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MORLEY

Shopfront Design & Maintenance Guide

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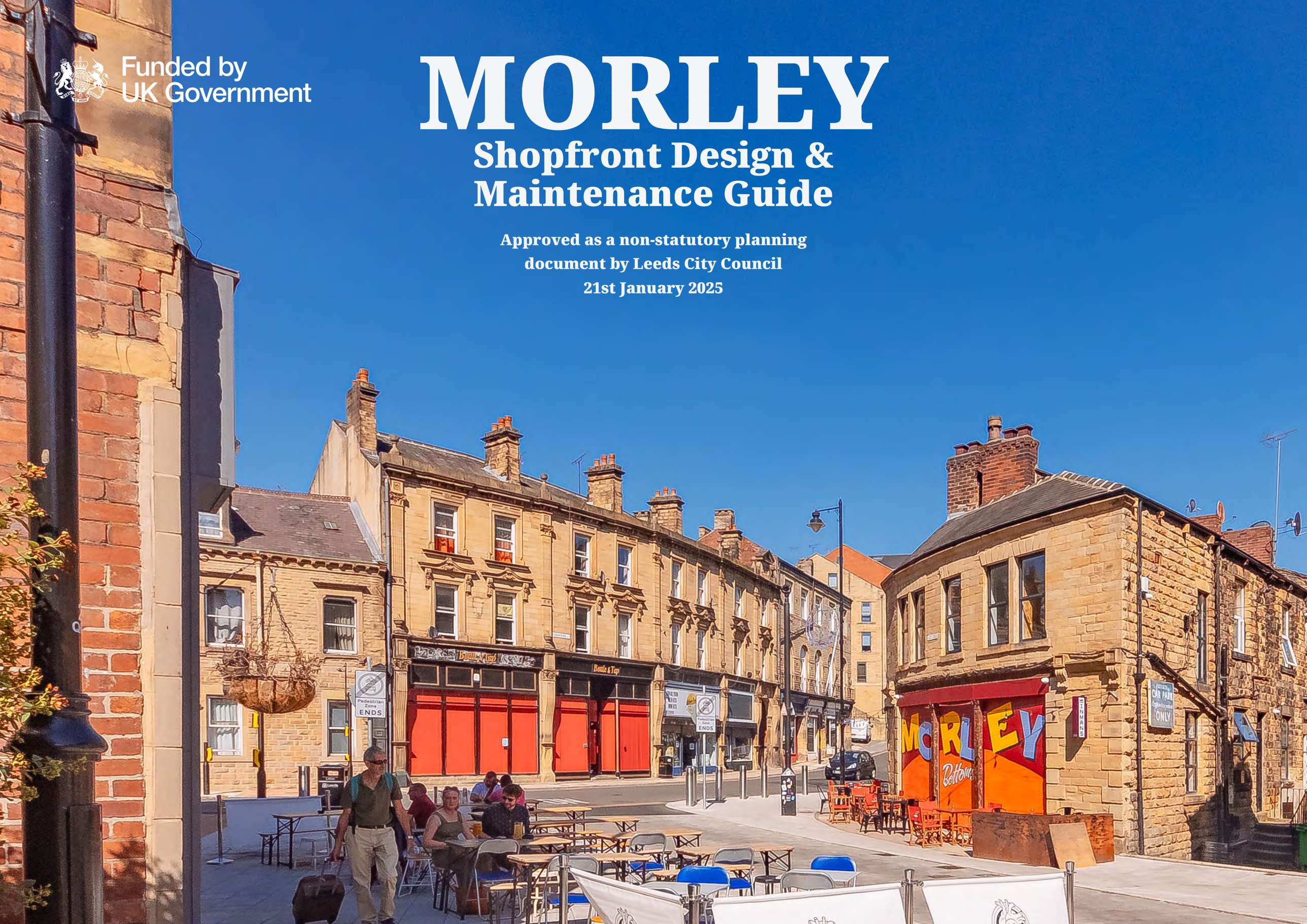

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SHOPFRONT DESIGN GUIDE

1. SHOPFRONT DESIGN GUIDE

Introduction

This document has been prepared by Buttress Architects on behalf of Leeds City Council and the Towns Deal Board. Its aim is to set out and promote guidance for good shopfront design in Morley, to ensure that shop units contribute positively to local townscape.

This Design Guide has been produced as a result of the Heritage Investment Fund, part of the Morley Town Deal.

Purpose of the Guidance

The variety of traditional and contemporary shopfronts in Morley contributes positively to local character and townscape. Shopfronts are an important feature of historic towns, and their conservation, repair and restoration are essential.

The character and appearance of the town centre forms a significant part of Morley's built heritage, and its character, quality and environment are a fundamental part of its attractiveness as a destination for shopping and tourism.

This guide has therefore been prepared to assist owners, retailers, designers and anyone with an interest in maintaining, repairing, or designing commercial properties.

Left: Morley's historic shopfronts are an important part of its rich local character as seen here in Albion Street

The Benefits of Shopfront Improvements

Morley is a historic town with good survival of historic buildings. Impressive, high quality shop and bank buildings are a defining feature of its rich, local distinctiveness and many traditional shopfronts are retained. There is an opportunity to showcase these assets by making sure they are in good condition and not hidden by later additions, and that new shopfronts are well designed and sympathetic to the streetscape and building in which they are set.

Good quality shopfront design, either in historic or more contemporary buildings, has benefits for the business and property owners, and the local economy.

Where buildings and shopfronts are in good physical repair, of high quality design and materials, and present a visually interesting facade to the street, these can:

- Contribute to the long-term maintenance of buildings and improve the visual appearance of the town, and reduce repair and maintenance liabilities in the long-term.
- Demonstrate care and local pride in Morley's heritage and local business economy.
- Increase footfall and spending in the town.
- Encourage more people and businesses to use the spaces and services on their doorstep.

Morley Heritage Investment Plan

The Towns Fund is part of the UK Government's Levelling Up initiative, aiming to deliver improvements to towns across the country. In September 2019, 101 places were invited to develop proposals to drive long-term economic growth to secure funding for a Town Deal.

In March 2021 Leeds City Council and the Morley Town Deal Board secured approval in-principle of a £24.3 million grant from the government's Towns Fund to invest in projects in Morley. As part of this grant, a £1.7 million Heritage Investment Fund has been developed, which recognises the rich and unique heritage within Morley town centre and aims to fund improvements to business premises to support the local economy and help conserve the special character of the town.

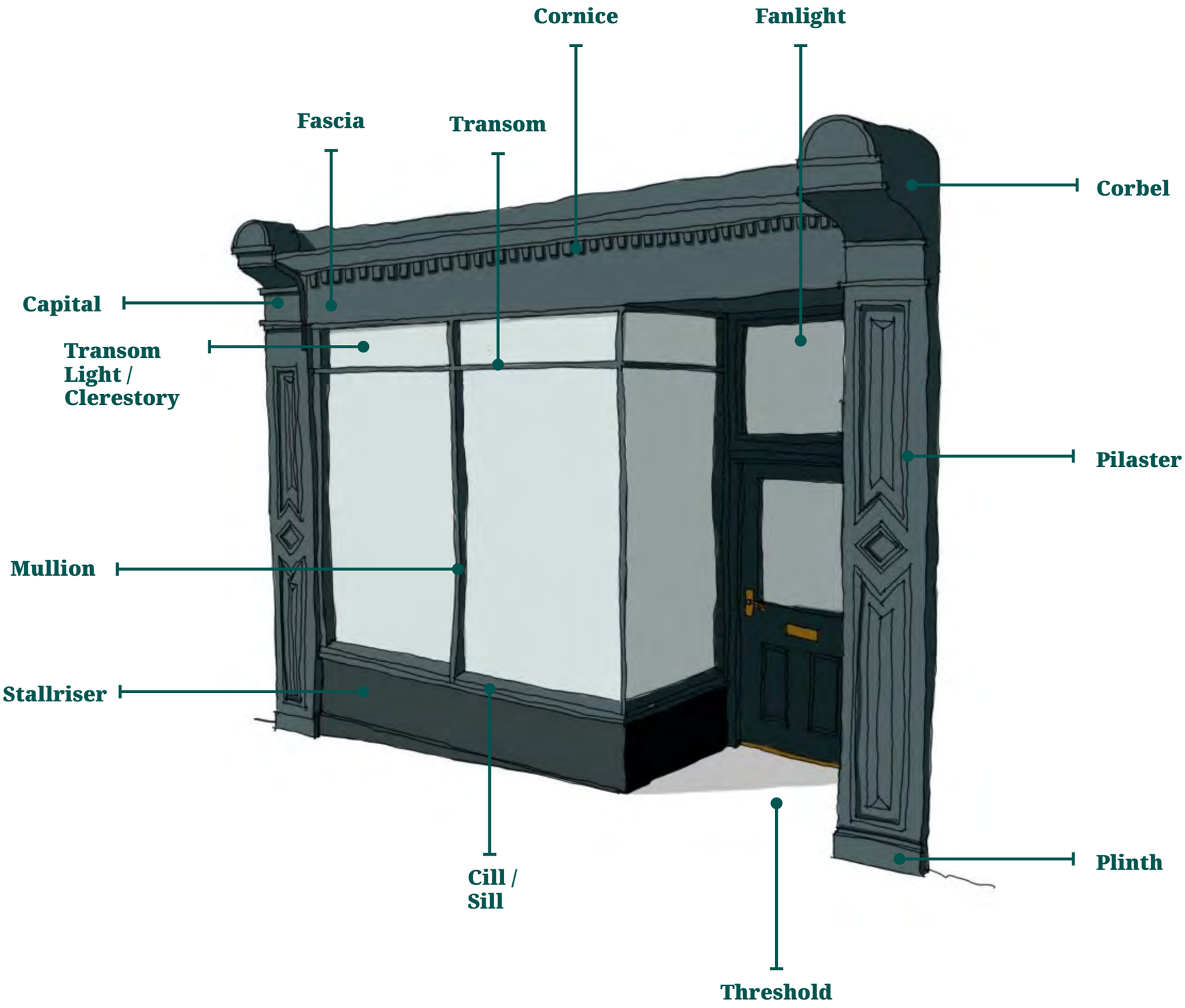
The Fund will include a property grant scheme focussed on commercial properties and shopfront improvements.

The scheme will target measures such as façade improvements to properties, including signage, repairs to roofs, windows, and brickwork, accessibility improvements, and the repair or restoration of historic detailing and features on buildings.

Grants will be available from 2023 to early 2026, on a first come, first served basis. To find out further information about the scheme please contact the Morley Town Deal Programme team by emailing MorleyTownDeal@Leeds.gov.uk.

You can also refer to the Project Planning chapter for an overview of how to plan and complete a shopfront improvement scheme. Works supported with a grant should follow the advice and principles set out in this Guide. However, this Guide will remain relevant after this time and should continue to inform the maintenance, repair, and design of shopfronts in Morley.

UNDERSTANDING SHOPFRONTS



Above: Sketch Showing the Components of a Traditional Shopfront

2. UNDERSTANDING SHOPFRONTS

The primary purpose and function of a shopfront is to display goods for sale and project the image of a shop. The aim is to make a good impression on customers and entice them inside.

If well designed, cared for, and maintained, shopfronts can contribute positively to the character and setting of the area, and can offer economic benefits to businesses and the wider town.

Components of a Traditional Shopfront

When considering works to a shopfront, a good starting point is to understand the basic design elements and a history of shopfront design. Although design details can vary, traditional shopfronts share a number of common features:

- Pilasters, Capitals and plinths,
- Fascias, Corbels and Cornices
- Transoms and Mullions
- Transom Lights and Fanlights
- Stallrisers and Cills

The adjacent diagram demonstrates how these elements work together to create a shopfront.

STALLRISER

This is the base of the shopfront, between the shop window and ground level. They are often constructed of stone, timber or brick.

The stallriser protects the frontage from knocks and splashes, and can also be used to increase security provision.

PILASTERS

These are vertical columns which frame the shopfront and provide visual support and definition to the frame and structure.

Pilasters are usually constructed out of timber or stone. They range from a flat design to decorative moulded styles, and some are supported by plinths which rise to the level of the stallriser.

Some pilasters are capped by projecting capitals and corbels at the level of the fascia.

In purpose-built retail parades, the pilaster is often an integral part of continuous façade.

FASCIA

This is the horizontal board fixed between the capitals and running the full width of the shopfront over the windows and doorway.

It provides the main area for displaying the name and function of the shop. It can be elaborated with architectural mouldings, for instance a projecting cornice along its upper edge. The height and depth of a fascia is important. It should be proportional to the rest of the frontage, and not oversized.

CAPITAL

Capitals form the topmost element of a column, providing additional support for the load that is carried by the column.

CORBEL

Corbels sit at each end of the fascia and terminate the top of the pilasters. The purpose of corbels is to provide structural support and decoration.

CORNICE

A moulded horizontal timber element that sits above the fascia to frame the shopfront. Can be simple or decorative.

MULLION

A vertical timber that divides glass in a shop window. Although often used to support the glazing in a shopfronts, they also provide visual interest to a shopfront and can be used to relate the shopfront to the proportions of the building above.

TRANSOM

A horizontal timber that divides glass in a shop window. Although often used to support the glazing in a shopfronts, they also provide visual interest to a shopfront and can be added to the upper part of a mullion to create transom lights.

TRANSOM LIGHT

Also known as clerestory lights, these are smaller panes of glass at the top of a window display. These were often leaded with stained glass in order to hide the internal lighting for the shopfront display.

FANLIGHT

Fanlights (sometimes known as transom windows) are small windows above doors. They are usually semicircular, elliptical or rectangular in shape Sometimes they are hinged and used for ventilation.

