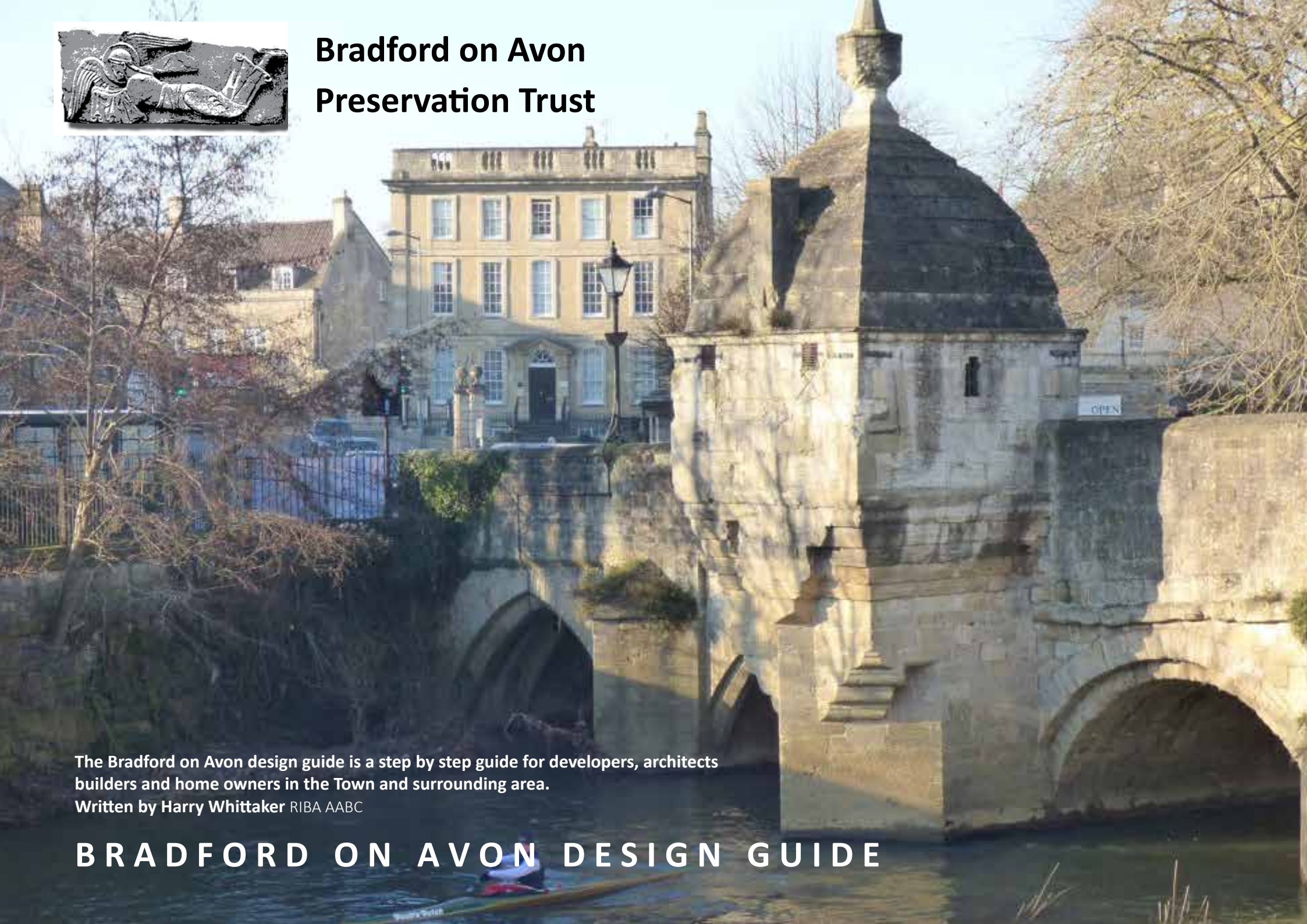

Bradford on Avon
Preservation Trust

The Bradford on Avon design guide is a step by step guide for developers, architects builders and home owners in the Town and surrounding area.
Written by Harry Whittaker RIBA AABC

BRADFORD ON AVON DESIGN GUIDE

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1.0 INTRODUCTION

1.1 How to use this guide

Bradford on Avon is a beautiful, limestone town set within the Avon valley and rich in architecture from every historical period. The wealth of building styles, from the great medieval monastic Tithe Barn, the numerous Georgian weavers' cottages through to the great Victorian mills on the river, all tightly arranged around a sweeping section of the valley, makes Bradford on Avon a unique and very popular place to live.

Much of Bradford on Avon town centre is situated within a Conservation Area and it contains numerous Listed Buildings. It is important that the town retains its essential historic character and appearance and remains an attractive destination for tourism as well as a desirable place to live and work.

This guide highlights some of the key historic character and features of the architecture of the town. It aims to inform prospective homeowners, developers, architects and builders alike of the importance of these local characteristics. The aim is to encourage 'best practice' by any party capable of degrading the town's ambience. We all must be aware of the need to repair and retain what has been passed down to us and to encourage good detailing in the design of new buildings within the local area.

The quality of the materials and methods of construction used in the past has always relied on local resources and locally available materials. Methods of construction slowly adapted over the centuries to follow changes in society and taste, but the intrinsic qualities of these local building materials always survived. This guide aims to raise the standard of new design whilst showing how the use of local materials and historic methods of construction can and should continue.

1.2 The author

Harry Whittaker DIP Arch(Oxford) RIBA AABC of Bath Conservation Architects Ltd is a qualified Architect [RIBA], an accredited Conservation Architect (AABC), as well as a member of the Ecclesiastical Architects and Surveyors Association (EASA). He specialises in the repair, conservation and conversion of historic buildings and has been the recipient of a number of awards the most recent being a commendation in the Georgian Group Awards 2017.

1.3 A brief history of the Bradford on Avon Preservation Trust

The Preservation Trust was formed in 1964 to restore the late medieval Priory Barn, in Newtown, acquired as a wreck and given to the newly formed Trust by one of its founders, Elizabeth Stephenson.

Later in the 1960s the Trust merged with the Bradford on Avon Preservation Society, which had been formed in 1959 to save the cottages on Tory and Middle Rank, then scheduled for demolition and replacement with flats.

Since then the Trust has undertaken several more restoration projects. It continues to review planning proposals, making representations to the planning authority and others to try and ensure that Bradford's special character and appearance are preserved.

The Trust also publishes books on aspects of the town and its history and organises an annual series of talks, trips and exhibitions.

The aims of the Trust

- To maintain, foster and encourage the particular character and the scenic, historic and architectural values of buildings and land in Bradford on Avon and its neighbourhood and to ensure and promote the integration of new buildings in the area.

- To promote the education of the public by assisting in the provision and exhibition to the public of artefacts relating to the history of the area.

The Trust receives no statutory funding and is supported by about 500 members.

The Trust campaigns on behalf of Bradford on Avon and its historic environment.

The Trust publishes the Guardian Angel three times a year, with news and articles concerning Bradford's past and present.

1.4 A brief history of Bradford on Avon

Bradford on Avon has been in existence for at least 2500 years. Various Roman coffins, coins, and remains of a Roman villa have been located on the hill above Tory.

Between 672 and 705 AD Aldhelm, the first Abbot of Malmesbury, founded a monastery which King Æthelred gave to the Abbey of Shaftesbury in 1001. This led to the building of the 11th century Saxon Church of St Laurence.

By the Norman Conquest, Bradford on Avon had two mills, a market and a vineyard. The original Town Bridge, which retains two late-Norman arches nearest the south bank, dates from this period. By the 13th century industry declined, exports dwindled and only wool production was deemed profitable. The Tithe Barn was built around 1340 with cut ashlar stone, stone buttresses and an impressive timber roof with 14 roof trusses known as 'raised crucks', which carry 100 tons of thin stone tiles, quarried from Atworth, four miles away.

