would no longer be taking any moisture out of the ground.
- 15.31 Trees should not be planted too close to buildings nor should new buildings or extensions be built too close to existing trees. Consideration should always be given to how large a tree and its root systems will eventually grow.
- 15.32 Trees that are located within conservation areas and are also subject to Tree Preservation Orders (TPOs) are subject to the normal TPO controls. If a tree is not subject to a TPO then, under section 211 of the Town and Country Planning Act, six weeks' Notice must be given to the Council before carrying out certain works on trees, unless an exception applies. Exemptions include work to a tree with a stem diameter of less than 75 mm, removal of deadwood or dead trees, and making safe trees that are imminently dangerous. Work may commence within six weeks, provided that the Council has advised that it has no objections to the proposal. If no response has been received from the Council after six weeks, the described work may proceed at any time in the two years after giving Notice.

## Timber repairs

### Timber Decay

- 15.33 Timber in buildings deteriorates and decays as a result of being attacked by wood-rotting fungi ("wet rot" and "dry rot") or insects (commonly the larvae of various species of beetle).
- 15.34 Preventing moisture from entering the building, ensuring adequate ventilation and avoiding leaks in gutters, downpipes or the plumbing are very important ways of preventing wet and dry rot fungi.
- 15.35 Decay of hidden timbers, for example those which are plastered or bricked over or are fixed to or built into brickwork, are particularly problematic because they are prone to fungi and insect attack. Sole plates laid on masonry plinths have to be repaired if decayed, as do timber lintels. Timber purlins, wall plates at eaves level, built-in rafters, floor and ceiling joists are all similarly 'at risk' when they are in direct contact with masonry. Typical evidence of timber decay in a frame is where a cill plate has rotted and the studs bearing onto it from above have rotated outwards as a result, providing a tell-tale bulge in a rendered wall at lower level.
- 15.36 The warning signs of an active insect attack include powdery deposits, particularly near exit holes. This indicates that the infestation may be live rather than historic (and even many years old) and, thus, not necessarily a problem. The characteristic tapping sound of wood boring insects seeking a mate (usually around May time) can also provide evidence of infestation.



15.37 Listed Building Consent will usually be required for repair work which affects or alters the structure, fabric or finishes on a listed building.

### Repairing broken or decayed timbers

15.38 Many structural timbers in historic buildings are oversized and even with a considerable amount of decay, once it is stopped, they will continue to satisfactorily undertake their structural function.

15.39 When necessary, there are various ways of carrying out repairs to decayed or broken timbers. The simplest involves a new piece of wood being 'scarfed' into the old. Repairs to joints should be carried out to enable the joint to undertake the structural function for which it was designed. This should involve reinstatement of part or all of the joint with sound timber.

15.40 For various reasons this may not be possible, and it may be expedient to repair with metal. Normally the metal can be left exposed (as an 'honest' repair), however, in certain circumstances it can be detailed in such a way that is concealed when work is completed.

15.41 The use of infill and reinforcing rods made out of modern materials such as resins and plastics can be used where it is necessary to preserve the original timber.

15.42 Listed Building Consent will, in many Instances, be required for certain types of repair and for the replacement of historic timbers in a listed building.



Before and After decayed timber repair (Source – Rick Lewis, Traditional Oak Carpentry Ltd)



Frame repairs in Timber (Source – Rick Lewis, Traditional Oak Carpentry Ltd)



### **New or Second-hand timbers**

- 15.43 Second-hand timber is ideal from a structural point of view if it is the same type of wood and has aged under similar circumstances to that which has to be repaired.
- 15.44 Second-hand timber can fit in well with existing timbers if is of a similar age and has been used in similar conditions. However, there is always the risk that it has been taken from another existing building.
- 15.45 The use of new timber to repair part of the frame can sometimes cause problems because the new timber will move and set over the years. It should be very well seasoned and should be the same type of wood as the original.
- 15.46 The use of new timber for the construction of a single structural entity, such as a complete roof truss, should not cause significant problems and would be seen as an 'honest repair' to an existing building. In general terms therefore, if it is not going to cause major problems, new timber rather than second-hand is often the preferred option.

### **Cleaning and Decorating Old Timbers**

- 15.47 It is possible to clean internal and external timbers, but in many instances it is not something to be encouraged because of the likelihood of the timber being damaged. Carvings, mouldings and carpentry marks can be eroded and evidence of the timber originally being shaped by hand totally lost.

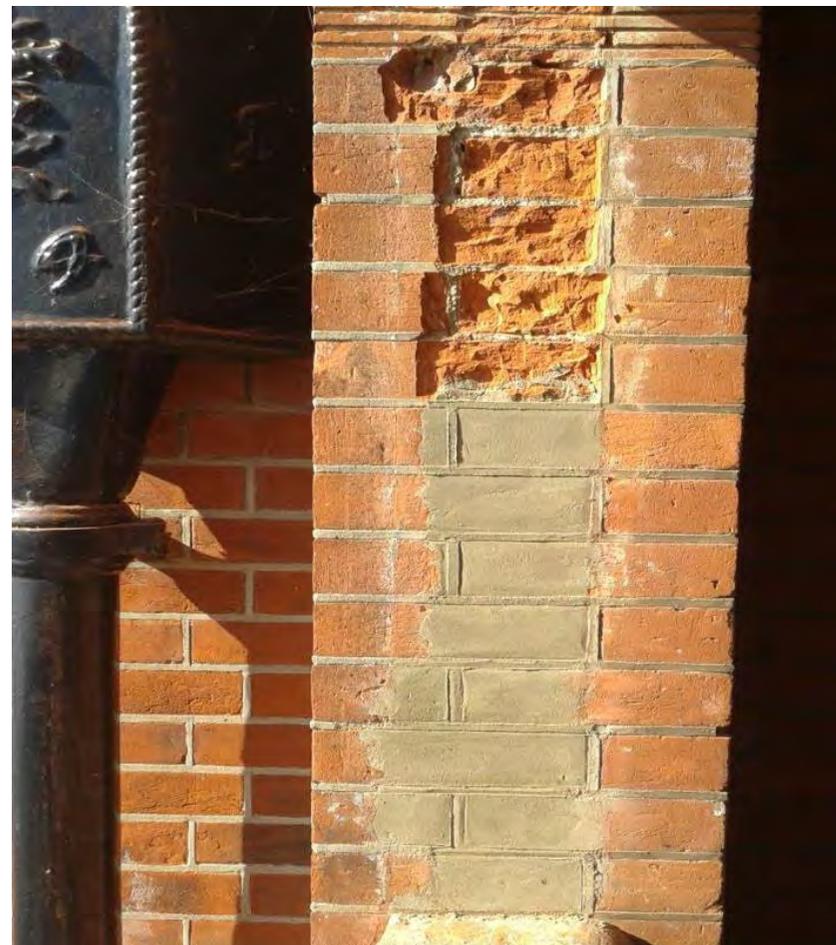


- 15.48 Washing with clean water, brushing and using steel wool, will remove limewash. Paints and tar are more problematic, although solvent strippers and poultices may be successful. Ideally, independent advice from an historic buildings expert should be taken before embarking on any work.
- 15.49 Mechanical methods such as sand blasting should never be used. A light limewash may improve the appearance of cleaned timbers but modern paints and stains should not be used.
- 15.50 Listed Building Consent will, in most instances, be required for cleaning, painting or staining timberwork on listed buildings.
- 15.51 Further information about timber repairs can be found on [the Society for the Protection of Ancient Buildings website<sup>28</sup>](#).