SHOPFRONTS IN MORLEY

3. SHOPFRONTS IN MORLEY

Historic Development

The streets of market towns have been used for the selling of goods and services for many centuries. Historically, goods were sold in open street markets from temporary stalls and later from properties which did not have shopfronts as we would recognize them today.

From the 16th century the production of handloom woven cloth formed a staple of the area's economy and by the 18th century Morley was already an important centre of the woollen industry.

By the end of the 18th century the impact of the industrial revolution was beginning to change Morley. The development of Crank Mill in 1790 can be seen as the start of the settlement's transformation into an industrialised textile town.

During the 19th century, Morley was transformed from a large village into an industrial mill town. This remarkable metamorphosis changed the settlement beyond recognition and its legacy continues to define Morley's character today.

As a result of this transformative growth during the Victorian era, most of the historic shopfronts in the town are 19th century in origin.

Development of Morley

Morley appears to have had some early medieval regional importance. An estate plan of the early 18th century provides evidence of the medieval town. The framework of the settlement took the form of an extended village focused around three distinct areas - Morley Bottoms to the north, Town End and Low Town to the south with Middle Thorpe (now Queen Street, renamed as late as 1867) running between the two.

Top Left: Morley Industrial Co-op Society Ltd. Building, 1921 - Corner of Queens St and Albion St ©Leodis

Top Right: Chapel Hill, from Morley Bottoms, 1921 ©Leodis

Bottom Left: Morley Industrial Co-op Society Ltd. Building, 1869 - Corner of Albion St and Commercial St ©Leodis

Georgian

In the 18th century, shop windows started to appear, such as the Georgian bowed oriel window, often seen in pairs either side of a doorway. Typical features of Georgian shopfronts include long fascias across the entire shopfront, glazing that is divided into small panes, bow windows, and fanlights over the door.

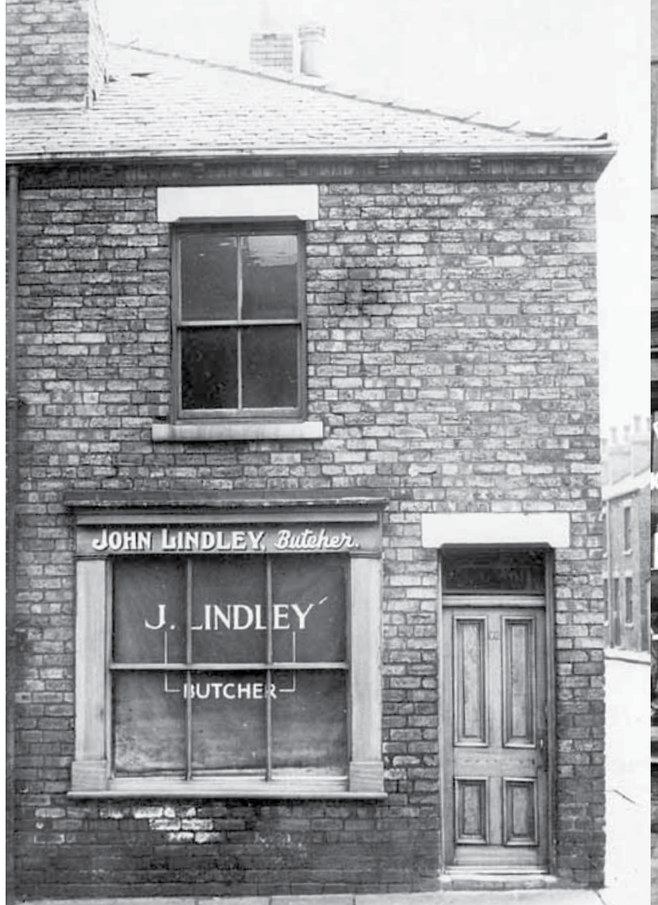
From the 18th century onwards, and particularly in the 19th century, most shops were designed or remodelled with an integral shopfront, usually at ground floor level and on classical lines. Great importance was placed on the design and the vertical proportions of the building as a whole, and of the shopfront itself.

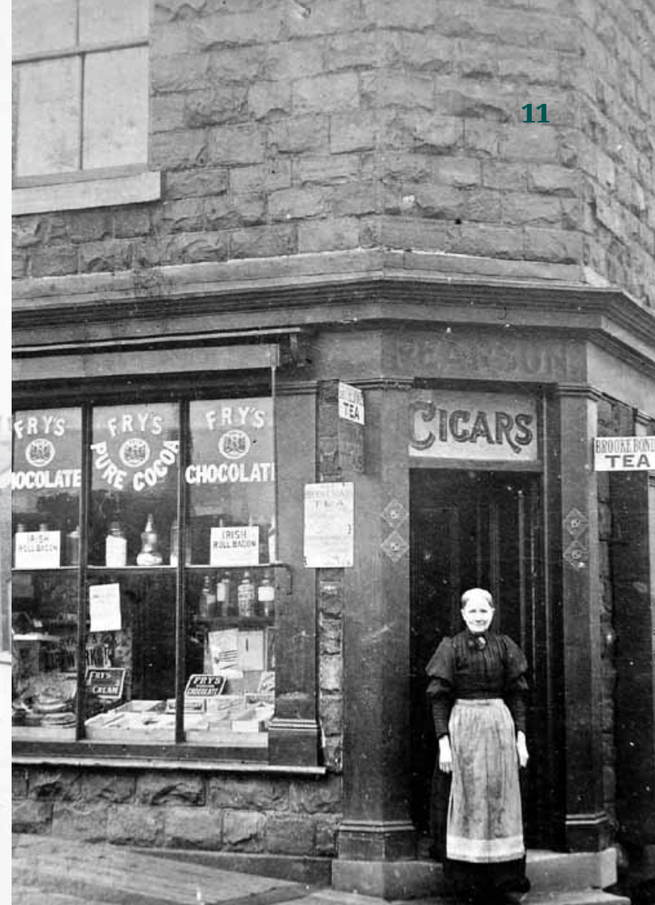
Georgian and Regency shopfronts were a more formal version of the paired Georgian bowed windows with full bays or canted bays above stallrisers with an entablature (cornice, frieze and architrave) above and pilasters (columns projecting from the wall). The windows often had small panes with timber glazing bars, but unlike domestic windows, shop windows have traditionally had the mouldings of the glazing bars to the external face and the putty fixing on the inside.

Georgian Shopfronts in Morley Today

Georgian windows rarely survive unaltered.

A few shopfronts with Georgian origins exist in the town. These are predominantly on Queen Street, where these examples are all found.





Top Left: J. Lindley Butchers, Ackroyd St, No.26, c1900 ©Leodis

Top Right: Pearson's General Store, Fountain St, c1900 ©Leodis

Bottom Right: Shopfronts on Queen Street

19th Century

During the Victorian era, greater variation appeared in shopfront design, particularly in the use of materials. This was largely driven by advances in technology. Plate glass was introduced in the 1820s, and this allowed larger sheets of glass without the need for division. From about 1840 horizontal glazing bars (transoms) were no longer necessary or fashionable for shopfront design.

However, large sheets of plate glass also required heavier mullions to hold them in place. Victorian shopfronts often show thicker mullions, which could also be decorative features. Sometimes thin colonettes or mullions terminated in elliptical (arched) heads. Windows were divided into two, three or four lights.

Victorian Shopfronts in Morley Today

A small number of early to mid Victorian shopfronts exist in Morley, frequently obscured or covered by later alterations such as oversized fascias or box shutters.

Late Victorian shopfronts survive more frequently, including examples of first floor glazing. In the later nineteenth century first floor display windows also became more prevalent. Examples of Victorian shopfronts can be seen across Morley. High quality examples can be seen specifically in Morley Bottoms, as pictures to the right.

Top Right: Chapel Hill from Morley Bottoms, 1904 ©Leodis

Bottom Right: Morley Bottoms, showing the same parade as those in the 1904 image.

20th Century

During the first two decades of the 20th century, tall, highly detailed shopfronts were common, with lower stallrisers and rarer mullions.

Many shopfronts were almost entirely glazed, except for a small panelled area at the bottom. These larger expanses of glazing often had thinner pilasters, and sometimes featured curved glass, and decorative elements such as coloured transom lights.

Edwardian shopfronts often had dipped or angled fascias, and deeply recessed doorways with mosaic tiles displaying the shop name.

Following the Edwardian period, in the 1920s and 1930s, a reaction occurred to this ornate style. These decades saw a reduction in traditional embellishment of shopfronts, and the emergence of a deliberate and thoughtful style, often using mahogany, bronze and chrome.

Shopfronts in these buildings follow similar principles of proportion against the whole building, and use features such as fascias, pilasters and plinths, though in a more restrained form to their earlier neighbours.

20th Century Shopfronts in Morley

Fewer Edwardian shopfronts than late Victorian shops exist in Morley. Generally, these shopfronts have been altered, including relocating entrances from key positions, such as the corner, which is a key feature of Morley's architectural character.

Later 20th century buildings with shopfronts remain within the historic core, and many retain their proportional features, though some have been obscured by signage. These later 20th century buildings and shopfronts have their own character, and should not seek to replicate their Edwardian, Victorian or Georgian neighbours.

Top Right: Fountain Street, from Fountain Junction, 1930 ©Leodis. Examples of tilted fascias can be seen on the shopfronts located by the parked cars.

Middle Right: Shopfronts on Fountain Street, showing the same parade as those in the 1930 image.

Bottom Right: Society House, built 1954, Queen Street ©Leodis.

21st Century

21st century shopfront design has continued to be driven by commercial pressures and changes in design technology. Increased standardisation due to the nationalisation and globalisation of businesses, and changes to construction materials and skills have impacted local distinctiveness.

Large panes of float glass and air curtain technology have allowed very large windows with few supporting elements. Large display windows have also resulted from increased retail competition and the requirement for brands to stand out on shopping streets. This has also resulted in advertisements of large proportions, sometimes illuminated.

As a result, local distinctiveness in shopfront design has been reduced. 21st Century shopfronts are characterised by less ornamentation and low or absent stallrisers. In Morley, these shopfronts are found in the centre of town where modern shopping development has taken place, often alongside older buildings with traditional shopfront styles.

Morley has some good contemporary shopfronts which make a positive contribution to its sense of place. These examples show that a well designed contemporary approach to new shopfronts can be successful

Right: Cucina on Queen Street is a good example of modern double-height shopfront design in a 21st century building.

PRINCIPLES & RECOMMENDATIONS

4. PRINCIPLES & RECOMMENDATIONS

The purpose of a shopfront is to display goods for sale and to entice customers into the shop. An attractive and well-designed shopfront will create a good impression to potential customers. There are a number of approaches available, and the correct one depends on an assessment of the particular shopfront, building and street. It should always be taken on a case-by-case basis, but this section outlines some of the key things to consider.

Before commencing any work to a building, it is important to understand if any permissions or consents are required. The alteration or replacement of a shopfront will require planning permission, not just in conservation areas. If the shop is part of a listed building, listed building consent will also be required. Like-for-like repairs do not always need consent, but it is advised to confirm with the Council if in any doubt and always when working on a listed building.

The Council offer a pre-application advice service where technical advice can be provided - see the Permissions & Consent chapter for further guidance.

Left: Shopfronts on Queen Street - these examples display good use of colour and lettering, however have fascias which are oversized and out of proportion with the rest of the building.

Morley Conservation Area

Properties located within the Morley Conservation Area should conform to guidance set out in the Morley Conservation Area Appraisal and Management Plan, which can be found on the Council's Conservation Areas Web Page. This includes the following overarching action:

ACTION: Historic shopfronts should be retained and maintained. New shopfronts should preserve or enhance the special character of the area.

This guidance is specific to properties that lie within the Conservation Area, but also sets a good precedent for properties elsewhere.

Repair, Restoration & Replacement: Traditional or Contemporary?

The decision over whether to repair, restore or replace the existing shopfront is one of the first steps that should be taken, and will depend on the existing building, and the age, quality, condition and heritage significance of the existing shopfront.

Even if not immediately obvious, it is likely that historic shopfronts, or some elements thereof, exist behind modern interventions.

Shopfronts with architectural or historic interest should be retained, enhanced and restored. Careful opening up works can reveal surviving historic shopfronts, or elements of them, hidden behind later layers.

The loss of historic shopfronts would need strong justification.

Repairing Shopfronts

Historic shopfronts should be retained and repaired if they are in poor condition. Even if they have been altered, the damage may be repairable and historic details may exist behind later cladding which should be repaired and revealed.

Surviving historic shopfronts are are a diminishing and irreplaceable resource and their repair and retention helps to preserve Morley's special character and local distinctiveness

Left: A successfully restored shopfront, Morley Bottoms

Restoring Shopfronts

Where historic shopfronts have been lost or altered beyond repair, new shopfronts offer the opportunity to reinstate something more appropriate in character and appearance. Traditional or contemporary approaches may be suitable depending on the situation and evidence available.

Often, original features such as corbels, fascias and transom lights are obscured or hidden by modern additions and interventions. Owners should seek to reveal hidden historic elements at every opportunity; revealing such elements is a good way of improving the appearance of the shop, and the wider townscape.

When reinstating a traditional shopfront, appropriate details can usually be determined from either surviving evidence such as from existing shopfronts or surviving elements, from the style and proportions of the building, or from surviving shopfronts in neighbouring or similar buildings.

If all traces of the historic shopfront have been completely lost, secondary sources and historic research can hold good information. Old photographs can be particularly useful and many are available on the Leodis website, a photographic archive of Leeds. Morley has a remarkable photographic record known as the David Atkinson Collection which includes more that 8000 items some of which are available on Leodis. The full collection is also housed at Morley Library.