The chalk downs located to the south east were home to vast areas of sheep farming which supported the woollen industry. The town prospered into the 18th century with an economy driven by the production of a superior heavy broadcloth, which was a fine but heavy felted cloth created on large looms. Initially, the town sold fleeces to be worked on elsewhere but by the end of the 14th century the weaving, finishing and dyeing was carried out in the town. Artisan cottages for weavers and cloth workers were scattered throughout the town, most notably, on Tory (taking its name from 'tor' meaning hill), Middle Rank and the cottages on Barton Orchard.

At the start of the 17th century there was a recession and widespread unemployment due to the Spanish introducing their own, finer wool onto the market and the English having problems working with it. In the late 1600s William Brewer brought in several Dutch spinners to teach his English workers the special techniques in working with the new wool to produce a very high quality cloth, three of whom settled in Bradford on Avon. The new improved techniques re-established the wool trade in the town and helped the town prosper.

In the early 19th century there were 32 cloth mills and many of these buildings still dominate the town. The rich clothiers' fine houses and Georgian terraces conveyed an affluent impression; stone slates for the roofs were carefully graded from the large near the guttering, to the smallest at the ridge. The windows were originally simple casements but by the end of the 18th century these were replaced with sashes. Many of the houses, such as Druce's Hill House, have Baroque features with fine stone carving.

In 1810, the Kennet and Avon Canal opened and was being used commercially but the town was again hit by economic decline as a result of the Napoleonic wars. The local cloth industry collapsed and never fully recovered. The fortunes of the town survived on the local stone quarrying and the arrival of the Great Western Railway. By 1895, there were 16 stone quarries in operation and the fortunes of the town prospered once again. The hills around Bradford are honeycombed with quarry workings and shallow mines, many of which extend up to a mile.

In 1848 Englishman Stephen Moulton returned from a visit to the USA and established his own rubber factory in Bradford on Avon, which helped revive the town at a time when the woollen industry was in decline. The vacant wool mills proved ideal to house this burgeoning new industry. The last wool mill closed in 1905.

The town's population was in decline until the middle of the 20th century, with very little new housing in the town during the early part of the century apart from a small amount of ribbon development along Bath Road and a continuation of the terraces along Trowbridge Road.

During the 1940s, '50s and '60s local authority housing estates were built on the north and south sides of the town, followed in the mid-'60s by speculative housing development off Jones Hill to the south, and off Newtown and Winsley Road to the north.

Expansion of the town continued in the 1970s and '80s with the construction of new speculative development between Trowbridge Road and Frome Road. These were built predominantly in reconstituted Bath stone under concrete tiled roofs.

Residential development continued during the 1980s to the present day and the population continued to increase, as Bradford on Avon was seen as a pleasant place to live with good public transport and road links to neighbouring Bath, Bristol, Chippenham and Swindon for employment.

The mills vacated by the rubber factory in the early 1990's were converted to residential and commercial use and new housing development took place on the former Greenland Mills and Kingston Mills sites and continues in 2018 off Holt Road.

2.0 LISTED BUILDINGS AND CONSERVATION AREAS

2.1 Listed buildings

A listed building or structure is one that has been placed on the Statutory List of Buildings of Special Architectural or Historic Interest. There are 342 listed buildings in Bradford on Avon.

Listed Building categories are as follows:

- Grade I - of exceptional interest (only 2.5% of all nationally listed buildings);
- Grade II*- of particularly importance(only 5.5% of all listed buildings);
- Grade II - of special interest (92% of all listed buildings).

Historic England lists all listed buildings on its website. The List Description merely identifies the property. If the building is Listed it is the whole building, inside and out, together with its curtilage buildings that are protected.

Listed building consent is required for all works of demolition, alteration or extension to any listed building that affect its character as a building of special architectural or historic interest. The requirement applies to all types of works and to all parts of those buildings. This includes works to the interior of the building.

You are legally required to obtain consent to carry out works to a listed property and not knowing a building is listed is no defence. If you are thinking about making any alterations to your listed building, however small, check first with Wiltshire Council whether you need to apply for Listed Building Consent.

Owners have a responsibility to keep their property in good condition but if it falls into disrepair a local planning authority has a number of options to ensure the future preservation of the listed building. Notice can be served on the owner specifying the urgent repairs to be carried out. If these works are not done within reasonable time the local planning authority can carry out the works and recover the costs from the owner. If all else fails it can compulsorily purchase the property.

Owners of buildings are encouraged to carry out sensitive repairs and retain historic details and reinstate them where these have been lost. Many historic details that make our town unique continue to be lost as time goes by.

Whilst seeking to preserve the town's historic character we should also respect the need for good quality contemporary design and recognise that well designed new buildings in local materials can create a rich visual dialogue with older buildings within the townscape.

2.2 Conservation Areas

Bradford on Avon Conservation Area was designated for its special architectural and historic interest. The main purpose of this designation is to acknowledge the special character of the area.

There is a duty to preserve and enhance the character, appearance and setting of the Conservation Area. The main attributes that define the special character of this area are its physical appearance and history. This character derives from the buildings, their form and features, the building materials, the spaces between them including paved areas and footpaths, and even the former uses of historic buildings.

Within conservation areas, permitted development rights are restricted and certain works, including minor works that might not require permission elsewhere, will require a formal permission here. Demolition or substantial demolition of a building within a conservation area will also require permission.

2.3 Trees

Trees are protected by either a tree preservation order [TPO] or by their position in a Conservation Area. Works to trees in conservation areas must be notified to Wiltshire Council six weeks in advance so that it can decide whether the works may go ahead or whether the tree is worthy of a Tree Preservation Order. These works include the felling, cutting, lopping, topping of the tree, its roots and branches. You must not undertake any work until such time as you are advised that you can proceed. The exceptions are if the diameter of the tree is less than 75mm measured 1.5 metres above ground level, it is a fruit tree where pruning is necessary for fruit production, or where works are included as part of a full planning application. Even if the tree is dead, dying or dangerous you must inform Wiltshire Council.

This is a very brief description of requirements for listed buildings and conservation areas. It is always advisable to ask Wiltshire Council prior to carrying out any works, though there is usually a charge for such advice, but this could prevent costly mistakes or possible legal action.

3.0 WALLS AND WALL FINISHES

3.1 Limestone

The Bath stones form part of the Cotswold Stone belt which crosses north-western Wiltshire, from Farleigh Hungerford to Malmesbury. Freestones, ragstones and tile-stones have been widely used in the region for both buildings and dry-stone walls.

The Bath Stone ooidal and shelly limestones are virtually free of large fossils, so can be cut freely in any direction, without splitting, hence its name, “freestone”. They comprise three distinct geological Units. The lowest is the Combe Down Oolite, with the Bath Oolite above, and then Ancliff Oolite. These massive limestone beds have been utilised for building since Roman times. In the Anglo-Saxon period the 7th century St Laurence chapel in Bradford on Avon was built of this stone.

Along the route of the Kennet and Avon canal, steep tramways linked the quarries high on the Avon valley sides with the canal at Avoncliff, Murhill and Conkwell. The quality of the limestone does vary greatly, differences in durability being related to the porosity, fossil content, thickness of beds and stratigraphic level in the formation. The more durable varieties are known as groundstones (e.g. forming the lower 3.6m of the freestone at the Box quarries)

Two articles in The Builder of 1895 describes in some detail 47 working Bath Stone quarries in the Bath/Bradford on Avon/Corsham area. Of these, the higher and softer level of the freestone (Bath Oolite) is still worked underground nearby at Limpley Stoke (Stoke Ground) and Hartham Park at Corsham.

The bedding of limestone is often dependent on how easily the stone could be dressed. The soft uniform grain of the Bath stones are ideal for large square blocks of Ashlar stone where these can be cut with a fine saw and dressed smooth. On many more humble buildings, the cut marks of the large quarryman’s saw are still visible. The harder, more shelly limestones which were more difficult to cut square are often used for coursed rubble stonework with finer dressed stone to corner blocks [quoins], window and door surrounds. The variety in one building material of uniform colour and shade helps to unify the look and feel of the buildings in the town whilst creating contrast and interest.