### Old Brickwork

- 15.52 Generally, in East Suffolk, all 19th Century or earlier brickwork was built using the local soft bricks with a lime-based mortar. The use of cement and hard bricks was a 20th Century development. This "soft" construction, when compared to that used on new buildings, is why an old building can move and settle to some degree with changes in soil conditions or for other reasons without cracking or structural instability and why old bricks can so often be salvaged for re-use.
- 15.53 Old brickwork is an important part of many historic buildings and any alterations should seek to preserve their appearance.

- 15.54 Listed Building Consent will be required for painting over or rendering facing brickwork and also for the removal of paint or render to facing brickwork. Planning permission will also be required in AONBs and conservation areas.



Broken brickwork prior to repair (The Bartlett Hospital, Felixstowe) (Source – Patrick Allen & Associates)

<sup>28</sup>[www.spab.org.uk/advice/search-our-knowledgebase?category\\_type=154&keywords=timber](http://www.spab.org.uk/advice/search-our-knowledgebase?category_type=154&keywords=timber)



### **Painting and Rendering Facing Brickwork**

- 15.55 Painting or rendering over old deteriorated facing brickwork may seem an attractive proposition because of its relative cheapness. However, it tends to trap excessive moisture within the wall preventing it from evaporating away naturally. The application of pebbledash and other types of coating or cladding should also not be undertaken for the same reason. The facing brickwork, which often has decorative elements, which can often be very attractive itself.
- 15.56 Painting or rendering a brick wall should be carefully considered to ensure that it does not harm the structure of a wall by trapping moisture or harm the appearance of the street scene.
- 15.57 The addition of external insulation which is then rendered would not be acceptable on a listed building but may be acceptable on an unlisted building in a Conservation Area. It is more likely to be supported if the building does not form part of a uniform terrace or attached pair and does not consist of attractive historic brickwork which makes a good contribution to the Conservation Area's character.

### **Cleaning Brickwork and removing paint or render**

- 15.58 Where brickwork has become dirty or discoloured then in some cases cleaning should be considered. However, cleaning should be carefully planned to ensure that the bricks are not damaged or discoloured. The use of chemicals or grit blasting can be particularly damaging. Removing old or damaged render can also damage the surface of the bricks, which in some cases can be lost as well.

### **Cracks and Bulges in Brick Walls**

- 15.59 Cracks and bulges in brick walls can be caused by a number of different factors and care should be taken to accurately diagnose the cause before considering alternative remedial works.
- 15.60 Cracked brickwork can be caused by local subsidence, settlement following alterations or extensions to the original structure, or the failure of lintels or built-in timbers. Bulging can be caused by changes in loadings, by alterations or more frequently by the wall not being properly bonded into cross walls or tied back to an upper floor or at roof level.
- 15.61 There are four options once the cause of a bulge or cracking has been adequately diagnosed:
  - Leave it alone if the cracking or movement has stopped and there are no structural problems or possibility of water penetration. A structural engineer can investigate and advise whether cracking or displacement is likely to continue.
  - If the cracks follow the lines of the joints and are not extensive then repointing may be all that is necessary.
  - Cut out the area of cracked or distorted brickwork and reinstate. This is likely to be necessary when the cracks cut across individual bricks. It is sometimes necessary to locally reinforce the brickwork with stainless steel mesh in the joints or special brick ties can be incorporated so that the brickwork can be tied back to an inner skin. Straps can be built in where it is necessary to strap the wall back to a cross wall, upper floor or to the roof.



- In cases where cracks and bulges are clearly causing a displacement of the structure and are beyond repair in situ, the only cause of action is to likely to be the carefully taking down of the affected part of the wall and rebuilding it re-using as much of the original material as possible. The decision to undertake this drastic measure should not be taken lightly because in conservation terms it is the least desirable option.

### **Leaning Walls**

15.62 Many old brick walls are not completely plumb and it is a remarkable testament to their ability to "move" without cracking that some are still standing. Many old walls which have developed a lean have been tied back and restrained by the use of metal plates and rods which run back through the building. Others have had buttresses added externally. These features have often now become an attractive part of an old building's character.

15.63 The drastic step of demolishing and rebuilding old brick walls should always be seen as a last resort and when a wall appears to have begun to move then it is important to consult a structural engineer who is sensitive to and experienced in dealing with such problems in historic buildings.

### **Replacing Bricks**

15.64 Where bricks need to be replaced repairs should be carried out to match the original wall in all respects. New bricks may be suitable provided that they do not harm the appearance or structure of the wall. Compounding the problem is the fact that new standard metric bricks are actually smaller than the old imperial sizes. Possible solutions to the problem include:-

- If a wall has to be taken down then it may be possible to salvage the old bricks and re-use them.
- Damaged bricks can sometimes be reversed so that the undamaged inner face is exposed.
- Often second-hand bricks to match can be found but make sure that a sufficient number are inspected before purchasing them because batches can vary a great deal. The colour and the quality of the face and arises of the brick are particularly important.
- The use of new bricks may be appropriate, either from a manufacturer's standard range or if not a copy specifically produced for the job by a specialist supplier.
- Where it has proved impossible to find suitable replacement bricks it may be a solution to cut single bricks to produce header or stretcher 'slips'. These slips are inserted into the wall after cutting back the faces of damaged bricks to a sufficient depth. This is a specialist job and should only be used for replacing individual bricks or relatively small areas of brickwork.
- Attempting to repair the face of damaged bricks using a mortar repair is frequently resorted to on the grounds of economy but in most cases it can create a very ugly effect and actually speed up the deterioration of the wall. Soft, old brickwork can be patched up with in exceptional circumstances a coloured mortar (brick dust, lime etc.) but this should be restricted to very small areas where it is important not to disturb the surrounding bricks. Using a hard cement mortar should never be contemplated for repairs of this type.
- It may sometimes be possible to achieve a successful repair by actually removing bricks from some other part of the building, for example where the bricks are not exposed to view or where alterations have or are being undertaken. Of course, any historic fabric should not be sacrificed lightly and certainly the demolition, or part demolition, of any old structure would have to be fully justified in historic building terms.



### Toning in New Brickwork

- 15.65 Toning in replacement bricks which do not quite match existing ones may be desirable and possible by the application of a wash. A traditional treatment would be to leave a bag of soot in a bucket of water for a day or two. Alternatively, a very diluted black paint stain (say one-part paint to at least 20 parts water) may be used. With the latter, a water-based paint is more appropriate, and care should be taken not to seal the face of the bricks so that they cannot dry out. A sample area should be tried in an unobtrusive location and left to dry out before an assessment is made and a large area is treated. Specialist firms exist which can provide advice and materials or can undertake this sort of work.

### Climbing plants on walls

- 15.66 Uncontrolled growth of ivy can cause damage to brickwork (and other wall finishes, roof coverings and joinery). The plant can cause physical damage, for example by dislodging bricks, and periodic inspection should be carried out to ensure that problems are not being caused.
- 15.67 Although, like other climbers, ivy can look very attractive on the facades of buildings it is important not to let it get out of hand and pruning may be necessary. If it becomes necessary to remove the vegetation it should be cut just above the ground and left until it completely dies. Attempting to pull it off before can cause damage to the face of the wall. Virginia creeper and wisteria should also be carefully controlled and, ideally, removed from wall faces.