If the existing shopfront is appropriate to the building and town, or is of architectural or historic interest, but is beyond repair, then replacement on a like-for-like basis will normally be required, particularly for listed buildings. Like-for-like means the same materials, glazing bar profiles, etc., and reusing any historic glass, for example stained glass.

Age Appropriate

Care must be taken to not install shopfronts with details from a historically inaccurate time period, e.g. inserting a Georgian-inspired shopfront into a Victorian building would not be appropriate.

Replacement with Contemporary Shopfronts

This approach would be appropriate for modern buildings, including for new build units, or occasionally for traditional buildings where the restoration of the former shopfront is not now possible or essential, for example if the upper storeys have been altered so as to prevent restoration, or the proposed design, whilst not historically authentic, is a significant improvement on the existing situation.

Whilst the basic principles of good traditional design should be followed, there will be a greater range of appropriate solutions depending on the age, size, and character of the property. The key to success here will be in the proportions, quality of construction, finish and in developing a coherent style.

Where completely new contemporary shopfronts are proposed, they should still include, though simplify, the key components of a shopfront, i.e. stallrisers, pilasters, plinths, capitals and fascias, though these should all be clearly legible individual elements. New shopfronts in new buildings may benefit from a more modern approach, however, these will still need to take into consideration the broader context of existing buildings and shopping streets.

New shopfronts should take into consideration the vertical proportions of the elevation above and owners should ensure that shopfront does not dominate or conceal the first floor windows or any other key architectural features.

Principles of Good Design

- Respect the scale, proportions, and architectural composition of the host building and its neighbours.
- The treatment of the ground floor should be harmonious with that of upper floors.
- Respect its context in the streetscene and town.
- Consider the entire design, including finishes and colours.
- Use appropriate, sustainable and good quality materials.
- Consider its longevity in physical (including maintenance) and stylistic terms.
- Consider the design in three dimensional terms e.g. mullion profiles, and show such details accordingly on any plans.

- Avoid shopfronts and fascias cutting across two different buildings without reflecting the change.
- Consider the number of elements introduced – too many details, signs and features can be difficult to look at and detract from functional efficiency; or, if well done, these can add interest and vitality.
- Large expanses of featureless plate glass should normally be avoided as this can appear out of proportion with the rest of the building.

Right: Shopfronts on Queen Street. Both examples show how rhythm can be maintained across a row of shopfronts.

Sensitivity to Context

Due to the variety of ages and functions of the buildings within Morley, understanding the setting of the shopfront is the single most important factor when considering new or replacement shopfronts. Analysis of the host building and its neighbours will guide the scale, height, proportion, and aspects of detailing on any proposed shopfront. To be successful, proposals should take into consideration both the streetscape setting of the shopfront, and the architectural setting provided by the host building.

Street Rhythm & Setting

Shopfronts make a valuable contribution to how a place feels to walk around, both as individual shops and as part of a wider street. The width and height of buildings and shopfronts defines the character of a street. This is the rhythm of the street, and where a shopfront extends across several different buildings, the rhythm of the street can be spoiled.

Left: Well designed and proportional shopfront on the corner of Albion and Commercial Street

New shopfronts should therefore respect established patterns within the streetscape. The streetscape should be considered from a number of different angles:

- **Opposite side of the street:** this will draw attention to the overall balance and proportion of the principal shopfront, and highlight how it sits alongside its neighbours.
- **Further along the street, on the approach, from both sides:** this will help to identify how projective elements of the shopfront sits within the wider streetscape, such as canopies or signage. It will also emphasise how the horizontal elements of the shopfront sit along the length of the street

Intentionally designed shopping parades are historically common in the town, specifically along Queen Street and Fountain Street. In these set-piece developments uniformity of design and detailing across the shopfronts of the parade is important to retain visual harmony and historic significance. In these locations new shopfronts should be informed by historic survivals within the development.

Analysing Building & Streetscape Harmony

While sameness in design is not always encouraged, to maintain variation within a shopping area, designs should take into careful consideration the proportions of neighbouring shopfronts and how they might align.

In the top sketch, we see an intentionally designed historic shopping parade where three of the four units have lost their historic shopfront and the harmonious proportions of the frontage have been disrupted.

The bottom sketch shows an example of how the parade might be restored, basing the proportions of the new shopfronts on the surviving historic example to create visual harmony and rhythm across the frontage.

Vertical Emphasis: Pilasters, capitals, doorways and windows groupings all respond to vertical lines.

Horizontal Emphasis: Stallrisers, fascias, transoms and cornices all follow a consistent horizontal line, across shopfronts within the streetscape. This creates a consistent and harmonious rhythm and appearance across the streetscape frontage. What is the natural rhythm of the street or of neighbouring units?

View within the street: view your shopfront within the wider street, imagine how it would look when being approached from either side or across the street. How does it sit alongside its neighbours?

DETAILS & KEY ADVICE

5. DETAILS & KEY ADVICE

General Principles

This section gives advice on details to be considered when designing a new shopfront or repairing and restoring key features of a traditional shopfront.

Once the appropriate approach for a new or replacement shopfront is chosen, the design should be considered in its entirety and in three dimensional terms and all such details, material and finishes should be shown accordingly on any applications plans.

Detailing choices will dictate the design quality of a shopfront and establish how delicate, refined, or bold it will appear within a streetscape.

Left: A variety of shopfronts on Albion Street displaying the use of different materials.

Materials

- Timber is the most appropriate material for the construction of traditional shopfronts as it allows better quality and more refined detailing and complements most other building materials, such as stone and brick. Hardwood or slow grown softwood is likely to be longer lasting, however, good detailing, construction, and maintenance are also key to longevity.
- Brass, bronze, copper and cast iron are the most appropriate materials for detailing, fixtures and fittings, providing an attractive finish and longevity.
- The use of plastic (uPVC) for any element of a shopfront is very rarely appropriate. Due to the properties of the material it rarely produces high-quality design – not only in view of its overall appearance – but also in the difficulties of providing convincing and elegant mouldings/sections for glazing bars, cornices and panelling to doors, stallrisers etc.
- Silver/grey aluminium should also be avoided on historic buildings. Although in the past this has been commonly used in replacement shopfronts on many traditional buildings, it rarely gives a high quality or attractive appearance or finish as it is also difficult to mould.
- Darker shades of powder coated aluminium, or other metals such as steel and chrome, may be suitable for modern buildings and occasionally for traditional buildings depending on the overall quality of the design and existing shopfront.
- New shopfronts in less historic buildings, or completely new buildings, can explore alternative contemporary materials that are appropriate to the host building and its context. For example, the use of full glazed units.

Right: High-quality shopfronts in Morley Bottoms, using timber shopfronts with some cast iron detailing on the property to the right.

Colour & Finish

Careful selection of colour in historic areas can be important and can enhance surviving historic details, shopfronts and general streetscapes.

- Traditional colours are encouraged and can be based on research and analysis where information and evidence is available. Heritage paint ranges can be a good option.
- Generally darker shades are more suitable while lighter colours tend to be more visually obtrusive and quickly look dirty and need more frequent maintenance.
- There is scope for more contemporary colours where appropriate, but garishly bright shades and fluorescents are harmful and should not be used. Metallics can be effective but should be limited to use in small areas as highlights only.
- Individuality and variation is not discouraged but co-ordination with the colour scheme of the upper storeys helps to create a sense of cohesion within properties.
- A painted finish contributes to the aesthetic appeal of a timber shopfront, and to the maintenance and protection of the timber. Linseed paints, when well applied, are particularly good at wicking water away from timber and have an increased longevity of application compared to plastic based paint systems

While sympathetic colour choice is required, individuality and variation is not discouraged.

Right: Shopfronts on Queen Street using a range of bright, yet appropriate colours.

Corbels, Capitals, Pilasters & Plinths

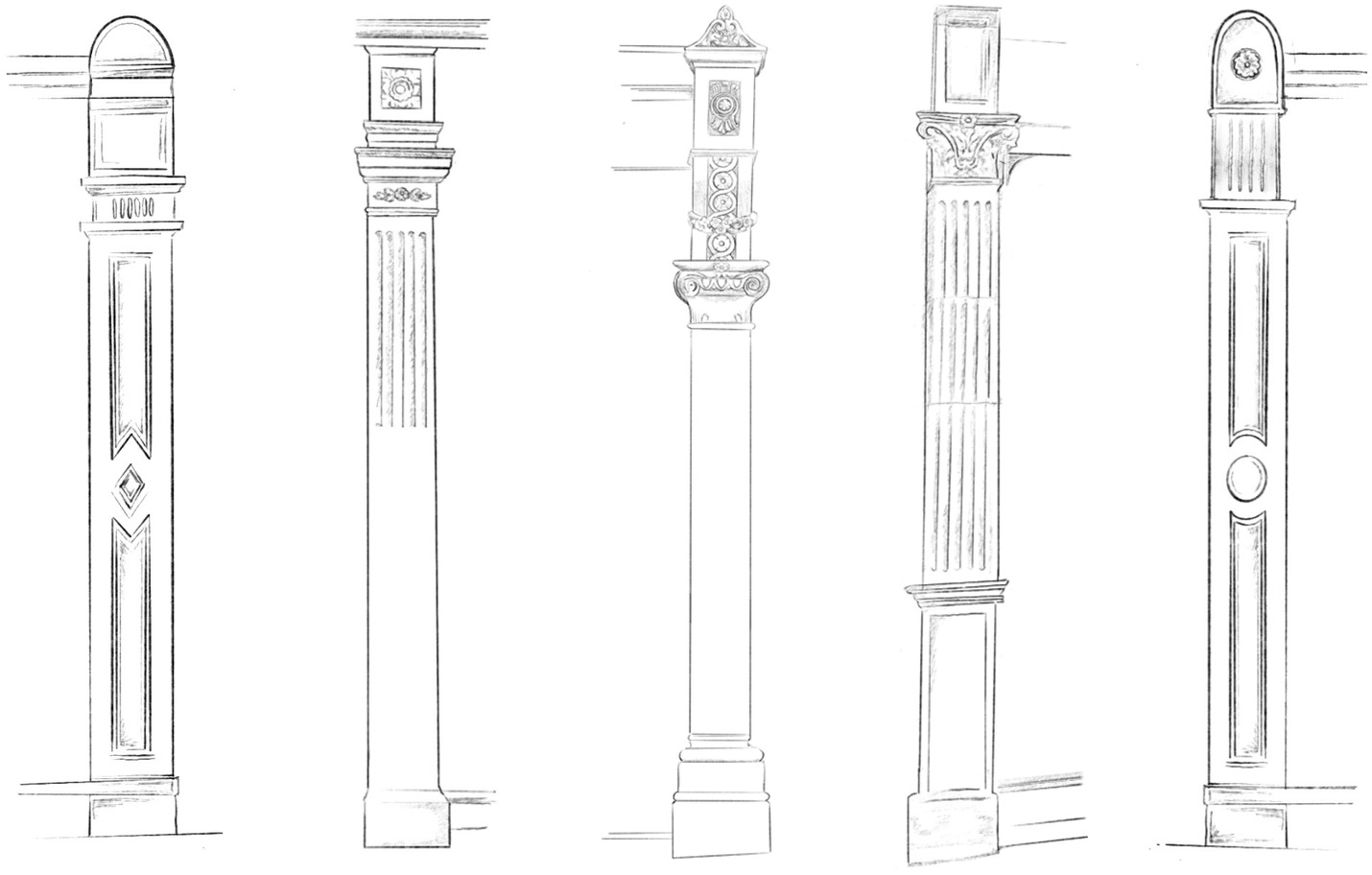
Morley features a wide variety of corbel, capital, pilaster, and plinth designs and details, from the highly elaborate floral swags and Corinthian capitals of the stone examples seen in Morley Bottoms and Queen Street, to the more restrained fluting or panelling of painted timber examples.

Plinths are a variety of depths and generally plain. Corbels also show variety including pointed with miniature pediment details and rounded with arched tops.

Left: Detailed examples from across Morley

Advice for Designing Corbels, Capitals, Pilasters & Plinths

- When designing new corbels, capitals, pilasters or plinths for a traditional shopfront in a historic building, seek out historic images of the property for reference.
- Where none exist, seek out historic images of nearby properties, or similar properties, to inform your decision-making.
- Where no direct evidence exists, use the themes and patterns found elsewhere in the building or nearby, streetscape and historic images to inform the design.
- Contemporary interpretations are not discouraged in moulding details, but ratios of scale for reach element should be retained to ensure overall harmony.
- If designing an entirely new shopfront in a new building, seek to interpret patterns and themes of Morley's historic streetscape in a contemporary manner.



Right: Example sketch precedents from potential design

Fascias, Cornices & Signage

The majority of historic narrow fascias in Morley have been obscured by later signage but the structure of the original shopfront may be retained beneath ready to be revealed.

Many new shopfronts are dominated by overly deep signage areas that severe the ground floor from the rest of the building

Some fine examples of original fascia design, as well as cornicing, remain in areas such as Morley Bottoms and on Fountain Street. Cornicing is frequently in a dentil style and of high quality.

Right: Examples of fascias and cornicing from across Morley

Advice for Designing Fascias, Cornices & Signage

Fascias

- Fascias are an essential component of both traditional and contemporary shopfronts and provide key space for primary signage. Despite this, they should be relatively narrow, and it is important that they do not dominate the proportions of the shopfront.
- Fascias should typically be no taller than 600mm, however this may vary on a case by case basis and is dependant on the proportions of the host building.
- Fascias may be tilted or flat, dependant on the overall proportions and design of the frontage.
- Where a shop or business occupies more than one unit or building, the architectural style and rhythm of each host building should be respected, and the fascia should not extend uninterrupted across adjacent buildings. The design and colour scheme of the units can be unified to bring them together, while respecting the style and proportions of the host buildings.