3.2 Lime

By the mid-20th century, grey Portland cement had replaced lime in building

Drystone walling

Fine ashlar stonework

Hand sawn dressed stone

Tooled ashlar stonework

construction. Over time it has become apparent that cement is far too hard to allow traditional materials such as limestone and hand-made bricks to survive without damage from soluble salt migration and frost attack.

The mortar between soft permeable materials should be weaker than the stone itself and the method of pointing: the finish of the mortar joints is critically important.

Lime is the traditional material for mortar and, when mixed with silver sand and coarse aggregate sand, can be used to repair historic masonry effectively. It allows the masonry to breath by safely dispelling any trapped moisture without damage to the face of the stonework.

The most traditional and best source of lime for construction is lime putty which usually comes in 15kg tubs. In recent years the availability of natural hydraulic lime [NHL] has improved to the point where this is readily available and is sold in classes depending on their compressive strength [2, 3.5 and 5 N/mm2]. This is a relatively pure lime and can continue to set hard long after its use, so the mix ratio should be carefully controlled.

3.3 Mortar pointing

When re-pointing, the decayed mortar should be carefully raked out and under no circumstances should machine tools be used.

The stone-work should then be wetted down to prevent water being drawn into the masonry from the newly-placed mortar. In general, when mortar has stiffened up, it should be firmly compacted into the joints by beating with a stiff bristle brush. This will help eliminate any initial shrinkage cracking and ensure that the mortar is fully compacted into the joint with a good bond to the surrounding masonry. The surface should then be lightly scraped back with the edge of the pointing tool or similar, to provide a rough, open-textured surface and expose the arris or edge of the individual stones.

Recommendation: Local limestone should always be used instead of artificial cast stone, brick or blockwork. The choice of fine cut ashlar or coursed rubble stone will depend on the location and the surrounding structures. The method of jointing and finish should match good local examples with gauged lime mortar laid flush and the surface gently brushed back to expose the edge of each stone whilst avoiding brush marks. The aim is to expose the coarse aggregate within the lime mortar.

Above - Two examples of inappropriate ‘ribbon’ pointing

Preferred pointing with the edge of stone exposed

4.0 ROOFS AND ROOF FINISHES

The earliest solid roofing material to be found in Bradford on Avon are the coarse 'ragstone' tiles made from cleft limestone. These are a type of thinly bedded, fissile, shelly limestones which are used as cobbles and larger paving slabs as well as tiles, throughout the town. These were historically quarried from small pits in fields around Bradford on Avon which are no longer worked.

Clay pantiles or "Bridgwater Tiles" were mass produced locally in Somerset until the middle of the twentieth century and in more recent years new suppliers have stepped in to fill the gap in the market for hand-made clay pantiles.

Following the availability of cheap Welsh slate from the 1760s onwards the use of pantiles was gradually replaced on more prestigious buildings by this new material which could be laid at a shallower pitch and so reduce construction costs. The development of the canal and railway system in the mid-19th century allowed slate to be used more widely. The fashion in grander house design for shallow pitched roofs behind stone parapets was another factor in the spread in the use of slate. Natural slate is still readily available from a number of suppliers.

In the immediate post war-period, concrete tiles first started to appear in a larger format than before and were considerably cheaper than traditional materials.

It is only in the last forty years that a renaissance of the clay tile industry got under way and now a range of both machine-made and hand-made tiles are available.

Recommendation: The choice of roofing materials in the town should be limited to natural stone, clay pantile and natural slate. Artificial imitation roof coverings together with concrete and fibrous cement tiles should be avoided

Natural stone slate (ragstone)

Handmade clay pantile

Machine made double Roman tile

Natural Welsh slate

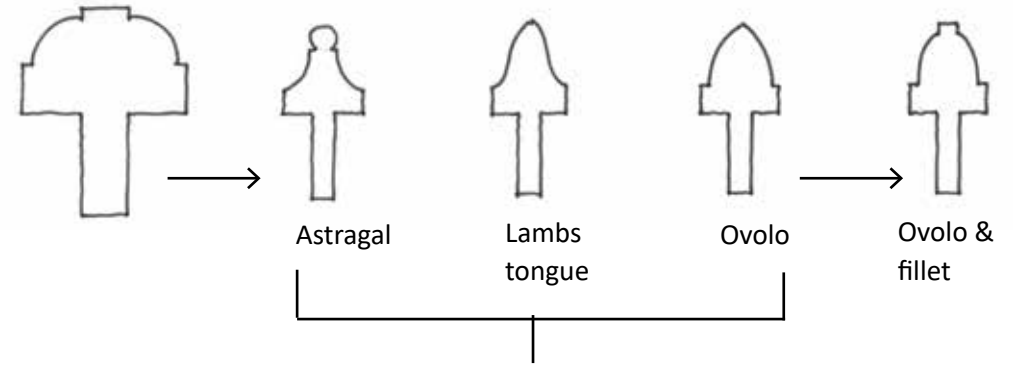
5.0 WINDOWS

The design of traditional windows is governed by four key elements which affect the look and feel of the building they serve. These are the overall shape, the material, the mouldings and finally the method by which they open.

Low ceilinged rooms of the 17th and 18th centuries suited square window shapes but the taller rooms of the Georgian period and after, looked to tall rectangular shapes.

The materials generally moved from wrought iron and lead to painted timber, with cast iron and steel used in industrial design. The joinery mouldings evolved over time beginning with the heavy chamfered mullions of the late medieval period to the more refined (but still chunky) glazing bars of the early 18th century. As manufacture of the glazing and the design of the detailed joinery developed the glazing bars' profile became thinner and thinner.

Below - Sash window bar profiles



5.1 Casement windows

The earliest form of window to be seen in the town is the simple small pane glazing set in lead cane directly fixed to the stonework. This is supported with iron bars tied to the lead with lead or copper ties. Casement windows, usually side-hung built of either wrought iron or timber, allowed windows to open and are still the simplest and most common form of fenestration.

Above - Examples of iron casement windows

5.2 Sash windows

The tradition in fenestration up until the end of the C17th was for mullioned and transomed casements with leaded glass. These began to be superseded by vertical sliding sash windows with lead or cast iron weights after around 1685.

The first sash windows, dating from the early 18th century were made with ovolo moulded glazing bars with exposed sash boxes which housed the weights.