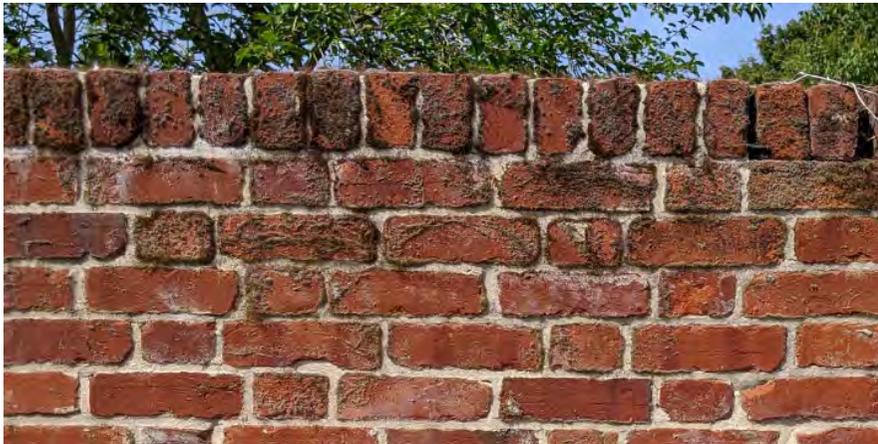


Ivy on the side of a building



## Repointing

- 15.68 Pointing is the way in which the mortar between the bricks is finished off. Over time, this can weather and deteriorate and may need re-doing. Traditional lime-based mortars are flexible and porous and so are able to accommodate movement. Modern cement-based mortars can trap moisture and accelerate the process of decay in a brick wall. Modern cement-based mortars are different in appearance from lime-based mortars and this means that they can harm the appearance of a traditional wall or building. Raking out of mortar can disfigure brick walls and so care should be taken when removing old mortar.
- 15.69 Virtually all the old brick walls in the district were finished with a flush joint. Where 'tuck' pointing, 'penny round' or any other historically important pointing is evident on an existing wall, it is very important that it is not lost and repairs should be carried out to match by someone experienced in carrying out this specialist work.



Historic brick wall.

## Render and Plaster Repairs

- 15.70 Render and plaster makes an important contribution to the appearance of an historic building. The most common form of rendering was lime-based and built up in one or two applications on wooden laths. Lime-based mortar is flexible and can often be successfully maintained using just patch repairs. Damage is most often caused by water penetration due to lack of maintenance. The use of inappropriate materials to repair traditional rendering can also increase damage.
- 15.71 Complete replacement should be considered carefully because it can lead to the loss of valuable historic material. Patterns and designs on interior walls are of considerable historic value and should be retained. Pargetting on external walls should also be retained and reinstated where possible.
- 15.72 Pebbledash is a rough type of render, which is found on some buildings within East Suffolk. This is a dense material, which prevents water from evaporating and can lead to damage both to the pebbledash and the building materials behind it. Cracks that appear in a pebbledash render should be repaired quickly to avoid further damage.
- 15.73 [The Society for the Protection of Ancient Buildings<sup>29</sup>](#) provides useful information about render.
- 15.74 The use of cement-based render and mortar should be avoided on historic buildings. This is because cement is not flexible and will not be able to adjust to movements in the building. Cement-based render is also less breathable, and this could lead to problems with damp. As a result, lime-based renders and mortars should be used as replacements wherever possible.

<sup>29</sup>[www.spab.org.uk/advice/lime-renders-vs-cement-renders](http://www.spab.org.uk/advice/lime-renders-vs-cement-renders)



## Colour washed and paint finishes

- 15.75 For early vernacular buildings limewash is the traditional means of finishing off and protecting rendered and exposed timber framed structures. Although different types of modern exterior paints are readily available, their physical effects on the performance of a building of traditional construction is unpredictable and their use can often cause problems, especially with moisture. Care should therefore be taken to ensure that the use of modern paint does not harm the performance or appearance of a traditional building.
- 15.76 Numerous mixes are suggested for preparing limewash and for adding traditional coloured pigments and its preparation and application requires a degree of technical knowledge in order to ensure its suitability and reliability. [The Society for the Protection of Ancient Buildings<sup>30</sup>](#) provides guidance about the correct type of paint to use.
- 15.77 Listed Building Consent is not usually required for a change of external colour on a listed building. However, the Council will seek to agree with building owners or occupiers their preferred choice beforehand to consider how it complements the character of the historic building and any streetscene of which it may form a part. For listed and unlisted buildings that fall within the Suffolk Coast and Heaths Area of Outstanding Natural Beauty, we shall use the [colour guide produced by the AONB Unit<sup>31</sup>](#) to inform our views on colour choice and recommend its use for historic building owners.



Buildings in Woodbridge Conservation Area.

## Flintwork

- 15.78 Repairing flint work is a skilled craft and getting the right sort of specialist advice is essential for correctly assessing the extent of any problems and the measures necessary to solve them. If there appears to be a structural problem with a flint wall, if the stones have become loose or if the pointing has badly weathered, then it is best to seek advice from an architect, surveyor or structural engineer who is experienced in dealing with historic structures. They will be able to recommend craftsmen who can restore flint work to the required standard.

<sup>30</sup>[www.spab.org.uk/advice/paint](http://www.spab.org.uk/advice/paint)

<sup>31</sup>[www.suffolkcoastandheaths.org/managing/planning/guidance-for-planning-in-the-aonb/](http://www.suffolkcoastandheaths.org/managing/planning/guidance-for-planning-in-the-aonb/)



15.79 Although flint is an impervious and hard material it does not need a very strong mortar mix. If a strong mortar is used, then shrinkage cracking will occur around all the flints allowing water to get in. Flint walls should be repainted to match existing work. Unfortunately, some flint walls have been spoilt in the past by being repaired with hard cement pointing, sometimes finished with a heavy, weather struck joint.

### Wattle and Daub

15.80 Wattle and daub is an important vernacular form of construction but it is becoming more and more a rarity. It is particularly susceptible when alterations and modernisation work is undertaken because if disturbed it is likely to just fall apart. However, if wattle and daub infill panels are properly maintained they could last indefinitely.

15.81 It is absolutely essential that water must not be allowed to penetrate the protective outer surface otherwise it will deteriorate very quickly. When this has happened in the past panels which are no longer any good have sometimes been replaced with brickwork or, more recently, blockwork. Timber frames have, as a consequence, often become distorted by the insertion of these heavy, rigid substitutes.

15.82 [The Society for the Protection of Ancient Buildings \(SPAB\)](#)<sup>32</sup> has produced guidance about repairing wattle and daub.

15.83 When undertaking repairs to a listed building, consent is almost certainly going to be required for the removal of decayed wattle and daub panels, especially if it is proposed that they should be replaced with a substitute material.

15.84 In situations where it is accepted that repair or renewal of the wattle and daub is not a reasonable course of action, then a modern lightweight infill of an insulation quilt or rigid insulating board is usually the preferred option. However, the visual implications of using plaster board on internal surfaces should be carefully considered because its finished appearance, even with a skim coat of plaster, is very different to old lime plastered wattle and daub.