Cornices

- Fascias should be finished along the top with a projecting cornice or moulded detail. Not only does this create a definitive top frame to the fascia but it also acts to divert rainwater from the frontage.
- Cornices are typically found on both traditional and contemporary shopfronts however style and detail may vary.
- Traditional cornice detailing may have curved *cyma recta* moulding for example, with a dentil course below. Contemporary examples may be simpler in design and often based on the Tuscan order.

Top Right: A poor response to a fascia spanning two units. Fascia is oversized and does no respect the proportions or detailing of the existing building.

Bottom Right: A n exemplar design response. The design treats each unit independently and respects the existing forms of the frontage.

Lettering Design

Historically, sign writing and manufacture was a craft or art form and a creative approach to new signage will be encouraged.

- Traditional hand-painted lettering is encouraged and should be carried out by a sign writer.
- Lettering should be clear and legible with individual letters clearly identifiable.
- Large graphic typefaces should be avoided. Classic typefaces tend to remain in popularity and style.
- Lettering may also be formed from separate letters of wood, bronze or brass, or stencilled paint.
- Alternatively, on more contemporary shopfronts, high-quality metal acrylic letting will normally be acceptable, proving that garish colours are avoided. These often look best when raised using stand-off fixings and when slim in profile. This ensures a more clear, crisp effect.
- Stickers, papers and posters directly onto glass should be avoided as it reduces the overall quality of design.

Ghost Signage

It is possible to sympathetically retain surviving historic signage even when no longer relevant to the current occupier of the business. 'Ghost signs', as they are known, are popular and add to local character.

Illumination & Lighting

On most streets that are already lit by street lights, additional illumination on the shopfront will not normally be necessary Internally illuminated signs often look bulky and detract from the character of the shopping street, and large projecting light fittings can be just as intrusive.

If necessary, small, focused LED fittings or trough lighting and down-lights can highlight key features of a shopfront. These are a preferred solution as they are unobtrusive as well as energy efficient.

Hanging & Projecting Signs

- When introducing a wall-mounted or handing sign to a shopfront, it should be good-quality, not oversized or bulky, and should mirror the design of the overall shopfront.
- These signs should sit above fascia level and should not interfere with any key architectural features on the frontage.
- There should be no more than one hanging sign per shopfront.
- Existing hanging sign brackets should be reused if they are of complementary design and in a suitable location. If this is not the case, they should be removed and the fixing points made good.

Advertisements

Signage proposals are covered by Advertisement Consent Regulations. See the Permissions & Consent chapter for more information.

Branding and Corporate Identity

Where a corporate identity is required and the standard corporate colour scheme is not considered appropriate e.g. large quantities of very bright blue, the colour scheme should be adjusted, or reversed, to reduce the amount of the garish colours e.g. restricting it to the signage/fascia only.

Stallrisers & Cills

Stallrisers have frequently been modified, lowered in height or removed to create a larger shop window. Some have also undergone re-cladding in non-traditional materials.

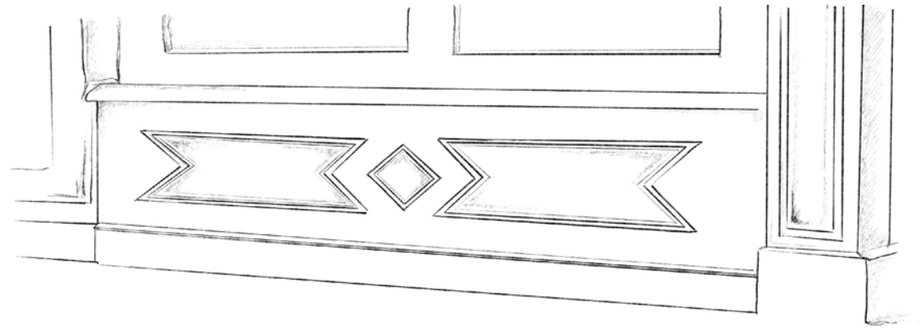
Some relatively unaltered examples of Georgian and Victorian stallrisers remain in Morley. The top example is unusual in featuring a low masonry plinth below the timber stallriser.

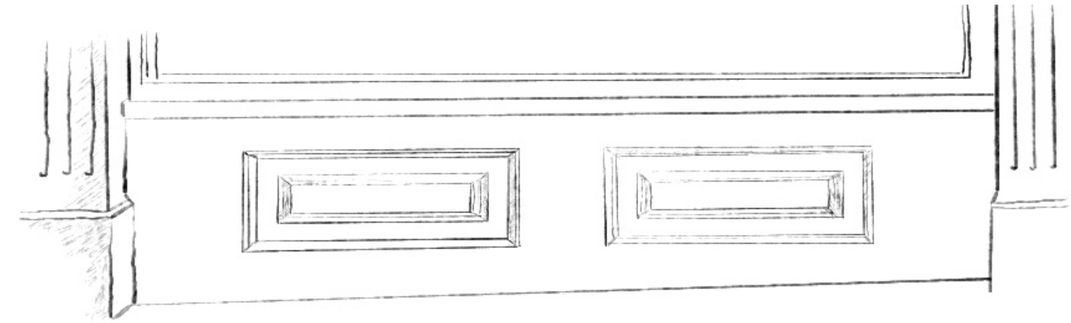
Left: Examples of Stallrisers across Morley

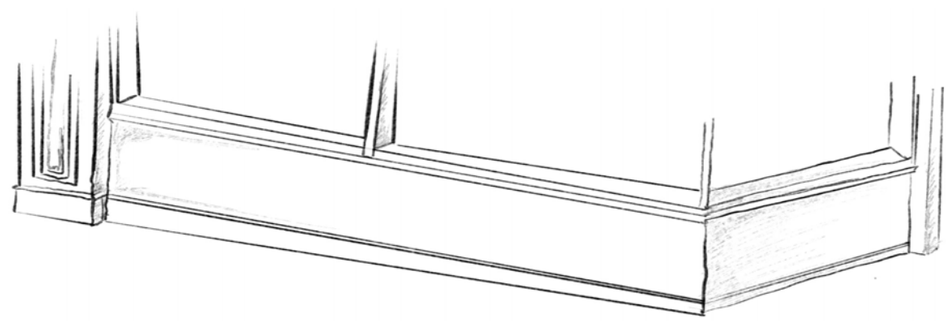
Advice for Designing Stallrisers

Stallrisers are an intrinsic part of the shopfront that serve to frame the window, balance the other component parts, and protect the glazing from kicking and damage. They can also provide raised platforms for window displays.

- Existing stallrisers should be retained where appropriate, and modern shopfronts should include them.
- Stallrisers are often timber constructed or clad, though sometimes they may be brick or stone; this should be informed by an assessment of the host building and the wider streetscape.
- For timber finishes, panel mouldings can add to the character of the shopfront, but excessive ornamentation and alternative cladding should be avoided.
- Evidence of historic Morley stallrisers and cills shows plain and simple spaces with restrained detail. Complicated modern stallrisers should be avoided.







Right: Example sketch precedents from potential design

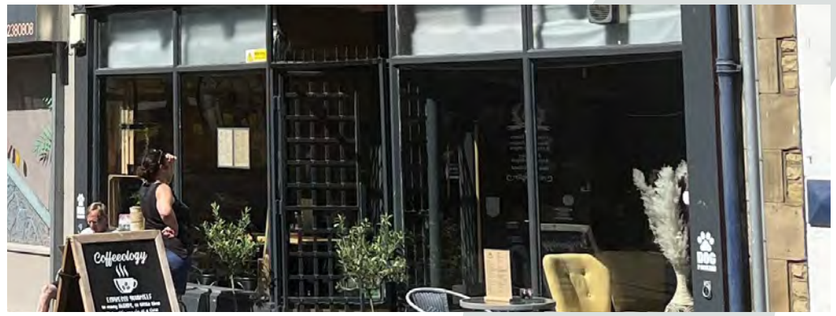
Windows (Mullions, Transoms & Transom Lights)

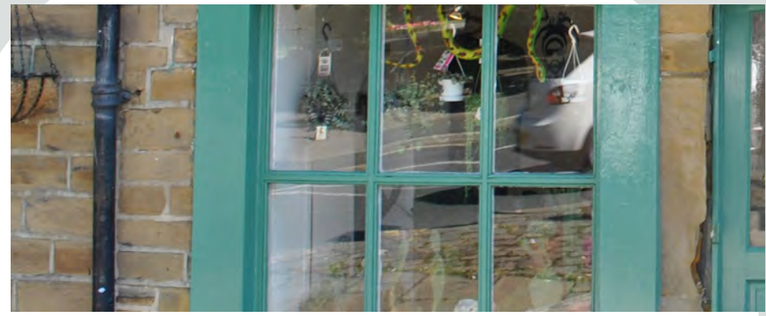
There are many examples of Georgian and Victorian mullions and transoms remaining in Morley. In certain cases these have been replaced in modern materials, but are often original.

In other instances, mullions have been removed to create a larger single pane of sheet glass.

Many transom lights still exist in Morley. However, in most instances they are obscured by modern fascias and signage. Some have even been boarded up.

A few examples of visible transom lights still exist, for example in Morley Bottoms.



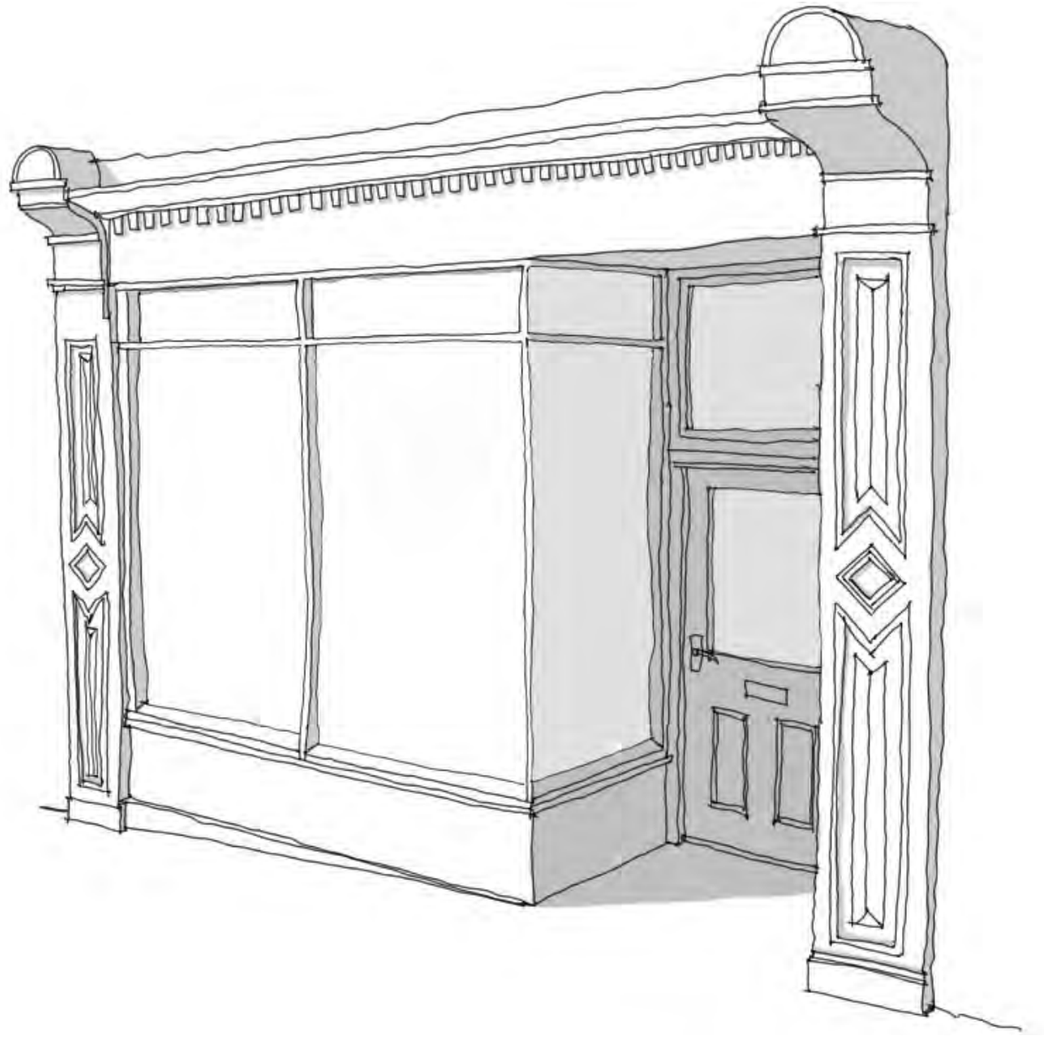


Right: Examples of window designs seen across Morley

Advice for Designing Windows

Original windows in shopfronts are valuable survivals and the Council will expect them to be retained. Georgian shopfront windows tend to be smaller or split into smaller panes through the use of transoms and mullions. Victorian windows are larger but are unlikely to be one large pane for a whole shopfront.

Where new windows are being considered, an assessment should be carried out to establish what the most appropriate approach would be for that particular building. Where mullions and transoms are to be used, their location should be informed by the architectural design of the building, and other elements of the shopfront, for example, window bays or transom lights. Widows should be subdivided by well-detailed glazing bars, which should be slender and made from timber.



Right: Example sketch showing good quality window design

Recessed Lobbies, Doors, Fanlights & Thresholds

A number of examples of recessed doorways survive, thought some have been replaced with flat-fronted designs which provide additional floor space. Fanlights remain in most cases, and often site below the tine of the main window transoms.