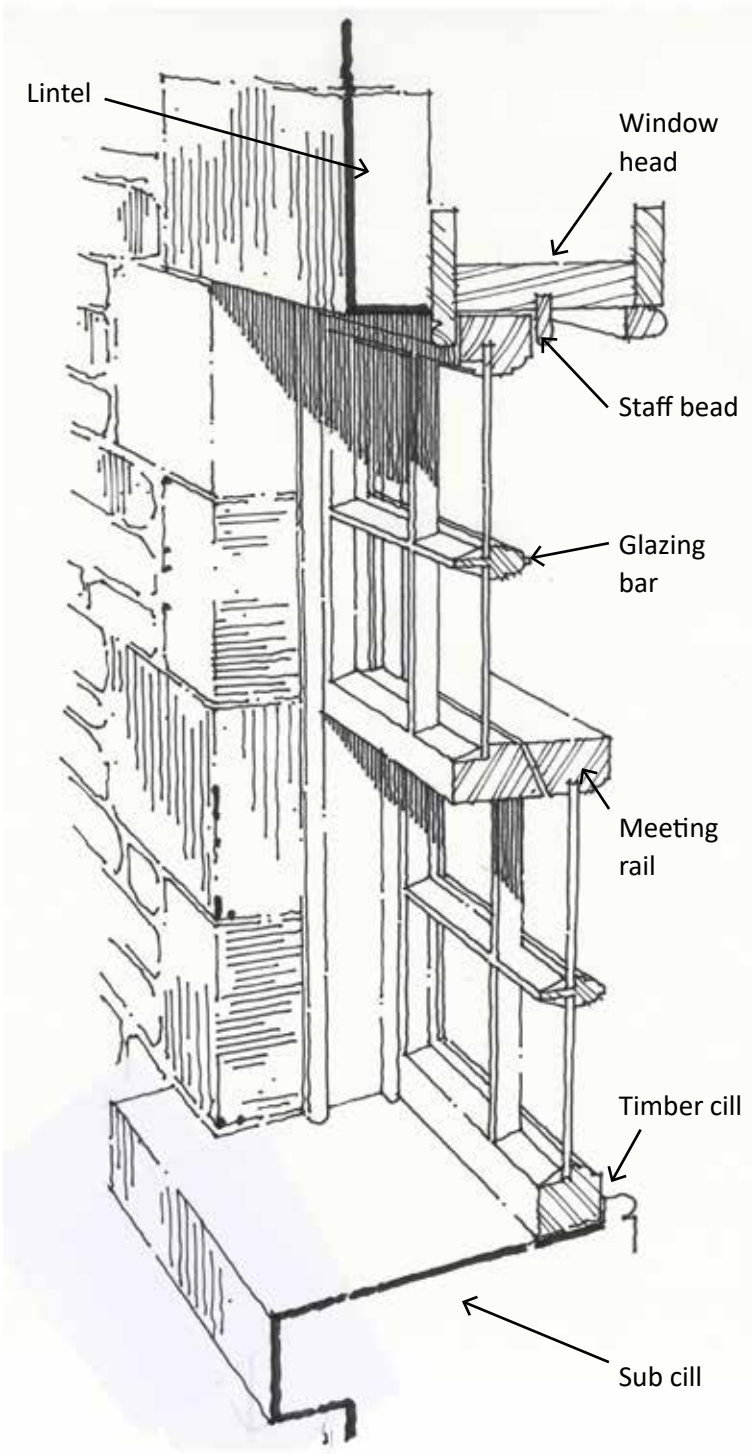
Following the great fire of London in 1666 a series of Building Acts through the 18th century affected the design and appearance of our built environment. This culminated in the most detailed and extensive Act of 1774 which determined that windows should not only be recessed by a minimum of 4 inches [100mm] but also have their frames rebated behind the masonry: the need to reduce the amount of combustible material on the face of Georgian buildings influenced the appearance of our towns and cities.

Later, in the early decades of the 19th century, the now unfashionable window profiles of earlier buildings were replaced with thin glazing bars, still subdivided into smaller panes and glazed with crown glass.

Bradford on Avon has a number of late Georgian, early 19th century buildings which have very simple sash windows built without sash boxes and weights. The upper sash is held in place with a hinged bracket stay which is released to allow the window to open.

Another local feature of sash windows in Bradford on Avon and Bath is the missing lower timber cill. This local adaptation allows for the lower sash to sit directly on the stone sub cill, a detail that can be seen all around the town.

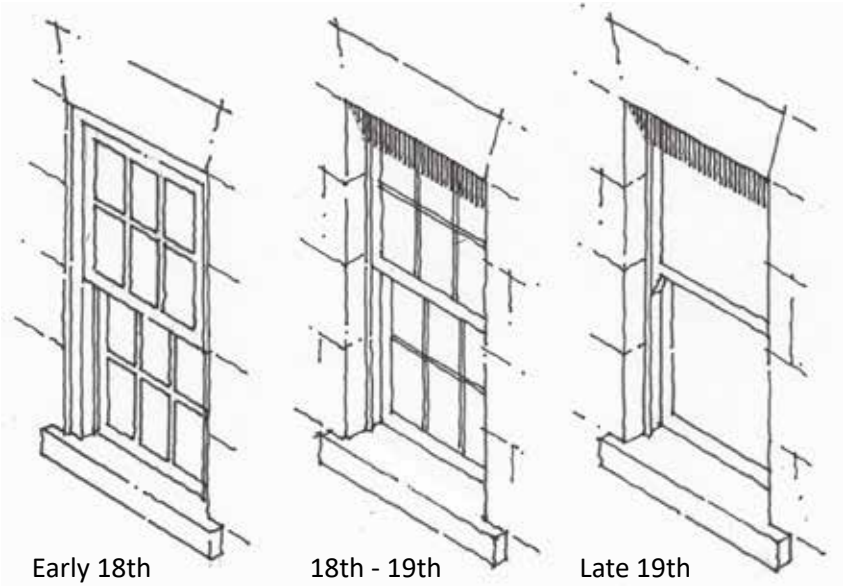
The development of the sash window from the early C18th to the mid C19th



Left - Typical components of a traditional sash

Above - 19th century and later sash ‘horns’ and the Bradford on Avon sash stay where no sash weights or pulleys are used.

Right - the evolution of the sash window



Early 18th century

18th - 19th century

Late 19th century

5.3 Cast iron and steel windows

19th century industrial windows were usually constructed from cast iron with small opening sections. Metal framed windows are now produced using aluminium, steel and occasionally bronze. Aluminium is the most popular choice but can result in larger profiles so is unsuitable for the type of bar divided windows shown here. Where cast iron windows are not possible, steel framed windows are usually a suitable choice.

5.4 Energy efficiency

Older, single glazed windows are particularly vulnerable to replacement with double-glazed units, often set in inappropriate uPVC frames. The thermal performance of traditional windows can be improved significantly by draught-proofing or internal secondary glazing. Any secondary glazing should match and align with original window modules. A wide range of rebated draught seals are available for both sash and casement windows which can be fitted to existing windows.

5.5 Plastic [uPVC] windows

The appearance and character of uPVC windows compared to traditional timber or iron windows make them unsuitable for older buildings, particularly those that are listed or in conservation areas.

The limited strength of the material and the additional weight of the double glazing units makes the profile of the window frame wider than they should be and false 'glazing bars' attached to the glass used to mimic the original are wholly unconvincing.

At the end of their lifespan, uPVC windows cannot be repaired and complete replacement is often the only option making them a very unsustainable solution. Discarded windows have the potential for releasing some of the most damaging industrial pollutants.

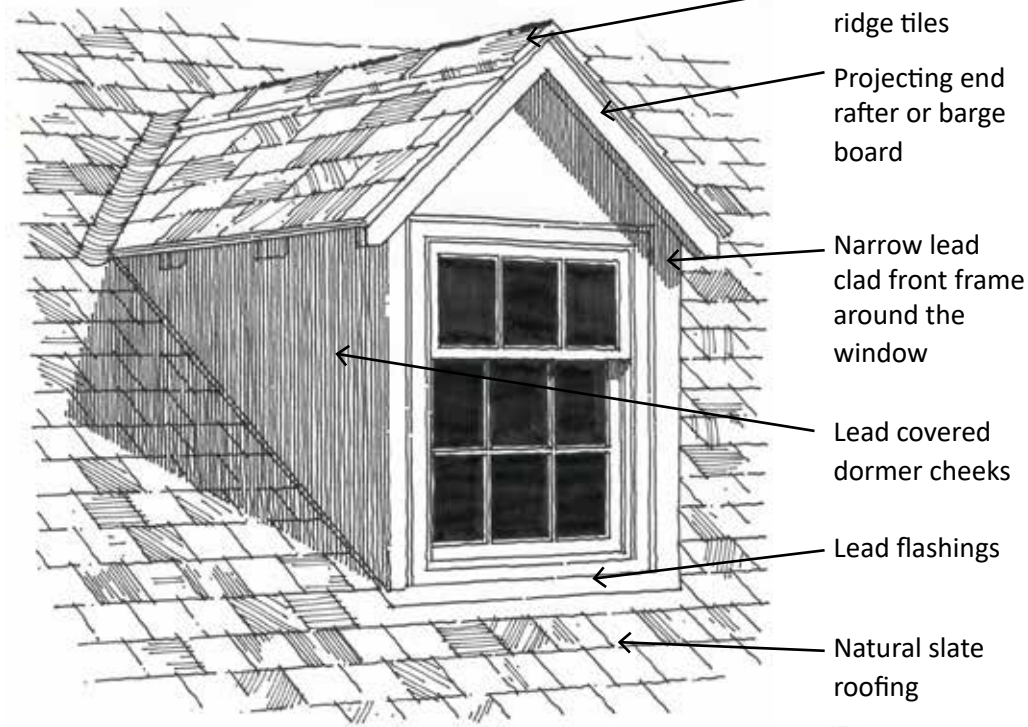
Recommendation: Original and historic windows and window glass should be retained and repaired wherever possible. Further information on upgrading and draught- proofing can be found at HistoricEngland.org.uk/images-books/publications/traditional-windows-care-repair-upgrading. The choice of window design, whether sash or casement is dependent on the size, scale and location of the work. Reference should be made to nearby window types and their design. Traditional materials, either timber or steel in some locations, should be used and the use of building plastics such as uPVC discouraged.