Repairs to a wattle and daub wall (note sections of brick used as a replacement on the ground floor) (The Agent’s House, Easton). (Source - Roberts Molloy Associates)



## Clay Lump Repairs and Replacement

- 15.85 Like wattle and daub the retention and repair of existing clay lump construction is very important from an architectural and historic building point of view because it is becoming more and more of a rarity within East Suffolk.
- 15.86 The structural integrity of clay lump will remain intact as long as it is properly protected from water ingress and damp penetration. The proper repair and maintenance of the rendered and tarred finishes is therefore vital. Where clay lump has deteriorated to such an extent that it has to be replaced, this should be done with new or reconstituted old clay lump prepared in the traditional manner. This type of repair will normally be a requirement for any listed building and buildings or structures within the curtilage of a listed building.

## Roof Coverings

### Thatch Roofs

- 15.87 Thatched roofs are an extremely important feature on a number of historic buildings within East Suffolk and it is essential that as many as possible are preserved. Also, owners should be aware that a change from thatch to tiles or slates often requires significant alterations to be undertaken to the structure and detailing of the roof.
- 15.88 When roofs are rethatched, this should normally be done in the same material, although a change from water reed to long straw will be encouraged where appropriate. This is because over the years there has been a gradual move away from long straw which at one time was much more widespread in the area.

- 15.89 There appears to be various reasons for this change, including problems in the past with the availability of good long straw suitable for thatching as opposed to ready supply of water reed, the longer life expectancy of water reed and a lack of appreciation about traditional forms of thatch and their aesthetic differences.
- 15.90 If buildings are Listed, Listed Building Consent will be required for any change to a thatched roof which affects the character of the building, including a change from one type of thatch to another. Normally consent will not be forthcoming for the replacement of long straw with another type of thatch unless such a change can be fully justified on historic building grounds.
- 15.91 When a thatched roof needs repair it is often unnecessary to completely strip a roof and rethatch, although the replacement of long straw with water reed does necessitate this rather drastic action. Stripping a roof of all its thatch can involve the loss of important historical and archaeological evidence because some parts of existing thatched roofs date back to Medieval times. Instead, the removal of decayed material and patching with new straw or reed as and when required enables the lifetime of the thatch to be extended.



Replacement of thatch roof (Leiston Abbey Barn). (Source – Tim Buxbaum)

- 15.92 Signs that repairs may be necessary include damp patches, mould and moss growth which indicates that the thatch is holding water. Others include bird and vermin causing dislodgement, holes and loose areas of thatch netting. Vertical lines in the thatch show that courses of straw or reed are rotten, and hazel stays which are standing proud or are loose are also signs that failure is occurring.
- 15.93 Ridges, verges, valleys, eaves and the area of thatch around dormer windows and chimneys are all locations where the thatch is more likely to fail and should be regularly checked.

- 15.94 Assessing the remaining life of thatch is difficult, although knowing the history of the thatch, when things were done and who did it, is particularly useful. Consulting the original thatcher is always advisable. If this is not possible, another member of the Master Thatchers Association should be contacted. When rethatching has to take place consideration should be given to improving fire precaution measures. More information can be found at the [East Anglian Master Thatcher’s Association website](http://www.eamta.co.uk/)<sup>33</sup>.
- 15.95 A raised ridge, often with elaborate patterns, on thatched buildings has become common place, although they are not traditional on long straw roofs. The patterned ridge, which many thatchers decorate as their trademark, arose from reed thatching because reed could not be bent over the ridge. Long straw roofs in the area had a flush ridge which enhanced the soft, simple, more rounded appearance of the whole roof. These roofs are an important feature of East Anglia's traditional buildings and as such the historic tradition of the use of a simple flush ridge with long straw thatch will be encouraged.

**Tiles and Slates**

- 15.96 If a tiled or slated roof requires attention it is advisable to consult a professional surveyor or architect experienced in historic building matters rather than relying solely on the view of a builder or roofing contractor. In many instances the loss of the original tiles or slates is not necessary, and it is often quite possible and usually cheaper just to have the roof re-laid.
- 15.97 Planning Permission will sometimes be required for any change to the roof of a building, including a change in the type of material. If the building is

<sup>33</sup>[www.eamta.co.uk/](http://www.eamta.co.uk/)



listed then Listed Building Consent will almost certainly be required. However, re-roofing using the same materials and design, will not require Listed Building Consent. This should include the identical design and construction of the eaves, verges and abutments.

- 15.98 Old clay plain tiles and pantiles are attractive and extremely durable with a long life if properly installed and maintained. The weathering properties of these natural materials means that their appearance actually improves with age.
- 15.99 Failure of a clay-tiled or slate roof is most frequently due to rotting tiling battens, pegs or fixing nails rather than the material itself and in most instances a large proportion of tiles or slates can be salvaged for re-use.
- 15.100 If additional slates and tiles are required because some of the originals have been damaged or lost these can often be made up with second-hand. It is very important though, to obtain the correct size, profile, colour and texture to match the original. If some new materials have to be used it will often be preferable to confine them to less prominent roof slopes and to use what can be salvaged from the existing tiles or slates on the principle elevations.
- 15.101 If appropriate salvaged materials are not available it is generally best to choose new supplies of a colour which matches the original when it was new, since these will probably weather to match. A colour which may be closer initially to the weathered tile could weather to a completely different shade. The original colour of tile can be ascertained from its underside.
- 15.102 Most slate roofs in the district are Welsh slate, so sourcing new slates to match need not be a problem. New handmade clay tiles are suitable for retiling most old tiled roofs although on some properties, for example unlisted buildings, or

on ancillary structures, a good quality machine made clay tile could be appropriate.

- 15.103 On grounds of both appearance and sound building practice, owners of older properties are advised against replacing slate and clay tiled roofs with concrete tiles or any other inappropriate artificial material.
- 15.104 Natural slates and clay tiles are very often a fundamental part of the design and the character and appearance of an older building and therefore any change of material, especially to heavily profiled concrete tiles, can have a drastic effect. Alternative materials may be acceptable in some circumstances, but care should be taken to ensure that these do not alter the historic and architectural character of the building.



Pantile roof (Framlingham).



Slate roof (Framlingham).



Plain tile roof (Framlingham)

15.105 Artificial slates vary in quality and appearance. Furthermore, like all other artificial materials they have unpredictable weathering properties and unlike natural materials their appearance can deteriorate with age. If they have to be used the choice of type and manufacturer should be considered very carefully.

15.106 The colours of concrete tiles can fade substantially within a few years. They are also considerably heavier than slates and are often much heavier than clay tiles and the supporting roof structure may need to be reinforced to take the heavier load. It has been known for the weight of the concrete tiles to cause distortion of the roof structure especially where it had originally



only been intended to carry the lesser weight of slates. Problems may also occur in the supporting walls if a significantly greater load is placed upon them, particularly at window openings where fractures can occur.

- 15.107 A point of detail which can lead to trouble in the future is the junction between different roof coverings on adjoining properties. The common practice of a cement joint between the two materials is likely to lead to rain penetration if the cement cracks or falls away and as the junction normally occurs over party walls the adjoining property can also be affected.
- 15.108 Traditional and vernacular details on existing roofs, including any decorative features, should be retained or replicated when repairs are carried out. The traditional eaves and verge details of the Area are particularly important, especially the local techniques of finishing off the verge of gabled roofs with barge boards and capping pieces and tilting the last two or three rows of tiles at the eaves level.
- 15.109 Often old roofs have no underfelt or the felt needs replacing. If new felt is provided, then it is very important to retain or provide adequate ventilation to the roof space especially if insulation is added. On most old roofs it is advisable to use one of the "breathable" types of roofing felt which are now available.