Right: Examples of recessed lobbies and doorways from across Morley

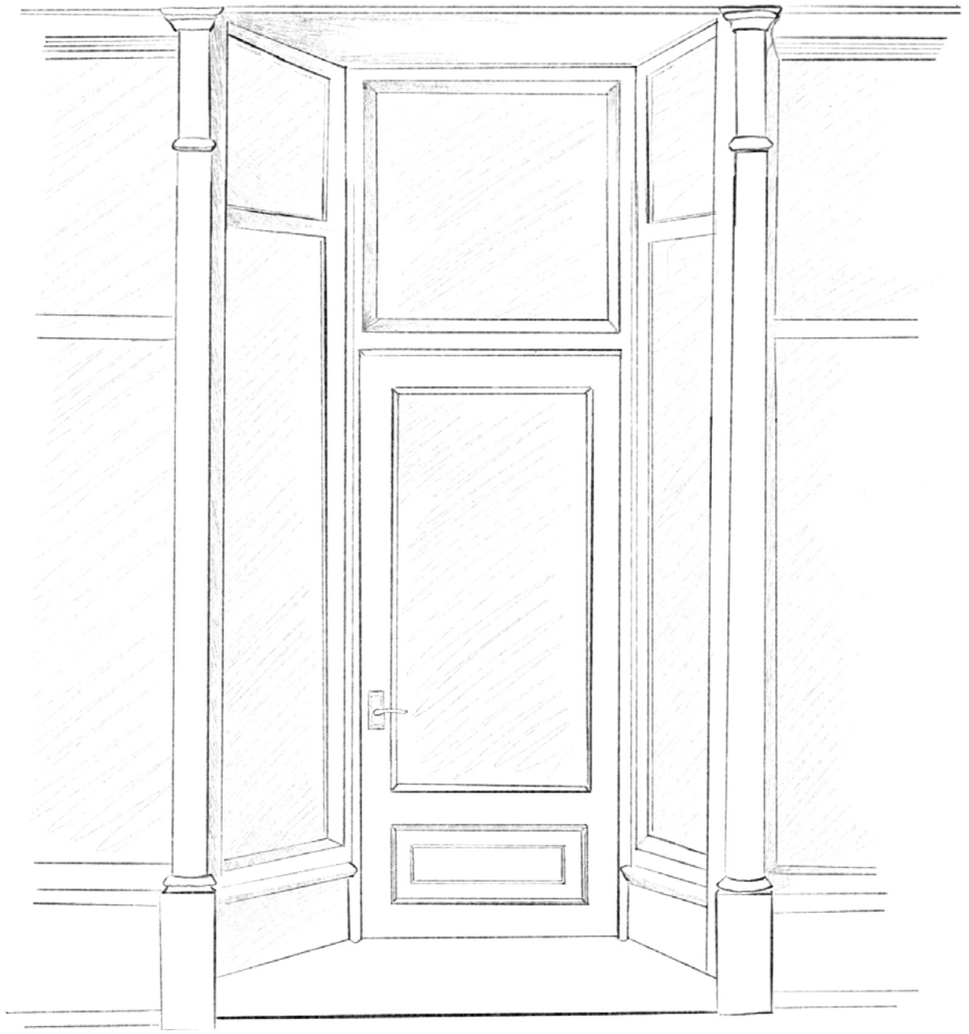
Advice for Designing Recessed Lobbies, Doors, Fanlights & Thresholds

Recessed doorways are a feature of traditional Victorian shopfronts and should be retained or reinstated where possible. There is evidence of both recessed and non-recessed doorways in Georgian shopfronts, therefore these should be informed by research where possible, or the context of the host building and street otherwise.

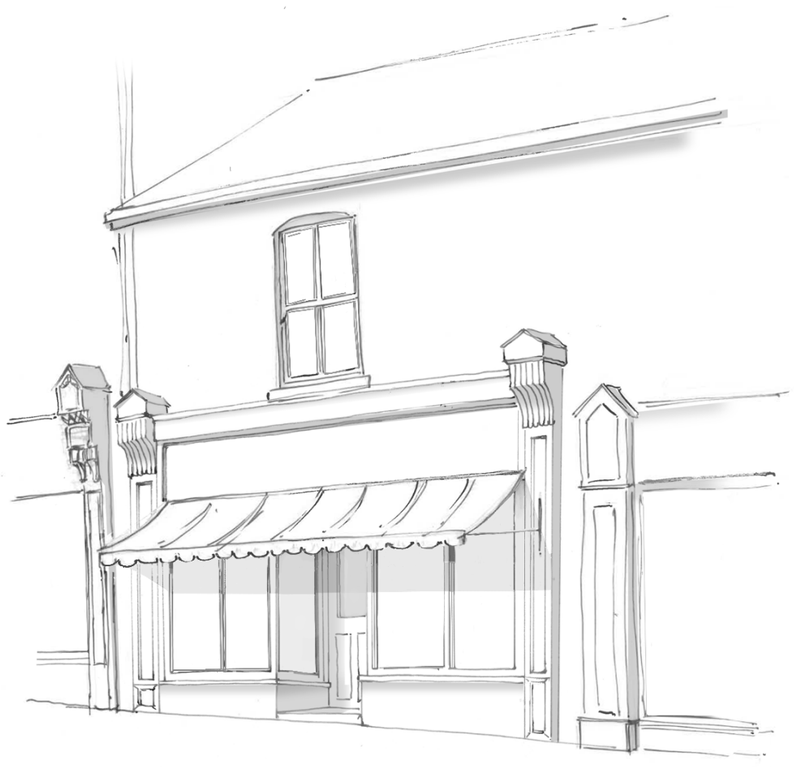
The clearly defined entrance and threshold provided by recessed doorways helps to reinforce the separation between the shop interior and the street. Doors may be fully or partially glazed, and a detailed lower timber panel matching the height of a stallriser can offer a unified appearance to a shopfront.

Transom detailing should coincide with that of the shop window, giving the opportunity to create a fanlight over the door.

When designing thresholds and doorways, it is essential to consider accessibility. Further guidance can be found on Page 39.



Example sketch showing good quality lobby design.



Awnings, Canopies & Shutters

There are few examples of canopies in use in Morley today, with a small number of flat canvas examples viable on the main shopping high street on Queens Street.

The use of modern plastic or plastic-coated fixed 'Dutch blinds' (designed like a pram hood) is also seen. These are not normally acceptable on traditional buildings or in conservation areas. These can look unattractive and permanently obscure the shopfront.

Metal shuttering is found frequently throughout the Conservation Area, despite having a negative impact on the character of the Conservation Area and the quality of the streetscene.

Far Left: Sketch showing example of flat canvas canopy

Left: Sketch showing example of Dutch blind/canopy

Advice for Designing Awnings, Canopies & Shutters.

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Metal shuttering is found frequently throughout the Conservation Area, despite having a negative impact on the character of the Conservation Area and the quality of the streetscene.

Traditionally, blinds (or awnings) were made of canvas and were fully-retractable when not in use into ‘blind boxes’ which were carefully designed as an integral part of the shopfront.

Canopies & Awnings

- It is possible to get traditional blinds and boxes repaired, or new ones manufactured locally.
- These were traditionally hand operated with winders but can sometimes be made with motor operation if desired.
- Where there is evidence for these, they should be reinstalled if this can be incorporated into a shopfront redesign.
- The installation of new canopies should not cause the harm or loss of any historic fabric.
- Modern flat canvas retractable blinds may be an acceptable alternative on some unlisted buildings. Frills which do not fully retract and can look unsightly or dirty should be avoided.
- Modern plastic or plastic-coated fixed ‘Dutch blinds’ (designed like a pram hood) are not acceptable on traditional buildings or in conservation areas.

Security & Shutters

- It is acknowledged that security measures are a vital part of retail premises in order to protect the property and the store from theft and vandalism. However, some forms of protection can have a detrimental impact to the character of the building, area, and damage the historic fabric. The Council strongly discourage the use of metal shuttering, both due to the inappropriate nature of the material, but also the “deadening” effect on the character of the streetscape when these shutters are closed.
- There is some evidence locally of built-in timber shutters that roll up and down in tracks built into the window casement.
- Where evidence of this exists, explore the option for sympathetic reinstatement without causing a completely blind shut-off to the street, as this can have negative influences on anti-social behaviour.
- On traditional buildings, these built-in shutters may be an acceptable form of shade or security, to be discussed in collaboration with the Conservation Officer.
- Solid shutters are unlikely to be accepted by the Council, and open-grill shutters should be discussed with the Conservation Officer
- Internal security screens: These can be fitted behind the shop windows. Vertically opening lattice, or horizontally opening scissor types, are acceptable. Solid or pinhole perforated shutter types will be rejected.
- External security fittings should not cover or obscure the stallriser or pilasters. All associated fixtures and fittings should be designed to integrate with the shopfront frame, therefore consideration during design development is vital. All finishes should complement the shopfront and setting.

Accessibility

All new shopfront designs should be inclusive and accessible, creating a unit which can provide a service to all potential users, unless the applicant can demonstrate or justify otherwise. Accessibility should be considered in its entirety and the opportunity should be taken to think creatively and laterally to make places that reflect the diversity of people who want to use them.

This includes alterations to shopfronts within conservation areas, and listed buildings. In line with the National Planning Policy Framework, the only exception to this is in circumstances where the loss of historic fabric would be more harmful than the public benefit of the adaptation. In these circumstances, reasonable measures should still be taken to make the unit as accessible as possible, and historic or architectural interest should not be used as a reason to avoid accessibility improvements entirely.

There are a number of things to consider when designing a new shopfront, or considering adapting an existing one.

These include;

- Shopfronts should be step-free wherever possible. The level change of a door threshold should be no more than 15mm.
- Where a ramp is being installed, this should be less than 1:12. Portable ramps and doorbells should be avoided.
- For existing buildings, the external entrance door should be no less than 775mm wide (ideally wider than 900mm), or 1000mm wide for new buildings, in order to comply with Building Regulations.
- Occupiers should consider avoiding the use of darkly coloured or black door mats at entrances, as these can cause confusion and difficulties for those with Dementia, Alzheimers disease, or visual impairments.
- It is also beneficial for ironmongery to be easy to use and to visually contrast with the entrance door to aid those who are visually impaired.
- Easy grip door handles should be favoured over knows to aid those who may have dexterity impairments.
- Self-closing on doors should be adjusted so that they are not too heavy for people with disabilities to open.

It is important to note that this list is not exhaustive, and guidance and regulations are subject to change.

Before beginning your project the Accessible Leeds SPD should be consulted. This SPD supplements the Leeds Core Strategy and is intended for use by developers, architects, design teams, and those applying for planning permission, to ensure an inclusive design approach is adopted, and the requirements of the Core Strategy are satisfied. The document should be consulted thoroughly, however specific reference should be made to Sections 4, 5 & 6. The document can be found on the Leeds City Council website.

Your appointed architect should be aware of all standard requirements, however, the Council's Access Officer is also available for informal advice on how to achieve an accessible shop unit.

Phone: 0113 222 4409

Email: dec@leeds.gov.uk

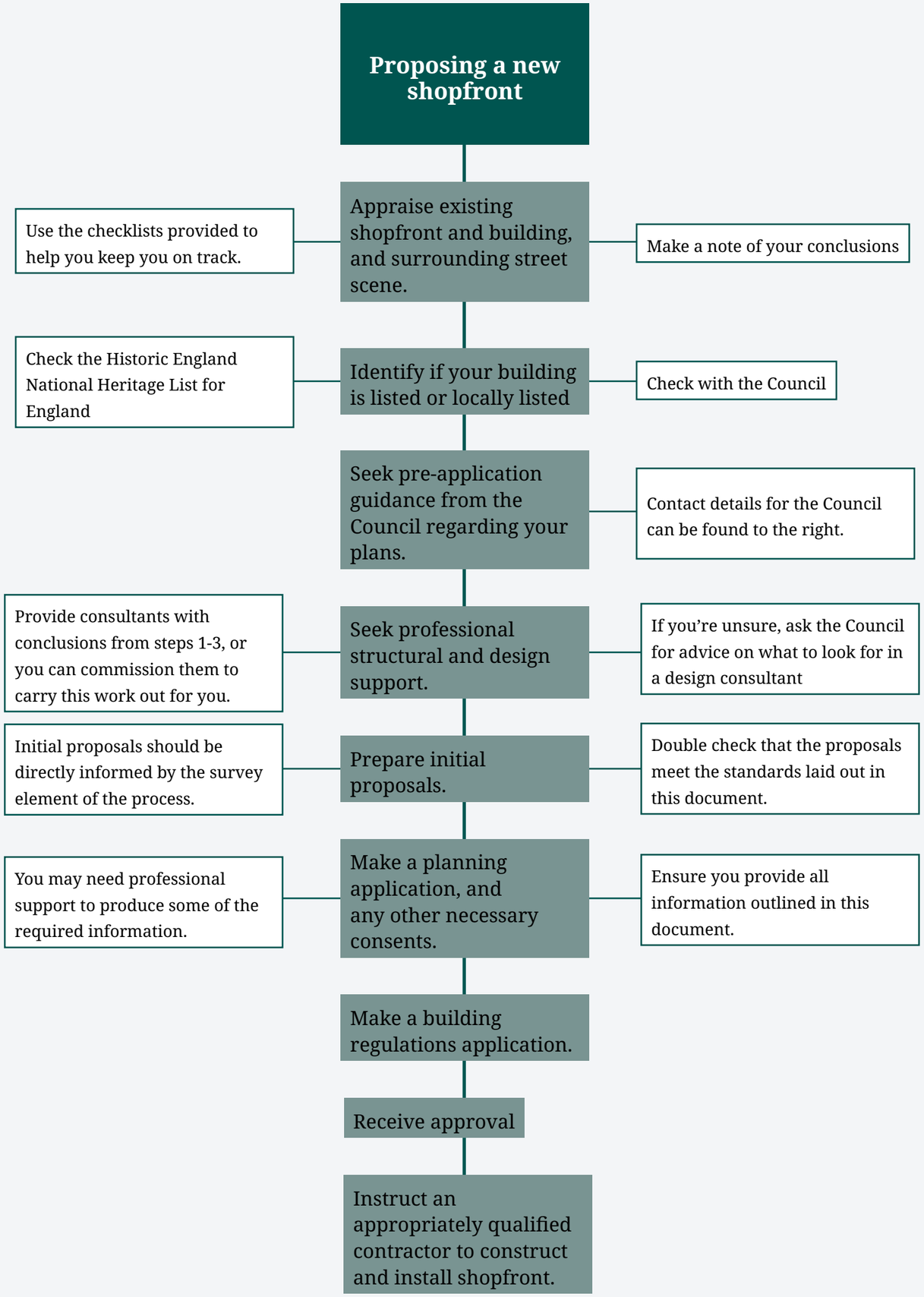
Listed Buildings

Any changes or alterations to a listed building may require Listed Building Consent. Making changes to a Listed Building without consent is a criminal offence, even where proposals seek to enhance accessibility, so it is always advised to confirm with the Council if in any doubt.