Above - 19th and early 20th century iron and steel framed windows

6.0 DORMER WINDOWS

The design of dormer windows is governed by the surrounding roofing material and the type of window used. In all cases the framing of the dormer should be kept as slender as possible and avoid large box-like soffits and panels. Large flat roof loft extensions disguised as dormers should be avoided.

Example of a slate roof dormer:



Pitched dormer with a lead valley

Lead covered flat roof dormer

Hipped dormer with a 'swept' stone slate valley

Above - examples of dormers set in stone, pantile and slate roof coverings from different periods

7.0 GLASS

The process of glass manufacture has developed over the centuries. The technological changes in this process and its effect on the design, layout and size of windows can be clearly seen around the town.

The earliest glass used for windows was all hand blown, cut into small panes and set in lead cane. Crown glass was hand blown into a 'crown' or hollow globe at the end of a long tube which was then spun into a large disc around four feet in diameter. This was the principal glazing material in the 18th Century through to the middle of the 19th.

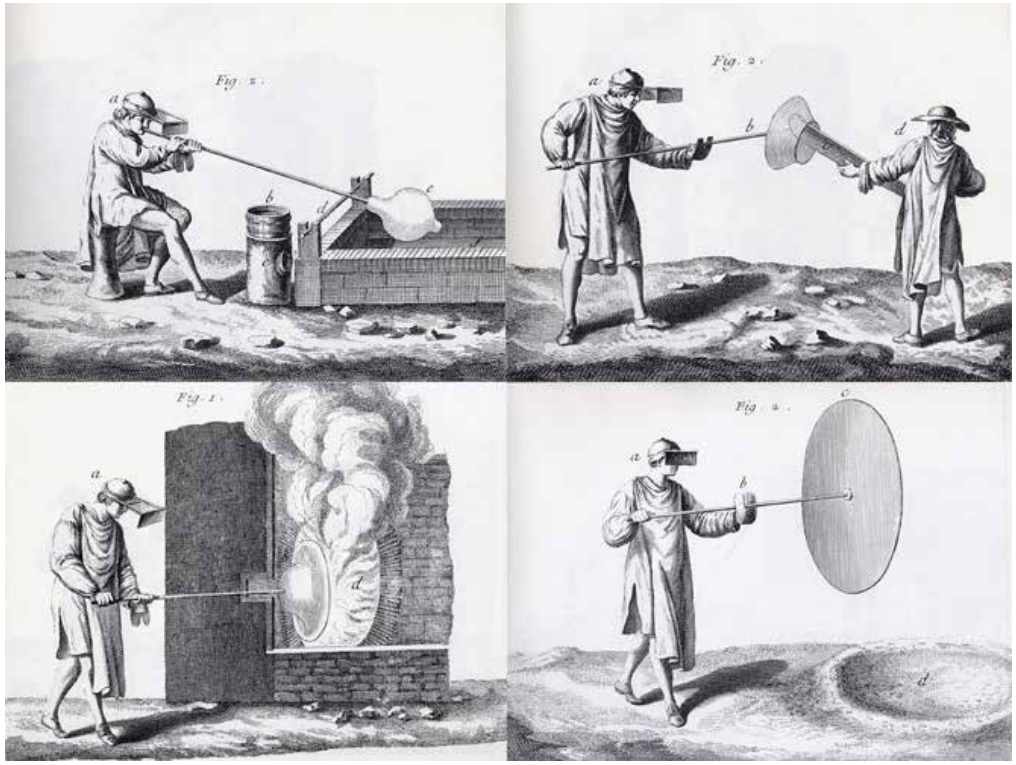
A rare form of glass is cylinder glass, made up until the end of the eighteenth century by splitting a molten cylinder of glass and flattening it out. This was generally of poorer quality than crown glass and therefore less popular.

Modern plate glass first began to appear in the early 19th century but it was not until 1838 that a thinner and cheaper form of plate glass, known as sheet glass, became readily available. The thickness of this new form of glazing allowed the glass to be ground and polished to maintain a uniformity and size of pane unavailable to earlier builders.

Modern float glass made in uniform thicknesses and large sizes was a post-war development which has now replaced all other forms of mass-produced glass.

All these historic glass types are to be seen in Bradford on Avon. The loss of crown glass is happening at a greater rate than ever before and it should be understood the historic importance this has and its role in the character of our historic environment.

Recommendation: As historic crown, plate or cylinder glass is an increasingly rare survival in the town, its historic importance should be understood and the glass retained wherever possible. Modern substitutes for historic glass are often inappropriate although crown glass is still manufactured in small batches at significant cost. Cylinder glass produced for the art market is generally over-textured and rippled, making this inappropriate for historic windows. Double glazing is always inappropriate for the re-glazing of historic buildings, where secondary glazing should be considered. Recent changes in the technology of micro-double glazing has meant that double glazing for new buildings can be fitted with narrower, puttied glazing bars and are more suitable for new buildings in historic areas.



Above - early illustrations showing the method of creating crown glass

Above - the patterns formed in hand made glass

8.0 DOORS

The design of external doors is governed to some extent by their importance as either a principal entrance or a secondary side door. This hierarchy affects the choice of materials, scale and design. Bradford on Avon has a number of fine examples of entrance doors from various periods and of differing styles.