Replacement roof (St Mary's and St Peter's Church, Lychgate).

# 16 Pipework and Services





## Pipework and Services

### Rainwater Disposal

- 16.1 Old, often decorative rainwater gutters, hoppers and down pipes are an important feature of many historic buildings and every effort should be made to repair and retain them. Many of these are made out of cast iron or lead and it is perfectly possible for them to be repaired or to have those elements which are beyond repair replaced like with like.
- 16.2 If lead or cast iron are not obtainable, aluminium sections are available and this is a much better substitute than plastic. Normally, Listed Building Consent will be required for the removal of original gutters and down pipes and their replacement with a different type. On most historic buildings, modern standard plastic gutters and downpipes are inappropriate.

### Pipework

- 16.3 Over the years, as new bathrooms and kitchens have been put in, placing the necessary drainage pipework on the exterior of buildings has, in many cases, undermined the external appearance.
- 16.4 Great care should be taken when installing new drainage pipework in any building. With listed buildings, where new facilities such as additional bathrooms are created, any necessary pipework will need to be satisfactorily accommodated in order for these to be acceptable. The erection of inappropriate soil stacks and soil vent pipes on external walls or through the roof will not be appropriate.



The above drawing illustrates the impact of too much external pipework



- 16.5 Accommodating new pipework inside the property is often perfectly possible although on some buildings decorative plasterwork, old floors and other historic features may make this difficult. More recent methods of venting foul drainage systems means that having to place unsightly soil vent pipes above the roof is now not necessary in many instances.
- 16.6 En-suite bathrooms are a popular addition to many private houses. However, these may not be acceptable on historic properties, particularly if the pipework is attached in a particularly prominent location. Care should also be taken to ensure that new soil stacks are located so that they do not harm the appearance of an historic building.
- 16.7 Where an owner has inherited plastic rainwater goods these should be replaced with metal.
- 16.8 External boilers are common and these should be referenced in planning applications. Smart meters are generally preferable to meter boxes, particularly in prominent locations. Where possible, gas and electricity meters should be located inside rather than outside an historic building.
- 16.9 Planning applications should include details of both pipework and, mechanical ventilation and service connections, which should include detailed diagrams that show where they will be affixed to a building.
- 16.10 Where it is no longer of architectural or historic importance, and is no longer needed, the removal of external pipework can be beneficial. Consideration should also be given to how pipework is removed so as not to damage the building.

## Service Connections

- 16.11 Care should be taken to ensure that service connections for gas, electricity, telephones or televisions do not harm the appearance of a listed building. Likewise, solar panels, balanced flues for boilers, extract vents, modern vents for ventilating roof spaces and other additions to walls and roofs should be installed carefully so as to protect the character and appearance of an historic building. Listed Building Consent will, in many instances, be required for work which involves these sorts of changes to a listed building.
- 16.12 In any event, owners should make sure they know exactly what installers are proposing before they carry out any works. Cables and pipes are run up the outside of a building, for example, often because the route is the most convenient or because it enables standard details to be used. Little or no account may be taken of how visually intrusive the work will be or whether there could be a better way to accommodate these services without making such an adverse impact.
- 16.13 External meter boxes may be acceptable on external walls to the rear of an historic building or in another unobtrusive location. In most cases on listed buildings they will not be acceptable. Meter boxes for gas supplies are now available which can be set in the ground. In most cases though, meters should be retained internally.

# 17 Chimneys

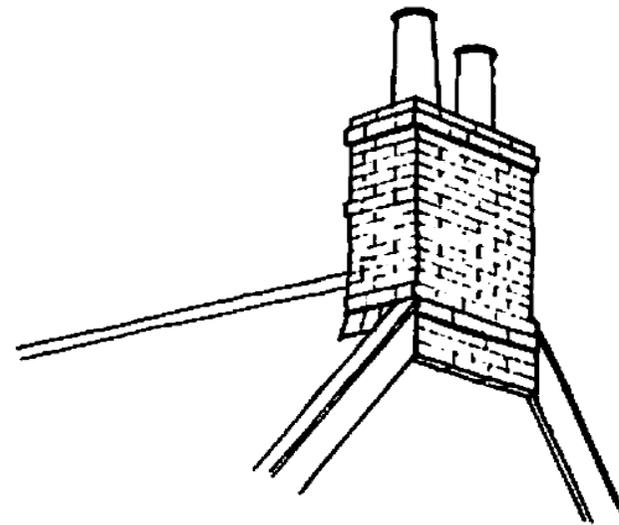




## Chimneys

- 17.1 Chimneys are an extremely important feature of most historic buildings and are an attractive element in the traditional townscape of all the district's towns and villages.
- 17.2 Traditionally, chimneys within the roof were usually located centrally on the ridge line rather than on one side of the roof slope. They were also positioned so that their longer sides were parallel to the ridge. On gable ends the chimney was placed at right angles to the roof.
- 17.3 Chimney stacks located on external walls would either be expressed externally or project into the building. If expressed externally the stack had a substantial base which tapered using staggered or sloping brickwork or had a tile capping. Where a stack is located within a gable wall with barge boards, the traditional detail was for the bargeboards not to overlap the chimney, instead the chimney would corbel out slightly to mask the ends of the barge boards
- 17.4 Chimneys contribute significantly to the historic character and appearance of a building and consequently repair should always be undertaken before removal or reduction in height of the chimney is considered.
- 17.5 [The Society for the Protection of Ancient Buildings website<sup>34</sup>](#) contains information about chimney maintenance.
- 17.6 When there is clearly no alternative but to take a chimney down to a safe height it should be rebuilt to match the original. Features such as chimney pots and decorative brick detailing should be reinstated. Where they have been lost in the past the opportunity should be taken to re-introduce them.

- 17.7 Where new chimneys are proposed they should accord with the appearance of the rest of the building and care should be taken over their positioning. As single flue chimney stacks usually appear too thin and weak it will often be necessary to thicken the construction.
- 17.8 Metal flues on historic buildings, which are sometimes erected as a result of installing wood burning stoves or traditional cooking ranges, should be planned and installed with care to ensure that they do not harm the appearance of the historic building.
- 17.9 Permission could be required for the demolition or alteration of an existing chimney or for the erection of a new one. Listed Building Consent will be required if the building is Listed.