Further Advice

Although not specific to shopfronts, Historic England provides guidance for accessibility in historic buildings (Easy Access to Historic Buildings), found on their website.

PROJECT PLANNING



6. PROJECT PLANNING

When considering works to a shopfront, the design process should be approached in a systematic way.

Project planning ensures all relevant issues are taken into account and can avoid delays and expense once an application (if needed) is submitted.

The Council encourages property owners to contact the Planning section to discuss their project prior to submitting an application; officers can provide advice on the design and planning process.

There are three stages to the design process; Survey, Analysis and Design.

Contact

For more information on permissions and consent, visit: https://www.leeds.gov.uk/planning/planning-permission

Or contact Leeds City Council:

Email: dec@leeds.gov.uk

Telephone: 0113 222 4409

Post: The Leonardo Building, 2 Rossingdon St, Leeds LS2 8HD

Remember

Seperate permissions such as Advertisement Consent or Listed Building Consent may be required before any works commence. See the Permissions & Consent chapter for further guidance.

The Design Process

Before beginning the design process, the Council recommends that prospective applicants appoint competent architects or designers familiar with the requirements of good shopfront design, and with the process set out above. The relevant professionals will be able to guide the applicant through the project planning and design process where necessary.

Survey

- This could include photographs and notes of the street setting and the elevation of the building into which the shopfront is to be set.
- The planning policy background should be checked by contacting the local authority.
- Advice can be provided on the need for planning permission, and any additional restrictions that might apply (for instance if the building is listed, or in a Conservation Area).
- The owners requirements should be listed, for instance the need for visibility, disabled access, security and other practical issues.

Analysis

- The issues identified at the survey stage should be assessed before any design work is carried out.
- As a result of the appraisal, preferred design approaches should be identified. In a Conservation Area, for instance, restoration of an existing shopfront may be more appropriate than replacement. In a row of traditional wooden shopfronts, it may not be acceptable to apply for a modern aluminium frontage.
- The owner's requirements should be reassessed in the light of identified issues, for instance alternative security arrangements or locations for signage in order to create a more appropriate design.

Design

- Once a design approach has been agreed, detailed design work can begin. By this stage the general arrangement of the proposals should be clear, for instance the appropriate style, materials and scale. As the detailed design of the shopfront is developed, it should continue to reflect the basic design approach.
- Material from each of these stages should be used to support a planning application: survey and analysis notes for the Design and Access Statement, and detailed design drawings for the application itself.
- There may be a requirement for a Heritage Impact Assessment.

Decision Making Checklist

Before embarking on a shopfront design or alteration, it is important to establish your answers to the following questions:

Is the existing shopfront historic? Or are there concealed historic features?

Will a higher-quality shopfront improve the appearance of your business, and the street?

What can be repaired to a good standard?

What alterations are required to meet the needs of your business?

Is a completely new shopfront necessary?

How to Survey Your Shopfront

Streetscene

Have you reviewed the Conservation Area Management Plan for your area, if one is available?

Does the street contain a number of historic shopfronts?

Does your shopfront complement the rest of the street in its size, materials, colours?

Are there other shopfronts forming a pattern in the street?

What are the consistent materials of the buildings and shopfronts in the street?

Building

Does the shopfront complement the rest of the building? Do they appear to be one building, or two separate ones?

What are the proportions of the shopfront in relation to the rest of the building?

What materials are used?

Shopfront

Is the shopfront accessible?

Are there existing traditional shopfront elements remaining?

What materials are used?

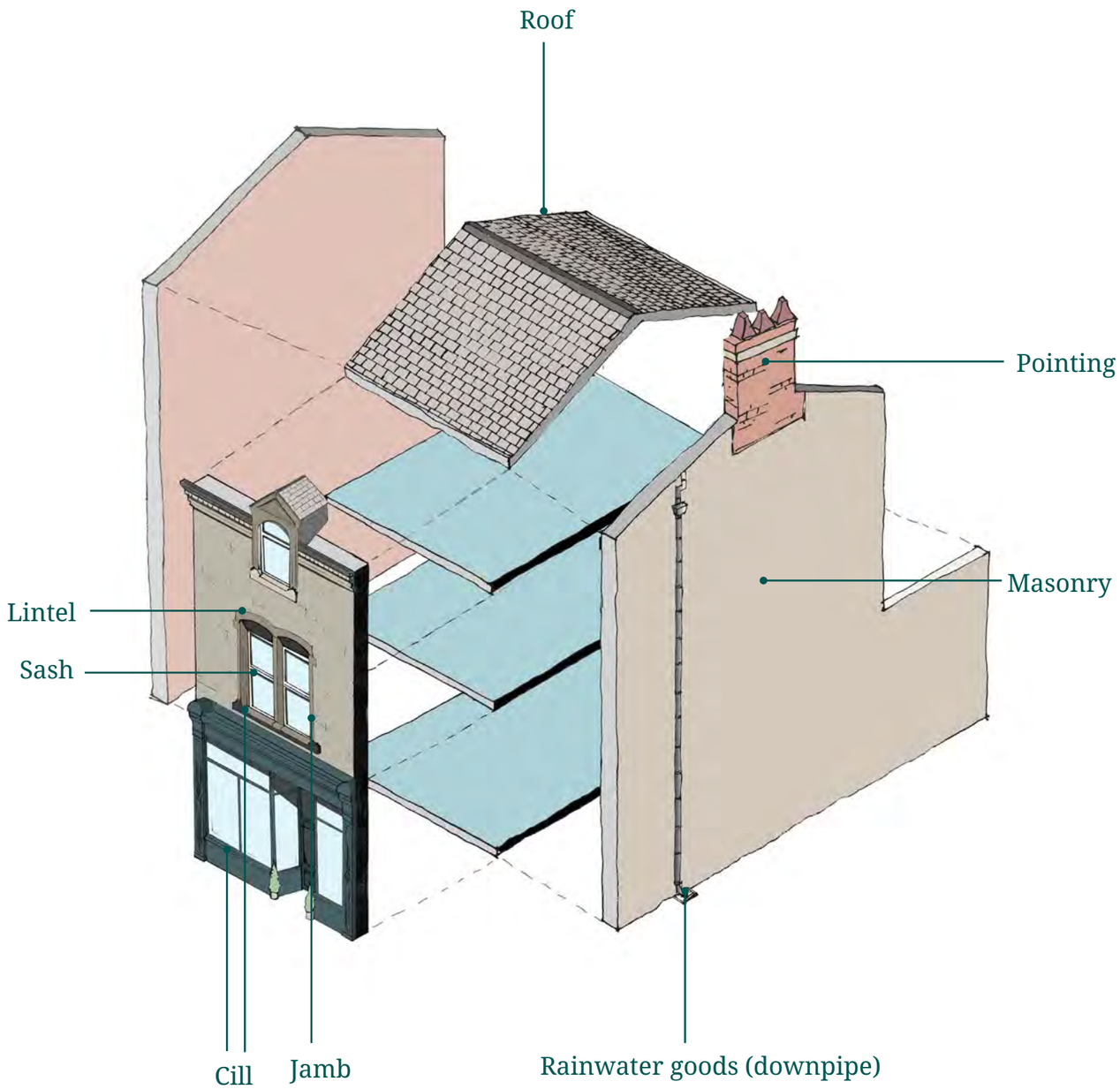
Can the existing elements be repaired?

Is the shopfront appropriate for the use of the building?

Is the existing shopfront historic or modern?

MAINTENANCE GUIDANCE

7. MAINTENANCE GUIDANCE



Introduction

This guide aims to help you maintain and care for your historic building. By making regular checks you can reduce the cost of maintaining your building. Early small scale actions will avoid long term costly damage and help you conserve and enhance the fabric of your building.

Health & Safety

Always consider health and safety when inspecting old buildings. Regular maintenance will prevent structures from becoming unsafe but always be prepared to manage risks of damaged or decayed structures. Do not enter a room or building that is structurally unstable. Try not to work alone and make others aware of the work you intend to carry out. Do not conduct high level work without appropriate equipment and accompanied by a professional.

If in doubt always consult a professional. The Conservation Accreditation Register of Engineers (CARE) is a registers identifying civil and structural engineers skilled in the conservation of historic structures and sites, and should be consulted where appropriate.

Permission & Consent

Works of alteration, even minor works, may require one or more form of consent. Consent is not normally required for repair works or like for like replacements, but in the case of listed buildings, it is always advisable to check. Listed Building Consent will be required for most external and internal alterations to listed buildings. You should always check with your local Conservation Office whether or not consent will be required for what you plan to do. Carrying out unauthorised works to a listed building is a criminal offence, and can result in prosecution.

Contact

For more information on permissions and consent, visit: https://www.leeds.gov.uk/planning/planning-permission

Or contact Leeds City Council:

Email: dec@leeds.gov.uk

Telephone: 0113 222 4409

Post: The Leonardo Building, 2 Rossingdon St, Leeds LS2 8HD

8. A YEAR IN THE LIFE OF A SHOPFRONT

JANUARY

Inspect roof areas and record any damage.

See Section 10 for further guidance.

FEBRUARY

Inspect and report any damage and signs of movement to the external walls. See Section 14 for further guidance.

Clean glazing. Check operation of hinges, bolts and locks on windows.

See Section 12 for more detail on window care.

MARCH

Inspect roof areas and record any loss or damage. See Section 10.

Check door hinges, bolts and locks.

Inspect and report any damage to rainwater goods. See Section 11.

Inspect areas below gutters for leaks.

APRIL

Clear rainwater goods of debris. Repair any damaged areas. See Section 11.

Remove and cut back vegetation. Remove invasive species.

Open inspection chambers for below ground drainage. Check that all gullies and gratings are free from debris.

MAY

Check internally for signs of structural movement, damp, fungal growth, pebble rot and beetle activity.

JUNE

Clean window glazing and inspect condition of the frame. See Section 12.

Inspect areas of external joinery and ironwork and repair accordingly. See Sections 15 and 16.

JULY

Inspect doors and frames and make essential repairs.

See Section 13.

AUGUST

Check door hinges, bolts and locks.

See Section 13.

SEPTEMBER

Inspect all water and fire systems. Service boiler and test all electrical and gas installations.

OCTOBER

Remove and cut back vegetation. Remove invasive species.

Clean window glazing and inspect condition of the frame. See Section 12.

NOVEMBER

Inspect roof areas and record any damage. See Section 10.

Open up inspection chambers for below ground drainage. Check that all gullies and gratings are free from debris.

DECEMBER

Inspect areas below gutters for leaks.

Inspect and report any damage to rainwater goods. See Section 11.

ROOFS & CHIMNEYS

9. ROOFS & CHIMNEYS

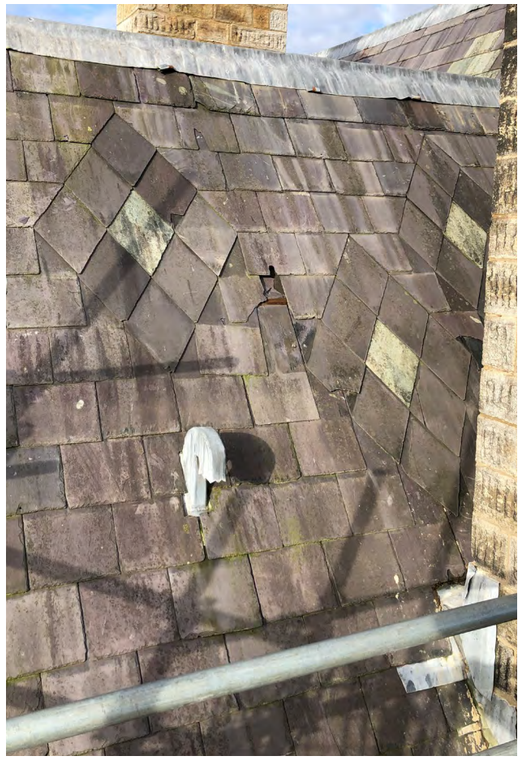
Pitched & Flat Roof Coverings

What Questions Should I Ask?

- Are flashings, coverings or joints lifted, broken or loose?
- Do roof coverings, flashings, or weathering need immediate repair?

Flat roofs are common on historic buildings, typically over porches, extensions or dormer, and are often constructed of lead.

The condition of flat roofs should be inspected annually; major repair or replacement of lead or copper sheeting will require the work of metal roofing specialists. Proprietary adhesive tape can be sourced for temporary repairs.