Stone canopy and brackets

Glazed fanlight

Upper rail

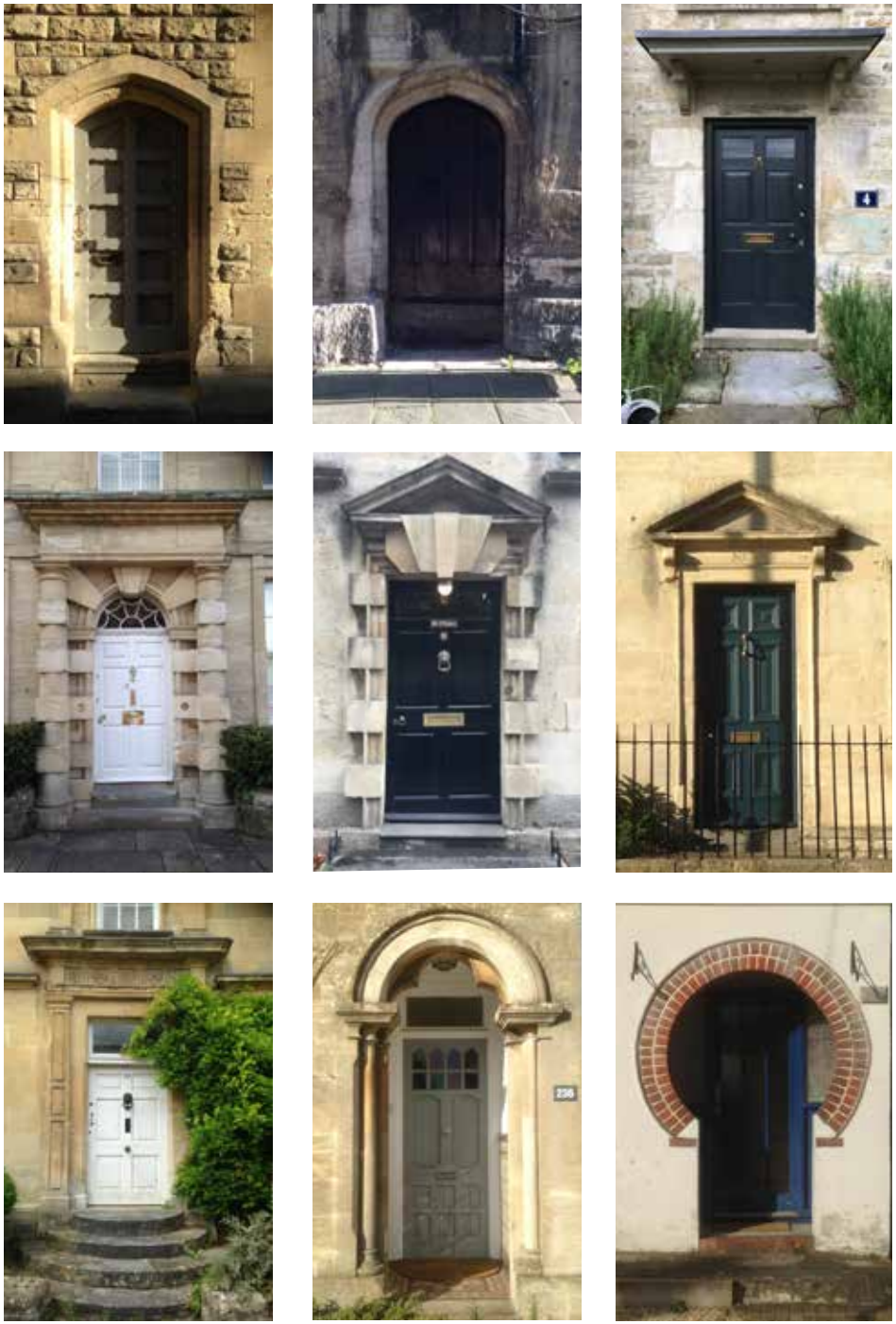
Raised and fielded panels

Stile

Middle rail

Flush bottom panels with beaded edge

Bottom rail

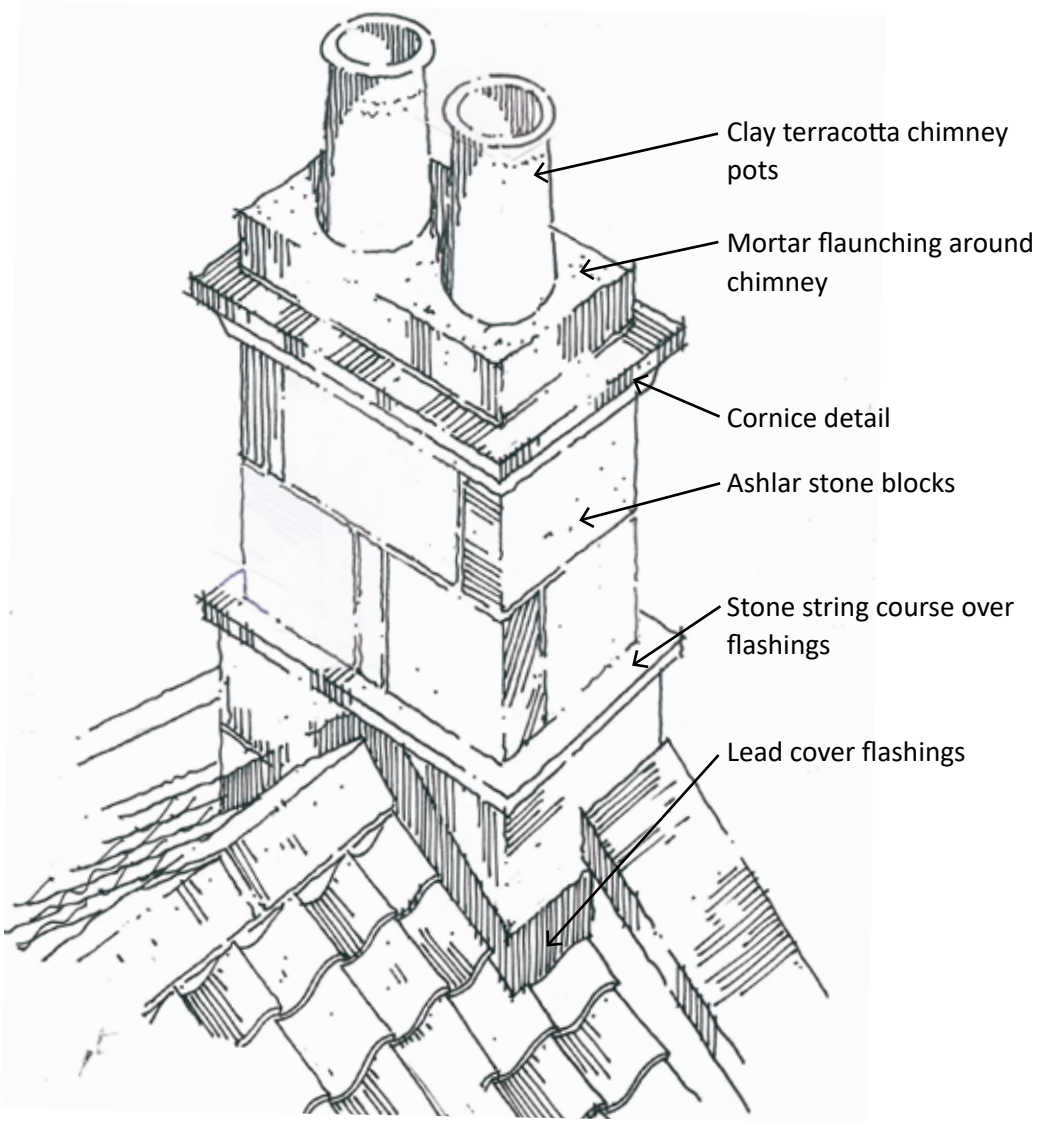


Above - Doors from various periods in the town

9.0 CHIMNEYS

The use of traditional stone chimney designs can have a marked influence on the overall design and character of a building.

RECOMMENDATION: The choice of material and the quality of the work should be seen as a continuation of the architectural detail elsewhere in the building.



Above - Examples of stone chimneys around the town

10.0 HARD LANDSCAPING

10.1 External paving

Like Bath, the streets of Bradford on Avon were paved in natural stone. This was replaced by a hard blue/grey sandstone quarried both in South Wales and the Bristol area, for use in paving and roofing, generally known as Pennant stone.

Pennant Stone is a Carboniferous age, coal measures sandstone, very well cemented and medium to coarse grained. In colour it varies from blue-grey to buff or greenish. Coloured bands of iron staining are often seen.

A distinguishing feature is the presence, in some blocks, of small fragments of coal. It is also notable for being much tougher than Bath stone and, as this could be quarried relatively near, became the primary choice of paving in the area.

Now only Welsh quarries can supply new Pennant stone and the more common York stone and granite setts are used for roadside paving. This is highly preferred to the use of artificial alternatives of concrete or tarmacadam.

Recommendation: the final choice of paving is often determined by the level of vehicular or pedestrian traffic. Areas of paving to pedestrian areas should be laid with natural stone paving following the examples shown here. The layout and design of the paving can help to denote ownership and demarcation for traffic and so the use of good solid paving and stone kerbs will continue this tradition and help assimilate any new development into the texture and grain of the public and private areas.

Examples of tooled Pennant stone paving

Natural stone paving

Square limestone setts

10.2 Street furniture and boundary treatment

At least three iron foundries served Bradford on Avon and its surrounding area well into the C20th. These were the Trowbridge Road works of Berkley Uncles and Sons, the Avonside works on Bridge Street. belonging to Henry Crisp and Sons and finally the Bridge St works of John Martin. The Bradford on Avon Museum has a collection of cast iron objects that were made by these foundries and their fittings and fixtures can still be seen around the town.