A chimney within a gable that masks the end of the bargeboards

# 18 Making an Application



## Making an Application

- 18.1 Applications, whether for planning permission or Listed Building Consent, must be supported by relevant information for their determination. This chapter shall not detail all the information that must accompany an application in order for it to be validated and determined, but instead focus on the information that will be required to fully understand its effects on the historic environment. For a complete checklist of information that must be submitted with an application, applicants should consult the [East Suffolk Council Local Validation List](#)<sup>35</sup>.
- 18.2 Heritage Statements are required if a development proposal might affect the significance of a heritage asset. For most types of applications in conservation areas a Design and Access statement is needed, including for applications for an extension or alteration to a single dwelling (i.e. householder applications). Where this is the case, the Heritage Statement could be included as part of the explanation and justification for the design approach.
- 18.3 The heritage statement should describe the significance of any heritage assets affected, including any contribution made by their setting. The level of detail provided within a Heritage Statement should be proportionate to the affected assets' importance and no more than is sufficient to understand the potential impact of the proposal on their significance. As a minimum the relevant historic environment record should have been consulted and the heritage assets assessed using appropriate expertise where necessary. Information on any sources and expertise that have been consulted should be provided.
- 18.4 For most applications the Heritage Statement will include the following components:

### 1) A description of the heritage asset and its setting

The following should be considered:

- Refer to and include the description from the National Heritage List for England where applicable.
- Refer to the conservation area appraisal where applicable.
- Refer to historic and modern maps.
- Which conservation area does the building form part of?
- What is the age of the building?
- What are the main characteristics in terms of style, building materials and architectural features e.g. window type?
- What is the surrounding area like? Is the building part of a development of the same age and style, perhaps by the same builder?
- Describe the street scene: Is it of residential or commercial character? Is there a variety or coherence in building form and types? Is it suburban e.g. are there front gardens to the buildings?

### 2) An assessment of significance

The following should be considered:

- How does the building contribute to the historic character of the area?
- How has the building evolved over time? Map and architectural evidence will help piece together alterations and extensions.
- Is it part of group of buildings of similar style and age? Is it one of a pair of semi-detached, or part of a terrace in which the single house forms a unit within a larger entity?



- Are there any distinctive architectural features? E.g. doors, windows, chimneys, fireplaces, stairs, timber frame, cornices, panelling etc - include photographs if possible
- How does the setting contribute to the character and appearance of the asset?

### **3) An explanation of the design concept for the proposed development**

- For small scale alterations: What are the design and proposed materials?
- For extensions to buildings or proposals for new development: What are the amount of development, layout, scale, landscaping and appearance (e.g. building materials and architectural detail)?

### **4) A description the impact of the proposed development on the significance of the heritage asset**

The following should be considered:

- Would the proposed development involve loss or change to any historic features or layout?
- For extensions and new builds: What would be the impact on the appearance, character and setting of the building?
- For small-scale alterations: What would be the visual impact? Would it preserve and enhance the character and appearance of the building and area?

An archaeological assessment will be required in the following circumstances and should be undertaken in accordance with NPPF paragraph 189.

- Sites listed in the Suffolk Historic Environment Record or are adjacent to sites that are listed.
- Sites located within areas of high archaeological potential, such as river valleys.
- Larger developments, which have the potential to contain archaeological sites.

It is advisable to check with [Suffolk County Council Archaeological Service<sup>36</sup>](#) to ascertain whether a site contains archaeological potential.

Design and Access Statements are required by national planning practice guidance to, when in support of an application for Listed Building Consent, include an explanation of the design principles and concepts that been applied to the proposed works and how they have taken account of the following:

- The special architectural or historic importance of the building,
- The particular physical features of the building that justify its designation as a listed buildings, and
- The building's setting.

Some changes and alterations will also require building control consent. More information can be found on the [East Suffolk Building Control webpages<sup>37</sup>](#).

<sup>36</sup>[www.suffolk.gov.uk/culture-heritage-and-leisure/suffolk-archaeological-service/archaeological-planning-and-countryside-advice/](http://www.suffolk.gov.uk/culture-heritage-and-leisure/suffolk-archaeological-service/archaeological-planning-and-countryside-advice/)

<sup>37</sup>[www.eastsuffolk.gov.uk/planning/building-control/](http://www.eastsuffolk.gov.uk/planning/building-control/)

# Appendices



## Appendix 1: Criteria for Identification of Non-Designated Heritage Assets

A non-designated heritage asset can be a building, monument, site, place, area or landscape identified as having a degree of significance meriting consideration in planning decisions.

Significance is the value of a heritage asset to this and future generations because of its heritage interest that can be archaeological, architectural, artistic or historic.

The following criteria are for the use of the Council as local planning authority to establish if any potential non-designated heritage asset that is a building or structure meets the definition in the National Planning Policy Framework at an early stage in the process, as advised by the national Planning Practice Guidance. A building or structure must meet two or more of these significance-measuring criteria to be identified by the Council as a non-designated heritage asset.

Development proposals affecting an identified non-designated heritage asset will be subject to the requirements of the National Planning Policy Framework at Section 16: Conserving and enhancing the historic environment and including paragraphs 197.

These criteria have been prepared with specific reference to Historic England's 'Conservation Principles – Policies and Guidance for the Sustainable Management of the Historic Environment'; and 'Good Practice Guide for Local Heritage Listing'.

### Archaeological interest

- Recorded in the Suffolk County Historic Environment Record

### Architectural interest

- Aesthetic value
- Known architect
- Integrity
- Landmark status
- Group value

### Artistic interest

- Aesthetic value
- Known designer

### Historic interest

- Association
- Rarity
- Representativeness
- Social and communal value

### What we mean by these criteria:

- Recorded in the Suffolk County Historic Environment Record: an above-ground archaeological site or historic building recorded in the Suffolk County Council Historic Environment Record. Identification of archaeological interest will always have to be made in conjunction with the Suffolk County Council Archaeological Service. Sub-surface archaeological interest is considered and advised on separately by the [Suffolk County Council Archaeological Service](#)<sup>38</sup>.
- Aesthetic value: the building or structure, through its intrinsic design value derived from local styles, materials, workmanship or any other



distinctive local characteristic, will exhibit a positive external appearance in the streetscene, village or townscape or landscape.

- Known architect/designer: the building or structure will be the work of an architect or designer of local, regional or national noteworthiness.
- Integrity: the building or structure will retain a degree of intactness and lack of harmful external alteration and, if part of a group, will make a contribution to the surviving completeness of that group.
- Landmark status: the building or structure by virtue of its design, age, innovation, construction, position, use or communal associations contributes as a landmark within the local scene.
- Group value: the buildings or structures will have a coherent design or historic functional relationship as a group.
- Association: the building or structure will enjoy a significant historical association of local or national noteworthiness including links to important local figures or events.
- Rarity: the building or structure must represent a design, use or other quality that was always uncommon or has now become uncommon or exceptional to the locality, district or wider region.
- Representativeness: the building or structure will survive as a good quality representative of a particular historical or architectural trend or settlement pattern; or be part of the legacy of a particular individual, architect or designer, architectural or artistic movement, company or group in the past.
- Social and communal value: the building or structure will be perceived locally as a source of local identity (for example, commemorative or symbolic), distinctiveness, social interaction or contributing to the collective memory of a place.

In the former Suffolk Coastal area the following locally significant uses may provide typologies of buildings and structures that can be identified as non-designated heritage assets:

*Agricultural; commemorative; commercial; culture, entertainment and leisure; resort tourism; domestic; educational; health and welfare; industrial; military; aviation; forestry; water management; landed Estates; fishing; brewing; law and local government; park and garden structures; ecclesiastical; transport; maritime and coastal defence; utilities, energy and communications; civil defences; street furniture and historic surfaces.*

### **Supporting Statement**

It is the aim of East Suffolk Council to protect and enhance the Plan area's heritage assets through the identification of those of local significance; and through ensuring that development is managed in a way that sustains or enhances their significance and setting. The effect of a planning application on the significance of a non-designated heritage asset should be taken into account in determining any application. In weighing applications that affect directly or indirectly non-designated heritage assets, a balanced judgement will be required having regard to the scale of any harm or loss and the significance of the heritage asset.