Above: Roof with missing tile.

Broken or Missing Tiles

Broken or missing slates and tiles can often sound like a minor concern, however if not repaired quickly, can lead to major issues. Even minor damage, such as that pictured below, can allow rainwater and wind to penetrate the roof causing leaks, damp and structural issues.

Left: Domestic properties showing both pitched and flat roofs.

What Should I Do & When?

- *Check roof for slipped or missing tiles and re-fix or replace, matching existing. Replace or re-fix missing or lifted flashings. Make good cracked or missing mortar fillets; where appropriate a soft lime mortar mix should be used on historic buildings. Cement mortar is not an appropriate choice and can contribute to fabric damage and water ingress.*
- *Check panels, joints and clips to sheet-metal roofs and make temporary repairs to cracks as necessary. Inspect bedding and jointing to ridge tiles and re-bed or re-point as necessary. This should be carried out annually.*
- *Remove moss, leaves and other debris from roof coverings to prevent long term growth and damage. Carry this out twice yearly.*
- *The excessive growth of moss on roofs is undesirable and can result in moisture retention, leading to long term issues.*
- *Roofs should be brushed clean of moss seasonally to help control build-up.*
- *Slate roofs can become 'nail sick' over time as a result of decay and stress, often caused by weathering, and slates can become loose. Lead, copper or zinc clips can be used to secure slates in place. Heavier stone slates must be nailed or pegged more securely*

Above: Example of high-quality flashings.

Important

For any replacement or significant works consult an ecologist to ensure any endangered species are protected. Do this as soon as possible as ecology surveys may be required. In the case of bat surveys these must be conducted between April and September so early consultation will prevent delays and additional costs.

Chimneys

What Questions Should I Ask?

- Are the chimney stacks or chimney pots leaning?
- Are any chimney pots out of position?
- Is there any vegetation growing out of the chimney?

Above: Historic chimney in central Morley.

What Should I Do & When?

- *Check for cracks, loose or bulging stones or brick, and badly eroded or open joints. If the chimneys demonstrate leaning or structural movement consult a CARE registered structural engineer.*
- *Arrange re-pointing in lime mortar as soon as open joints are discovered to minimise impact of damp. If significant re-pointing is required ensure a contractor with experience of lime is engaged.*

Checks should be carried out regularly to ensure proper maintenance. Arrange for a close inspection promptly if any of the above is noted. Listed Building Consent may be requires if significant works to a chimney are required; consult your local Conservation Officer.

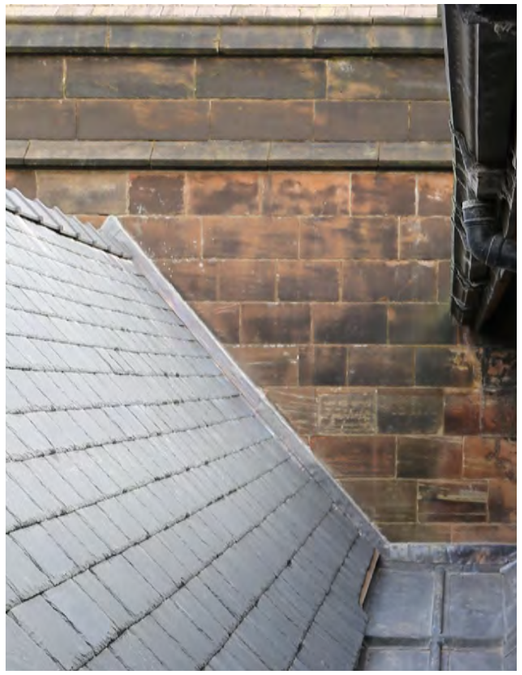
Flashings

Flashings weatherproof junctions between the roof covering and walls, chimneys, parapets and dormers. They should sit flush to the joint and be appropriately fixed. Flashings should be checked quarterly for damage as they are often the most vulnerable part of the roof.

Lifted flashings should be re-fixed, and where flashings are split or damaged replacement may be necessary. Repair and replacement should be carried out using matching material; lead is the most common material used.

Good Quality Flashings

Flashings should be flush to the roof covering and adjoining wall or surface. They should show no signs of damage. The image below shows an example of high quality lead flashings, fitted flush to a roof.



Above: High quality lead flashings

Right: Historic rooftops in Morley

RAINWATER GOODS

10. RAINWATER GOODS

What are Rainwater Goods?

Rainwater goods, channels and gullies and hopper heads. Rainwater goods is an broad terms referring to components installed on the exterior of a building with the purpose of redirecting rainwater away from the building.

Vegetation on Rainwater Goods

The image below shows an example of damaging vegetation growing on a cast iron downpipe. The growth of species such as Buddleia is a key indicator of excessive damp or water ingress due to damaged rainwater goods.

How to Identify Issues?

Is there leaking externally or any clogged or pooling drains? Are rooms damp internally?

Key issue indicators include:

- Vegetation or algae growth
- Eroded mortar joints or masonry
- Rusting metal goods or failing paintwork
- Damp staining or saturation of walls behind or beneath goods
- Local failure of render
- Build-up of water in drains
- Internal signs of failure may include:
- Damp on walls or ceilings
- Decay if timber skirting, panelling or detailing.
- Dry rot in concealed timber
- Musty smell or odour caused by damp

Far Left: Image showing rainwater goods on domestic property.

Left: Vegetation growth on rainwater goods

What are the Key Causes Behind Issues?

Blockages & Vegetation Growth

The build-up of leaves and other debris is one of the most common causes of issues with rainwater goods, causing blockages and overflow. The bases of downpipes and curved areas of piped are particularly vulnerable. Species such as Buddleia require a lot of water and act as a sign of ingress or water build-up.

Fractures

Frost and trapped frozen water can result in the fracture of cast iron down pipes and gutters, which in turn will result in leaking.

Corrosion

Areas of that are poorly painted, badly sealed or leaking are particularly susceptible to corrosion, particularity in hard to reach area such as the rear of downpipes.

Misalignment or damage

This can be caused by a number of factors, including missing/loose fixings or holderbats, mechanical damage such as pressure from ladders, and other accident.

Poor Repair or Replacement

In the case of cast iron goods, extruded aluminium, mild steel or plastic are not suitable materials for repair or replacement. They are not in keeping with traditional character and have a much shorter life-span. Patch repairs in inappropriate materials are likely to fail at an accelerated rate. Replacement goods of an inappropriate size can result in the increased likelihood of overflow and leaking;

Establish a programme of maintenance for your rainwater goods to prevent serious problems occurring. Prevention is more effective than cure in relation to both conservation practice and economic sustainability.

What Should I Do & When?

- *Inspect rainwater goods from the ground and accessible high points and assess any loss or damage. Cast iron or cast aluminium are the most appropriate material options for historic buildings – consider upgrading poor quality or plastic goods.*
- *Clear and inspect gutters, hoppers and gullies, checking falls and joints to gutters. Lift and clear wire balloons, grilles, duckboards. Clear leaf guards and remove any build-up of vegetation or debris.*
- *This should be carried out **twice yearly or after periods of stormy, adverse weather conditions.***
- *Open up inspection chambers. Check that gullies and gratings are clear. Rod and flush storm drains. This should be carried out **twice yearly.***
- *Inspect rainwater goods for cracks and leaks. Repair or replace any cracked sections. Adjust falls if necessary. It should be noted that cast iron can be difficult to repair; welding repairs should be carried out by an experienced craftsmen. This should be carried out **twice yearly.***

Replacement may be required for areas of more substantial damage. Wherever needed, replacement sections should match the appearance and materials of the original goods, and plastic or aluminium options should be avoided.

Cast iron replacements matching original design can be sourced from foundries specialising in traditional casting techniques, and plain castings can be obtained from most builders' merchants.

When replacing downpipes, ensure that they are fixed away from the wall to allow sufficient for repainting and to allow leaking or overflowing waters to run down the back of the pipe instead of the wall.

WINDOWS

11. WINDOWS

Timber & Sash Windows

What Questions Should I Ask?

- Do the sashes move well?
- Are the cords in working order?
- Is there any over painting?

What Should I Do & When?

- *Lubricate pulleys and hinges to ensure proper movement. Clean ironmongery and replace any missing items. Where repair is needed, original ironmongery features should be retained and restored where possible.*
- *Free jammed casements or sashes from build up of debris and paint. When repainting windows take special care to ensure no paint gets into fixtures such as pulley and cords.*

Metal Windows

What Questions Should I Ask?

- Do you notice any rust or corrosion on frames?
- Has the frame distorted/changed shape?
- Is the casement moving well?

What Should I Do & When?

- *Clean bronze, brass and copper frames that are protected by wax coatings using a small amount of water with a little non-ionic detergent added, followed by re-waxing as necessary. This should be carried out annually.*
- *Rub down areas of superficially corroded steel and treat them with a zinc-rich metal primer before repainting.*
- *Clean and lubricate ironmongery and replace any missing items. Original ironmongery features should be retained and restored where possible.*

Left: Shopfront on Queen Street

UPVC & Non-Traditional Windows

Replacement plastic (uPVC) windows pose one of the greatest threats to the heritage value of historic areas and townscapes, particularly in towns and villages. uPVC windows are easily distinguishable when installed in an historic building, and often they cannot match the sections and proportions of historic joinery. It is therefore important that, when choosing to replace historic windows, the use of uPVC is avoided.

Where improved energy efficiency is desired, repair, draught-proofing or the addition of secondary glazing are often more cost-effective and sympathetic than replacement with uPVC or double glazing. Where the significance of a building has been harmed by the installation of replacement windows, consideration may be given to the installation of new slim-profile double-glazed replacement windows where:

The new windows are of a more sympathetic design and the net impact on significance will be neutral or positive.

No incidental damage to the building fabric will result from the removal of the existing windows

Above: uPVC windows in Morley

Window Repair, Repainting & Replacement

The images below show before and after photographs of the repair and repainting of a sash window in a listed building.

The frame has been subject to rot due to water ingress and the ironmongery was no longer functional. The scheme of work involved the replacement of failed ironmongery including sash fasteners and lifts, as well as the like-for-like replacement of timber staff beads. The windows were then repainted in a sympathetic off-white colour.

Above: damaged sash window

Above: Newly repaired sash window

DOORS

12. DOORS

General Principles to Consider

- If possible, alterations should be reversible so that the form of the original building is not lost.
- Replacement doors should be like-for-like in style where possible, or be sympathetic to the character and traditional use of the building. For example, stable-style doors are often considered inappropriate for historically domestic properties.
- Traditional materials and methods should be used where possible. Alternatively, seek expert advice on how to use new materials sympathetically.

What Questions Should I Ask?

- Is a timber door warped, or binding (difficult to open and to close firmly in the frame)?
- Is the base of the door or frame suffering from wet rot?
- Are the timber panels of the door splitting?

Door Care

This door was left without proper care within a poorly maintained building. It was difficult to close the door due to warping, the timber was split, and there was evidence of rot.

In this instance, the door will need to be replaced due to advanced rot. It would have been possible to salvage the door and keep it in continued use if it had undergone proper maintenance, and its host building was properly cared for.

Left: Image of door in Morley

What Should I Do & When?

- *Timber suffering from rot can usually be repaired and this can often be the cheapest option. Consult an experienced carpenter to discuss options, which may include using epoxy resin alongside carpentry.*
- *If a door is warped, it can be possible to realign it through moving the hinge, fitting a new hinge or using a barrel bolt to pull the door into line. Otherwise, trimming or moving the stop on the frame can provide a solution.*
- *Timber door panels can split when they shrink but are held in position. Freeing the panels from the framework is therefore the first step, after which they can be glued back together. If it is impossible to loosen the panels, timber splines or slats can bridge the gap, and be glued in.*
- *If a door is binding, reflecting a distorted frame, some careful planning and sanding of the door should improve the fit.*
- *Severe distortion may indicate structural movement and should be investigated.*
- *Loose hinges may need refitting into glue-laminated dowels in the original screw holes.*
- *Doors should generally not be stripped, sandblasted or dipped in acid as these processes cause damage. Instead of linseed oil, stain or varnish, unpainted oak can have beeswax and turpentine applied internally.*

Right: Entrance to building on Bridge Street

MASONRY

13. MASONRY

Masonry walls must be able to regulate and respond to moisture, water penetration, and evaporation. If joints are loose, decaying, or weathered back, leaving holes or shelves that allow water in, the wall cannot carry out its function properly.

Moisture can also be trapped in masonry walls by newer, cement-based mortar. Traditional lime mortar is permeable, allowing water in and out, while regular cement mortar is impermeable, trapping water inside the masonry, leading to deterioration.

Masonry can also deteriorate over time due to repeated frosts, rusting of iron window bars or rainwater goods causing staining.

What Should I Do & When?

- *It is important to survey the building to gather details about the masonry: types of stone, stages of construction or historic repair, and specific causes of deterioration. If the cause is elsewhere on the building, this should be fixed in the first instance to avoid future cycles of degradation and repair.*
- *Cement mortar should only be replaced if the process would not cause further damage. If this is not possible, wait until the cement has deteriorated further, when it will be easier to remove.*
- *Do not re-point traditional mortar unless it is seriously decayed (questions 4-6 above).*

What Questions Should I Ask?

- Is erosion to stonework gentle or is it seriously deteriorated?
- Is the damage in the mortar joints between the stones, or is the stone itself cracked or distorted?
- Is the stonework stained, and what colour is the staining?
- Is the pointing (mortar joints) severely decayed, e.g. with multiple large voids?
- Has the mortar weathered back to a depth equivalent to the joint width?
- Is the mortar very loose in the joint?