Although the most common colour for external ironwork is now black, the Georgians and Victorians often painted their railings and gates in bronze, green or grey colours to emulate the verdigris of bronze and the oxidised grey of lead. If a section of ironwork is part of a group, then uniformity is key, however an analysis of the build-up of colours can give further information on colours in the past.

Recommendation: Modern gullies, gates railings and other street furniture should be of the best and most robust materials and to this end, cast iron and steel are still the most suitable materials to be used. Historic local examples should be retained where they are found.

Examples of iron street furniture throughout the town

11.0 RESIDENTIAL DESIGN

11.1 New build, extension and conversion

The design of new buildings within the town should take into consideration the following key factors.

11.2 Local character

The historic layout of existing buildings, streets and spaces, many of which have grown organically over the centuries without an overall master plan, ties the urban fabric together so that often buildings of contrasting periods or styles work to complement each other and form the public and private space of the town.

New work should respond to local building forms and patterns of development. This continuation in layout and scale helps to reinforce the established sense of place.

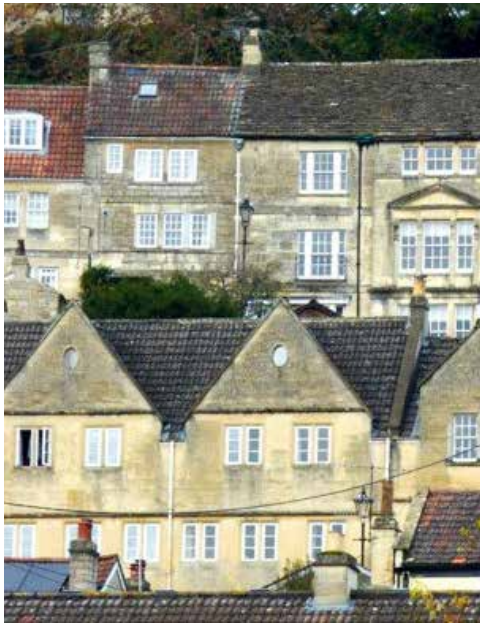
The use of local materials, building methods and details helps enhance local distinctiveness.

The scale, massing and height of any proposed development should be considered in relation to that of adjoining buildings, local topography, the general pattern of heights in the area; and views, vistas and landmarks.

11.3 Private and public space

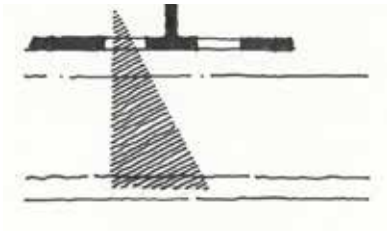
Buildings that relate to a common building line work together to form a street providing a clear boundary between private and public space. The front and backs of buildings are often used in different ways, and the design of new buildings should reflect this.

The internal privacy of a house is affected by the relationship between the public and private zone. The historic model of houses built directly onto the street can in many cases give as much privacy as modern estate layouts with the houses set back behind front gardens. External boundary treatments and changes in level from the street are all significant factors.
Streets and spaces that are overlooked allow natural surveillance, feel safer and are

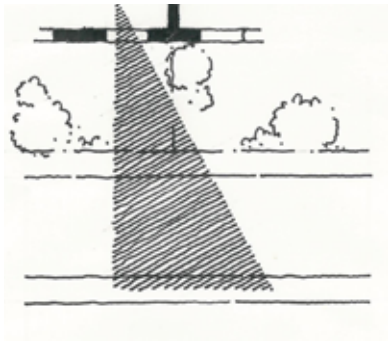


generally safer. Good quality boundary treatments, walls and railings etc. together with well-designed street furniture are important factors in the design of new buildings and the external spaces they create.

The historic pattern of street layout offers a restricted field of vision which is strengthened by narrower window openings and the buildinsg set forward.
The more modern, suburban layout with houses set further back from the road and often wider windows creates a wider field of view and so reduces privacy.
Bradford on Avon has a traditional, historic street pattern of houses set close to the pavement creating a continuous street frontage. This should becontinued in new housing developments.



Historic street



Suburban street

12.04 Scale and massing

The diagrams here show appropriate extensions to a simple local building type where the new work is designed to respect the original structure and remain subservient to its scale and massing. Any new extension should be set back from the building line and have its ridge lower than the original.

New development should adopt this simple pattern but good contemporary design that respects context should also be welcomed.

Two storey rear extension

Two storey side extension

Single storey rear extension

Single storey side extension

12.0 SHOPFRONT DESIGN

Regulations state that provision should be made for easy access for people with disabilities as well as carers with prams and buggies when designing a shopfront. Doorways and entrances should be level and/or ramped and wide enough for a wheelchair to enter. If possible two wheelchairs should be able to pass. Stepped access should be avoided.

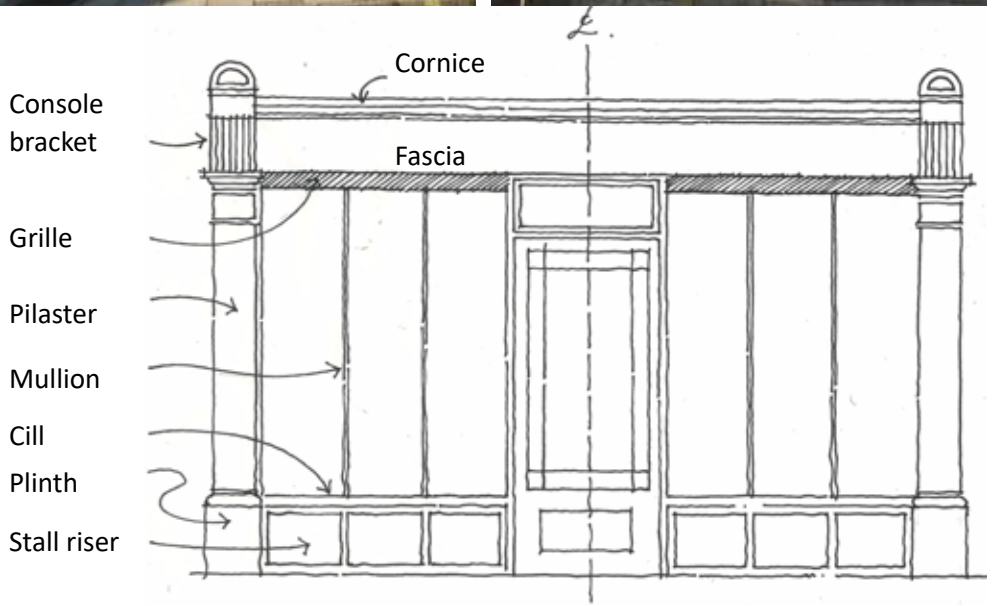
Before altering or replacing a shopfront, consideration must be given to the quality of the old shop-front and the possibility of restoring it. When replacing or restoring shopfronts the details should be determined by the evidence of the original building itself. In Georgian, Victorian and Edwardian buildings, shopfronts are often set within a framework of classically designed elements of pilasters, columns and a frieze incorporating a fascia, usually topped by a cornice. It is important for the character of the area that these features are retained intact.

A shopfront should not be designed in isolation, but should be conceived as part of the whole building into which it is fitted. With traditional shopfronts, respect is paid to the scale, proportions and architectural style of the building and the relationship with other surrounding facades.

Building widths and vertical sub-divisions in the form of pilasters, columns and fenestration, should be continued through or otherwise related to the ground, to maintain the vertical emphasis. The horizontal emphasis provided by a consistent fascia line; transoms and glazing heights should also be respected.

Sombre colours were often used on traditional shop fronts. Harsh and gaudy colours, unsympathetic to the building, should be avoided.

If a new shopfront is intended to be in keeping with adjacent traditional shop-fronts, the design and detailing must be correct and not over-elaborate. If it is to be a modern shopfront it ought to be uncluttered in appearance and should acknowledge the broad design principles of adjacent original ones. Over large, modern plastic fascias are to be avoided.