## Appendix 2: Locally Identified Parks and Gardens within East Suffolk

Within the former Suffolk Coastal area there are a number of significant historic parklands which are in addition to those Identified on the Historic England Register of Parks and Gardens of Special Historic Interest in England. They are also identified in Suffolk Coastal Local Plan policy SCDC11.8 (Parks and Gardens of Historic or Landscape Interest) These parklands are as follows:

Benhall Lodge Park (Benhall)

Boulge Park (Boulge)

Broke Hall Park (Nacton parish)

Carlton Park (Kelsale parish)

Cockfield Hall Park (Yoxford parish)

Easton Park (Easton)

Glemham House Park (Great Glemham parish)

Glevering Hall Park (Hacheston parish)

Grove Park (Yoxford parish)

Grundisburgh Hall Park (Grundisburgh)

Marlesford Hall Park (Marlesford)

Orwell Park (Nacton pariah)

Rookery Park (Yoxford parish)

Sibton Park (Sibton)

Staverton Park (Wantisden parish)

Sudbourne Park (Sudbourne)

All of the parklands listed above meet a number of the following criteria:

- the extent of parkland coverage is significant, or has been in the past, usually in excess of 50 hectares.
- the parkland either provides, or did so in the past, the setting of an historic house.
- the parkland's historical development is considered unique within the District.
- the parkland's evolution has been influenced by a notable landscape designer.
- the parkland contains fine examples of those features associated with historic parklands. These features are outlined in section 5.
- the parkland positively contributes to the wider, surrounding, landscape.
- when lying adjacent to a settlement, the parkland provides an attractive setting and indeed may have a relationship with that settlement.

Some areas of parkland have deteriorated to the point where they can no longer be recognised at either the national or local level. Examples of these include Thorington Hall and Ufford park. However, care should be taken to safeguard the remnants of any such parks where they exist. There are also a number of smaller parks and larger grounds or gardens, for example Darsham House, Hurts Hall and Great Glemham Cove. They are too numerous to include in this document, but their importance will be assessed if and when any proposals are made that have a detrimental impact upon them.



Most parks are set in rural locations and act as the setting for stately homes. However, there are also urban parks located within East Suffolk. These include Cliff Gardens, Spa Gardens and Town Hall Gardens in Felixstowe and Belle Vue Park in Lowestoft. These areas of parkland were laid out for local residents and as an additional attraction for visitors to Lowestoft and Felixstowe.

### **Parkland Boundary Delineation**

The former Suffolk Coastal District Council delineated boundaries of those historic parklands considered to be of district-wide Importance. For each parkland the boundary drawn Includes:

- that area currently forming the visual extent of parkland.
- any additional area which historically formed part of the extent of parkland and which continues to display remnants of that former park.

The parkland boundary, as delineated, does not take into account present land ownerships.

Unfortunately, there are a few locations where former parkland has been reverted back to agricultural land and has lost all its former parkland characteristics and where the area concerned no longer has any relationship to the existing extent of parkland. Such an example is the 18<sup>th</sup> century parkland once associated with Grove Park, Yoxford. Where the parkland has reverted to agricultural use it is not included within the park boundary. Rather if any development proposals affect such areas then consideration can be given to whether it forms part of the setting of the present parkland.

The setting of the parkland is of great importance to some parklands particularly where the historic estates extended beyond the actual park boundary. One example of this is evident at Rookery Park, Yoxford, where

ancient Oaks can be found in both the parkland and in the farmscape surrounding Rookery Farm to the south. Whilst this area was never converted to parkland, its farmscape is particularly unspoilt and significantly contributes to the setting of Rookery Park.

### **Parkland Features**

Every parkland is unique. This, essentially, is because each park has been individually created, and has matured and evolved reflecting the interests of its owners and the fashions of the era.

However, there are a number of elements which can be found in more than one parkland and indeed, some can be found in most parklands. This section outlines those common parkland features.



## Semi Natural Features

### Free Standing Parkland Trees

Trees are the most visible remaining component of many historic parklands, whether they are free standing or in groups or woodland. Unfortunately, in many parklands the volume and diversity of timber which parklands once contained has substantially diminished. Reasons for this include neglect, removal, elm disease (and other tree diseases) and storms. With regard to free standing trees many have suffered, particularly from encircling cultivation, whilst others, particularly younger trees have also suffered from the activities of grazing animals. The ages and species of parkland trees is often quite diverse. Many trees have survived from the landscape which existed before the park was created and thus are older than the parks in which they stand. Such trees, usually Oaks, formerly grew in hedgerows and along roads which became parkland providing the landowner with 'instant' trees when the park was created. At Heveningham Hall Park, are a number of old pollarded Oaks which would have been mature when Lancelot 'Capability' Brown laid out the parkland and would have provided the new park with some element of maturity.

### Parkland Tree Belts, Clumps and Woodland

Many belts, clumps and woodlands were planted as part of the landscape park style in the 18th and 19th centuries. Such planting served many functions, enclosing the park, creating an aesthetic landscape, enhancing carriage drives, sheltering game birds and providing an economic timber resource. In addition, significant planting also served to subtly screen undesirable buildings within the park, and buildings and farming activities occurring outside the park. Some woodlands are much older than the parks about which they stand and may be ancient for example Watling Wood at Sudbourne. At Staverton Park the Oaks may originate from the ancient deer park. The more common trees found in

group plantings include Lime, Horse and Sweet Chestnut, Beech, Ash, Pine, Oak and Sycamore.

### Exotic Planting

Exotic tree planting began to be introduced in the late 18th Century. This continued into the 19th Century with a renewed interest in creating gardens and pleasure grounds in the immediate vicinity of the house. Many different species can be found, but among those most widely planted were the Cedar of Lebanon, for example at Heveningham Park, Marlesford Park, Cockfield Hall and the Sequoia, for example at Rookery Park. During the 19th Century the range of trees available vastly increased. A Cork Oak can be found at Glevering Hall and a Lucombe Oak at Glemham House Park, Great Glemham. In some parklands a number of exotics have been planted in association with indigenous species to create arboreal gardens. The trees were often underplanted with shrubs, such as rhododendrons, box, strawberry tree, yews, acers and Laurel.

### Avenues

In England, the vogue for avenue planting began as early as 1660. These avenues were often planted as part of an axial avenue plan which focused on the main facades of the house and stretched out across the landscape. The Lime avenues at Campsea Ashe Park are a fine example. With the development of the English parkland style in the 18th Century, avenues with their stiff formality, went out of fashion. Many examples were destroyed. However, the popularity of the avenue returned when Humphrey Repton began introducing them into some of his designs essentially to create a grand approach to the hall. The favoured trees for avenue planting were native Elm and the European Lime the latter for example, at Broke Hall, and Cockfield Hall. Other trees used in avenues include Beech, for example, at Sudbourne Park and Monterey Pine, used at Orwell Park, although this avenue no longer stands.



## Hedges

Planted for both privacy and shelter, hedging can be seen in close proximity to the house and pleasure grounds. Yew creates the most dignified setting of any and can be found in a number of parklands within the District, for example, at Glemham Hall Park, Little Glemham. It is with the Yew hedge that topiary skills are most prevalent. Holly can also be found as parkland hedging as can evergreen Box, for example, along the walkways at Glemham House Park, Great Glemham.