13.0 STREET CLUTTER

Extract from Manual for Streets published by gov.uk:

Traffic signs and markings

“Designers should begin by assuming a total absence of signs and introduce them only where they serve a clear function. To be most effective, signs should be used sparingly.”

Street furniture and street lighting

“Street furniture and lighting should be integral to the overall design. Furniture on a footway is best aligned along its rear edge. Guard railing should not be provided unless a clear need for it has been identified.

Lighting can provide a number of benefits, but it is not always appropriate in locations such as historic towns or conservation areas. Adequate lighting helps reduce crime and can encourage pedestrian activity. Reducing the height of lighting columns can make for a more intimate and less ‘urban’ environment, but the reduction in coverage from each unit will mean that more of them are required.”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14.0 USEFUL LINKS

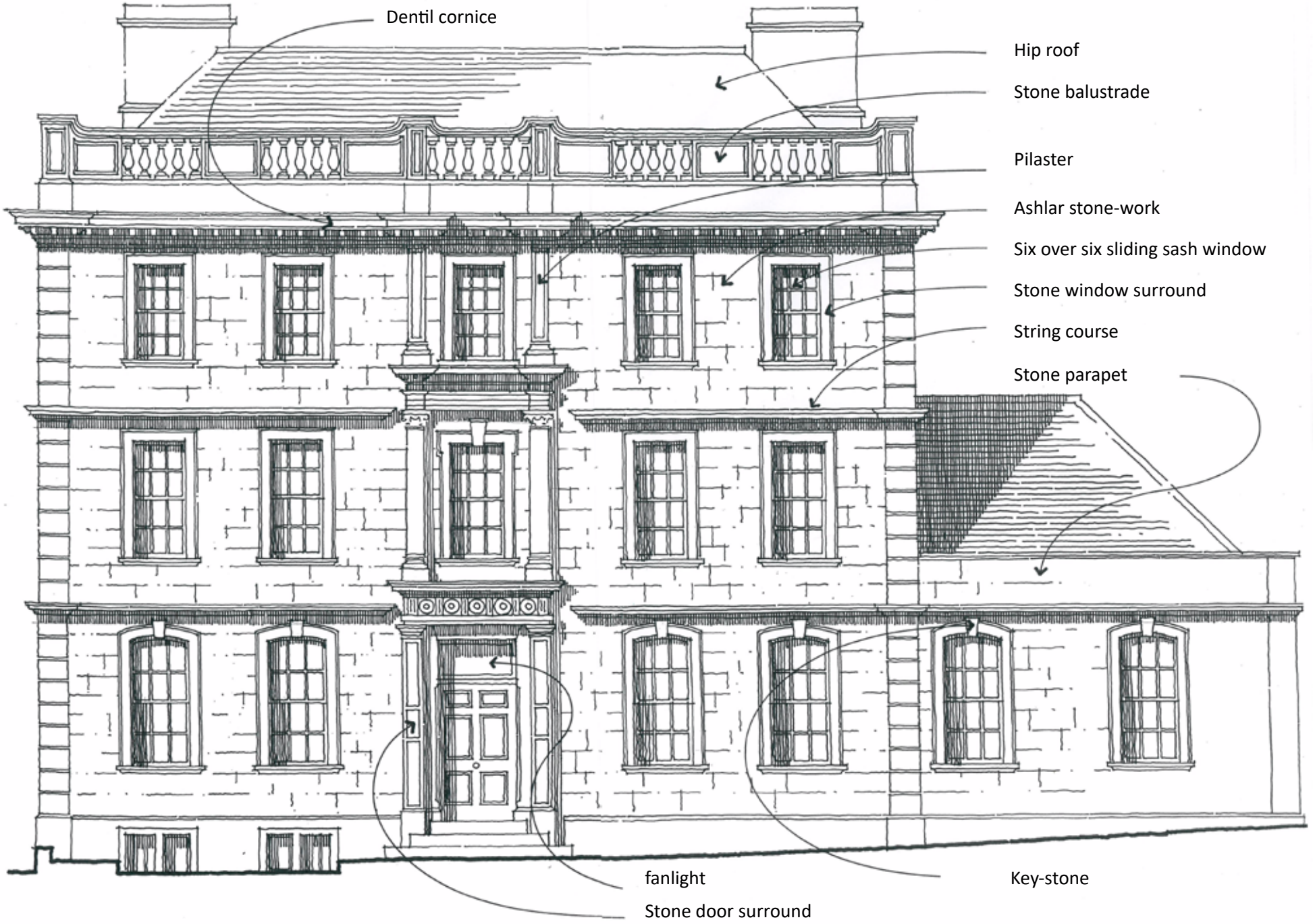
14.1 Helpful organisations with an interest in the built environment

Bradford on Avon Preservation Trust	www.bradfordheritage.co.uk
The Society for the Protection of Ancient Buildings	www.spab.org.uk/advice Refer to the following link for advice from SPAB: https://www.spab.org.uk/advice/search-our-knowledgebase?category_type=All&keywords=
Historic England	www.historicengland.org.uk Various documents, a selection (not exhaustive): - A Guide for Owners of Listed Buildings - Streets for All: South West - Listed Buildings and Curtilage: Historic England Advice Note 10 - Energy Efficiency and Historic Buildings (various documents) - Traditional Windows: Their Care, Repair and Upgrading - Repointing Brick and Stone - Refer to this link for updates on documents: https://historicengland.org.uk/advice/latest-guidance/
The Georgian Group	https://georgiangroup.org.uk/pages/advice-leaflets Chimneypieces, Stairs, Windows, Brickwork, Doors, Paint, Wallpapers, Mouldings, Ironwork, Fireplaces Roofs, Floors, Lighting, Curtains and Papier Mache
The Victorian Group	www.victoriansociety.org.uk/publications
Wiltshire Council	www.wiltshire.gov.uk/planning-conservation-areas
Bath and North East Somerset Council [BANES]	www.bathnes.gov.uk/sites/default/files/bath_shopfronts-_guidelines_for_design_and_conservation_part_1.pdf
Bradford on Avon Town Council	www.bradfordonavontowncouncil.gov.uk
Wiltshire and Swindon History Centre	www.wshc.eu
Bradford on Avon Museum	www.bradfordonavonmuseum.co.uk

14.2 Bradford on Avon Character Assessment

The town's "Character Assessment" is a document from 2008 created by the old West Wiltshire District Council. It provides an overview of the development of the town, its architectural history, building material and much more and, importantly, suggestions on how to maintain and enhance the town's special ambience.

15.0 GLOSSARY OF TERMS



14.3 Building maintenance

Historic Englands maintenance checklist is: https://historicengland.org.uk/advice/your-home/looking-after-your-home/maintenance/maintenance-checklist/

In their document 'A Stitch in Time: Maintaining Your Property Makes Good Sense and Saves Money" found at www.bit.ly/2hRFUEW the Society for the Protection of Ancient Buildings (SPAB) recommends the following:

Listed Building Dos and Don'ts (SPAB)

Do

- Carry out regular inspection and maintenance
- Seek advice from suitably qualified professionals
- Repair rather than restore or replace
- Respect the building's character and history and make sure work is sympathetic to it
- Avoid unnecessary work
- Study the history of the building and the way it has changed
- Analyse the cause of the defects
- Use only traditional materials and proven techniques
- Reuse materials salvaged from your own building
- Remedy previous bad repairs
- Remove disfiguring alterations or additions
- Adopt correct priorities for repairs
- Use only reputable contractors or craftspeople
- Obtain necessary planning an legal consents

Don't

- Allow serious defects to remain
- Expect independent advice from someone who has something to sell you
- Repair in unsympathetic materials
- Attempt to improve by altering the original appearance
- Clad walls with artificial stone or other modern materials
- Use so-called 'maintenance free' products
- Waste re-usable materials
- Bodge repairs
- Remove or demolish any original element
- Replace windows or doors in non-original patterns or materials
- Employ anyone without seeking references of inspecting their work
- Do any work without the required consent
- Save on insurance

Bradford on Avon Preservation Trust

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