## Grassland

Whilst areas of maintained turf have always been an essential feature of the gardens of this country, lawns really came into their own in the 18th Century. It was in this period that lawns were introduced in an attempt to sweep away formality and allow for the parkland to be brought up to the house. The most famous exponent of this parkland style was 'Capability' Brown. All the parks within the District, where the house remains intact, show evidence of lawns. Beyond the lawn the parkland was grazed by cattle, sheep and deer, normally the only farming activity visible from the house.

## Lakes

It was in the late 18th Century that the value of artificial lakes or irregular water courses to a parkland was fully appreciated by landscape designers. Besides providing ice for the icehouse and, often, water for the house, they were also stocked with fish and provided recreational pursuits. The use of the lake at Glemham House Park, Great Glemham for recreational purposes is confirmed by the presence of a boathouse. 'Capability' Brown was noted for the incorporation of a water body within his designs as is evident at Heveningham Hall Park. There are other parklands within the District which display similar artificial lakes, including Sibton Park where the lake appeared sometime between 1848 and 1884.

## Fishponds and Stews

Fishponds and stews (a store pond) were common in the medieval landscape and were a feature of many deer parks. Fishponds continued to be maintained and constructed in many parks and gardens in the early 18th Century. Such ponds usually took the form of rigidly geometric squares and rectangles, for example, at Grundisburgh Hall Park. It is unclear whether such formal arrangements were functional or simply a reflection of contemporary fashions in garden design. A number of these regular ponds were transformed into more irregular areas of water with the advent of the English landscape style and remain today, for example, at Glemham Hall Park, Little Glemham.

## Fountains, Cascades and Canals

Waterworks, such as fountains, cascades and canals, within the English parkland have never been common and with the coming of the landscape movement in the late 18th Century, fell even further from fashion. Today, canals remain as the relic of a past era of grandeur but can be found in only a few of the parklands within Suffolk Coastal East Suffolk for example, at Campsea Ashe Park. However, most canals within the parklands have either been transformed into less formal water arrangements or removed altogether for example, Sibton Park.

## Moats

Whilst serving as excellent means of defending buildings in the past or as enclosures to houses and gardens in more peaceful times, moats are now no more than incidental parts of the parkland scene, albeit historically very important. Such moats can be seen in only a few of the historic parklands, notably at Cockfield Hall, Yoxford where the moat was recorded in existence as early as 1471.



## HA-HAs

The ha-ha is a device, consisting of a ditch and wall, that creates an 'invisible' boundary between the garden and the parkland preventing the ingress of deer and farm stock. It became a pre-requisite of the 18th and early 19th Century landscape garden designer, coming into almost universal use by 'Capability' Brown. At Heveningham Hall Park, the ha-ha encloses both garden and pleasure grounds. During the period of Repton and into early Victorian times, the ha-ha was frequently shallower.

## Structures and Buildings

### Parkland buildings

A number of parklands within the District have scattered about them a range of buildings. Each building is of historical value in its own right and all form important landmarks within the overall park. Such buildings include:

- dovecotes - the larger, older and generally more interesting dovecotes in a few of the parklands belong properly to older farmyards or manorial estate buildings rather than to the garden. However, over time these have been enclosed by the garden. Such buildings originally ensured a provision of fresh meat through late winter and spring. The dovecote at Cockfield Hall, for example, has 13 tiers of brick nesting holes. The dovecote at Glemham House Park, Great Glemham is a particularly attractive example of a single building contributing to the overall parkscape;
- ice-houses - the underground chamber which ensured a low temperature, adequate drainage and easy access can still be found in a few parklands. Of particular note is the icehouse at Heveningham Hall. However, elsewhere remnants can still be found, for example, at Carlton Park, or their previous locations identified by a small knoll planted with trees, for example at Marlesford Park.



The ice-house at Heveningham Hall

- orangeries/lemonries - these were the first houses built in British gardens for the shelter of exotic fruits first appearing in the late 17th Century. Examples of each are at Glevering Hall and Bawdsey Manor respectively, regrettably now in a poor state. The orangery at Heveningham Hall is a particularly fine example having recently been restored.



## Walls

A few of the parklands within East Suffolk possess significant lengths of boundary walling. There are, in the main, only along one or two 'sides' of the parkland, usually bordering roadways. One particularly fine example is the 'crinkle-crinkle' wall at Easton Park, which was built following a serpentine line right around the park.

## Kitchen Gardens

Evidence of kitchen gardens can be found in most of those parklands where the house remains and indeed, in others where the house is no longer, for example, at Boulge Park. The gardens were functionally laid out, usually with four central plots, divided by low hedges and sanded/gravel walkways, with further small beds next to the wall. The produce usually included fruit and flowers as well as vegetables. Most kitchen gardens were close to the house but kept well hidden, usually behind trees. Often this secluded location was shared with other features of the home estate, especially the stables, which facilitated the movement of manure. All kitchen gardens within the district have high walls enclosing them. In the 18th and 19th Centuries, glasshouses were developed, for the growing of fruit and vegetables, usually placed on the south side of the north wall. In most kitchen gardens by the end of the 19th Century heat was supplied artificially. An example of a kitchen garden where an original, ornamental glasshouse remains is at Glemham House Park.

## Gate Houses, Lodges and Gateways

Much attention has been paid in a number of parklands to the grand approach which essentially establishes the visitors' first impression of the house and setting. Gates, gateposts and gatehouses or lodges were seen as important elements of this approach. Gateway entrances differ between parks in East Suffolk ranging from simple gateways, for example, at Grove Park, to more lavish entries, such as, the splendid wrought-iron gates set between grand limestone piers at Orwell Park. Lodges varied even more in style. Some lodges

adopt an architectural style replicating certain features of the main house whilst others take on a 'simpler' country style. Whilst many parklands have one lodge, a few have more. At Cockfield Hall, for example, there are three lodges: two standing either side of the village entry (one of which is a folly), whilst the other lodge is adjacent to the A12. The two 'village' lodges adopt the manorial style whilst the other adopts a Cottage orné of thatch and oak trunk columns.



## Appendix 3: List of Photograph Credits

Photographs are sourced from East Suffolk Council, unless referenced below.

### Introduction

- Page 6:** Heveningham Hall, Heveningham (Kim Wilkie)  
Restored road sign, Kelsale (Kelsale-Cum-Carlton Parish Council – 2019)

### 5. Historic Parks and Gardens

- Page 19:** (Source – Heveningham Parkland; photo by Argus Hardy)

### 6. Buildings – General Principles

- Page 24:** (Source - Sibton Park Gate Lodge; photo by Argus Hardy)

### 8. Extending an Historic Building

- Page 37:** (Source – NJ Architects; photo by Andrew Hendry)

- Page 38:** Rear Extension, Church Farm House, Sudbourne (Source – Nash Baker Architects; photograph by Nick Gutteridge <http://www.nickgutteridge.com/> )

- Page 40:** Extension to historic building (Source – NJ Architects; photo by Andrew Hendry)

Modern extension (Source – NJ Architects)

- Page 41:** Traditional roof design, Sibton (Source - Sibton Park Gate Lodge; photo by Argus Hardy)

- Page 42:** Traditional gothic window, Sibton (Source - Sibton Park Gate Lodge; photo by Argus Hardy)

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## Write to us



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