Left: Natwest building, Queen Street

Inappropriate cement mortar joints, or decayed lime pointing, should be replaced generally with lime. Clay is sometimes an appropriate alternative. This should generally be done flush with the stone. Rake out existing mortar to at least a depth equivalent to twice that of the joint width. Avoid re-pointing in winter if possible, and ensure new mortar is protected from frost, rapid drying by the sun or wind, and rain.

If degraded stonework must be replaced, choice of stone type is crucial, and advice should be sought. Some types of stone can be incompatible and cause chemical reactions leading to further decay. The replacement stone should match the original in colour and texture as well as physical and chemical properties, to conserve the appearance of the historic masonry.

Sourcing correct stone can take time. It is recommended that advice is sought well in advance of works commencing.

It is recommended that an independent condition survey is undertaken by a professional who is familiar with older buildings. The local planning authority should also be contacted for advice before works start, as some repairs may need listed building consent.

It is not recommended to paint masonry. However, limewash was often used historically, and may be appropriate to reinstate. It can also be appropriate to use a protective coat of lime render, subject to discussion with the local planning authority. Listed building consent may be required.

Cleaning of historic stonework should generally be avoided, as it may harm historic character, and cause surface damage.

Poor & Inappropriate Pointing

This image shows an example of how poor and inappropriate pointing can damage masonry. The pointing technique shown is referred to as strap pointing; a non-traditional technique where the mortar sits proud of the masonry. This technique is often used to try and give a more regular appearance to irregular brickwork.

In this instance the re-pointing work has been carried out using a cement mortar, leading to damage to the stonework. Strap pointing with cement mortar allows moisture to be trapped behind the hard cement joints meaning it cannot escape or evaporate. This trapped moisture then freezes in colder months, causing crumbing and spalling. Inappropriate cement pointing should be removed and replaced with lime mortar where appropriate to prevent further erosion and damage.

Above: Poor quality pointing

EXTERNAL JOINERY

14. EXTERNAL JOINERY

External joinery adds key detail to your property and often contributes to its individual character and quality. Porch details, garages, benches, fences and gates all add detail and value to a property, and the proper care of external joinery is essentially for both the physical and visual maintenance of a place. Proper care and attention can improve the longevity of external joinery and save the owner money over time.

Similar to windows and doors, external joinery is often exposed to the weather and can quickly appear tired and worn of not properly finished and maintained.

External joinery that lies in a south facing position will often deteriorate quicker than if it is north facing due to higher levels of exposure to the wind and rain.

The most effective way to protect and maintain joinery is by applying a high-quality paint or varnish. Dependant on whether joinery is located in an exposed or sheltered location, repainting should occur every between every 3-7 years.

To effectively maintain joinery and help extend re-painting intervals, the following steps should be followed.

What Should I Do and When?

- *Wash joinery with a mild detergent and water at least once a year to remove and surface dirt or grime.*
- *Check hinge mechanisms and handles twice a year to ensure proper movement. Lubricate with a light oil if necessary.*
- *The cleaning process may vary dependant on the materials or finishes used. Ensure you are using the method recommended by the manufacturer and avoid using harsh chemicals.*
- *Each spring, joinery should be inspected for any minor areas of coating damage, shakes or open joints and should be spot repaired accordingly.*

Left: Shopfront on Queen Street

IRONWORK

15. IRONWORK

Ironwork is a common feature on many historic buildings and the term covers wrought iron, cast iron and steel. Any item that is kept or used outside will need consistent care in order to ensure proper maintenance.

Comprehensive checks and maintenance should be carried out annually, while specific repair should be carried out when necessary.

The most effective way to care for ironwork on your property is to ensure that it remains clean and well painted or waxed.

IMPORTANT

Cast iron can often be coated with lead based paints. Lead is a very strong poison and there are serious health risks associated with it. Lead presence needs to be tested and then safety procedures must be followed when removing or disturbing lead based paints in anyway. Seek professional advise before carrying out works.

What Should I Do and When?

- Ironwork should be kept clean. Dirt can be removed using water, with a small amount of detergent if needed, on a cloth or soft brush. Do not use high pressure cleaning systems. Cast iron should be dried thoroughly after cleaning.
- Check for areas of corrosion, especially around joints and fixing points. Small areas of rust can be removed using a chisel or wire brush before repainting. Take care not to apply too much pressure to the ironwork and so not use mechanical tools.
- Check for damaged paintwork, especially after periods of frost. Minor repairs can be carried out by the by the occupier or owner if appropriate. Ensure surfaces are properly prepared before repainting. Paint should be compatible with the existing paintwork and ironwork. If in doubt contact a professional.
- For large scale projects and restoration, contact a professional for further guidance.

Left: Shopfronts and street furniture on Queen Street

PERMISSIONS & CONSENT

16. PERMISSIONS & CONSENT

National Planning Policy

National planning policy is contained within the *National Planning Policy Framework* (NPPF) (December 2024). Chapter 16 of the NPPF addresses the historic environment. Paragraph 202 states that heritage assets are an irreplaceable resource, and should be conserved in a manner appropriate to their significance, so that they can be enjoyed for their contribution to the quality of life of existing and future generations.

In relation to Planning applications, Paragraph 203 emphasises a) the desirability of sustaining and enhancing the significance of heritage assets and putting them to viable uses consistent with their conservation; and b) the wider social, cultural, economic and environmental benefits that conservation of the historic environment can bring.

Local Planning Policy

The local development plan currently in place in Leeds is the Local Plan. The key policy document is the Core Strategy (2014, as amended by the Core Strategy Selective Review 2019).

Within the Core Strategy, the relevant policies to this guide include:

Policy P11: Conservation stating 'The historic environment, consisting of archaeological remains, historic buildings townscapes and landscapes, including locally significant undesignated assets and their settings, will be conserved and enhanced, particularly those elements which help to give Leeds its distinct identity [...]'.

Policy P12: Landscape tating that 'the character, quality and biodiversity of Leeds' townscapes and landscapes, including their historical and cultural significance, will be conserved and enhanced to protect their distinctiveness through stewardship and the planning process.'

Left: Morley Town Hall

Policy P10 Design. P10 states that 'Developments should respect and enhance existing landscapes, waterscapes, streets, spaces and buildings according to the particular local distinctiveness and wider setting of the place with the intention of contributing positively to place making, quality of life and wellbeing.'

In addition to the approved policies in the Core Strategy, there are a number of saved policies from the previous development plan in Leeds, the Unitary Development Plan (adopted 2001, reviewed 2006). The following saved policies may be of relevance to design for historic buildings and shopfronts:

- **BD6:** all alterations and extensions should respect the scale, form, detailing and materials of the original building.
- **BD7:** all new shopfronts should relate architecturally to the buildings in which they are inserted. Where security measures are to be taken, the use of security glass or open mesh grilles will be encouraged and solid shutters permitted only in exceptional circumstances.

Within The Site Allocations Plan (2019, amended 2024), the relevant policy to this guide is:

RTC 4 Shopfronts: All changes of use within protected shopping frontages must:

- Maintain a ground floor window display and/or shop frontage appropriate to the use of the premises at all times;
- Maintain or enhance the general appearance of the existing shopping frontages in the design and materials used in any external alteration to the building facade;
- Maintain or establish access to upper floors, where practicable.

The Leeds Local Plan is currently being reviewed and updated. You can keep up to date with changes through the Leeds City Council Website.

Supplementary Planning Documents

There are a number of adopted supplementary planning documents (SPDs) in place, some of which may be of relevance to design for works to historic buildings and shopfronts. This includes: the Advertising Design Guide (2006); the Householder Design Guide (2012), particularly the chapter on 'Special Situations' including listed buildings; and the Transport SPD (2023).

The Accessible Leeds SPD (2016) has a chapter on the Historic Environment. Implementation Point 5 discusses modification to historic buildings to increase accessibility, and should be used when preparing a Design and Access Statement. This may be particularly relevant to retail premises.

As well as the SPDS there is also a suite of Supplementary Planning Guidance, which can be found on the Leeds City Council Website. Relevant documents from this suite include:

- Shop Front Security Design Aid
- Shops and Shop Fronts Design Aid
- Advertisement Design Guide SPD

Planning Permission

What is planning permission?

Planning permission (sometimes known as planning consent) refers to the approval given by the local authority under the power given to it by the 1948 Town and Country Planning Act to allow the building of, or changes to, a building. Its primary purpose is to ensure that any proposed development aligns with local planning policies, considers the impact on the surrounding area, and adheres to design and safety standards.

When do I need planning permission?

It is always best to check with the Council whether planning permission will be required for your work, however generally, permission will be required if you want to:

- build something new.
- make a moderate change to your building, such as building an extension or the inserting of a new shopfront.
- change the use of your building.

Some forms of development, such as small extensions on the back of a house, do not require planning permission. These are classed as permitted development, meaning they are already allowed without applying for planning consent.

If your project needs planning permission and you do the work without getting it, you can be served an ‘enforcement notice’ ordering you to undo all the changes you have made.

How do I apply?

Before submitting an application, proposals can be discussed with a Planning Officer via the Pre-application Advice service. This allows discussion of the proposals, any possible issues or amendments, and the requirements for submitting the application.

It is helpful to check whether an area has planning constraints. For example, an area may be designated as a Conservation Area or be affected by Tree Preservation Orders (TPO). This

Right: Junction with alleyway off Queen Street

can impact on what sort of development is allowed, and can alter the type of information required when submitting an application for householder planning permission.

A completed application form is required, providing details of the proposed changes. Maps showing the location and boundaries of the plot (location and site plans) will also generally be needed. The fee for submission of a planning application is also paid at this point, unless exempt, e.g., for disabled access.

Depending on the project, other plans and drawings may be required. It is important to communicate with the planning team to find out what should be submitted with a particular application.

A declaration of ownership is also required through filling in an Ownership Certificate [A, B, C or D]. Advice is available from the Planning Service.

For works to a party wall, the adjoining owners must be given written notice at least two months before works start, and must give written consent.

What happens next?

After the application is validated, the public consultation process can begin, and planning officers can consider the application.

Decisions on smallscale planning applications should be made within 8 weeks, however this can vary.

If the proposal for development is approved, it is likely to have conditions attached to it. The changes to the property can now go ahead, but they must be exactly the same as the proposals submitted to the planning authority.

If an application has been refused, further discussions with the planning authority may allow the proposal to be altered and approved. Alternatively, the decision can be appealed against, to the Secretary of State via the Planning Inspectorate, within a six month time limit.

Right: Building on corner of Queen Street and Peel Street

Advertisement Consent

What is advertisement?

For planning purposes, the definition of ‘advertisement’ is very wide, and includes most signs and structures used to display advertising material. Some advertisements are illuminated. The full government definition of an advertisement is on the Gov.uk website.

What is advertisement consent?

The display of advertisements is controlled by a different consent process to planning. It is principally set out in the Town and Country Planning (Control of Advertisements) (England) Regulations 2007. Advertisements are regulated to keep control over their potential effects on public safety, as well as amenity (quality and function of an environment). It is criminal offence to display an advertisement without consent.

Left: Shopfronts displaying advertisement and signage in Morley Bottoms

Do I need advertisement consent?

Advertisements fall into three categories, affecting the sort of consent required:

- **Those permitted without requiring either deemed or express consent from the local planning authority;**

The nine classes of advertisement within this category include signs on moving vehicles, inside buildings, or on enclosed land, and do not need either sort of consent discussed below.

- **Those which have deemed consent;**

These 16 classes of advertisement do not need consent, provided that advertisements comply with restrictions. Each class has its own conditions, such as restricting the size, height, location or illumination level of the advertisement. If these rules are followed, express consent from the planning authority is not needed.

It is possible for local planning authorities to restrict some of these deemed consents, so it is advisable to check with the planning authority whether consent is needed.

Other Considerations

Whether or not advertisement consent is required from the local planning authority, other provisions may be relevant. For example, attaching an advertisement to a listed building is likely to require listed building consent. This may include placing a temporary sign on scaffolding wrapping a listed building.

- **Those which require the express consent of the local planning authority;**

Any other form of advertisement that does not fall into one of the above categories requires an application to the local planning authority for advertisement consent.

An advertisement that does fall into a class with deemed consent, but which does not comply with the conditions attached to that class, for example a bigger sign than is allowed in the regulations, should also apply for advertisement consent from the local planning authority.

How do I apply?

An application should be made to the local planning authority, with a completed form accompanied by a scaled plan showing the proposed advertisement.

All advertisements regardless of need for consent must also meet the following standard conditions:

- No advertisement is to be displayed without the permission of the owner of the site on which they are displayed (this includes the highway authority, if the sign is to be placed on highway land);
- No advertisement is to be displayed which would obscure, or hinder the interpretation of, official road, rail, waterway or aircraft signs, or otherwise make hazardous the use of these types of transport;
- Any advertisement must be maintained in a condition that does not impair the visual amenity of the site;
- Any advertisement hoarding or structure is to be kept in a condition which does not endanger the public; and
- If an advertisement is required to be removed, the site must be left in a condition that does not endanger the public or impair visual amenity.

Further Guidance

The Leeds City Council Advertising Design Guide SPD should be appropriately referenced when developing advertisement proposals. This document can be found online on the Council's Website.

For further guidance on Advertisement Consent, see the following government guidance: https://assets.publishing.service.gov.uk/government/uploads/system/uploads/attachment_data/file/11499/326679.pdf

Listed Building Consent

What is a Listed Building?

Listed buildings are heritage assets which have been designated, or 'listed' due to their special architectural and/or historic interest. A range of building types and structures can be Listed, for example; houses, churches, public buildings, and street furniture including lamp posts, bollards and telephone boxes.

Listed buildings are included on the National Heritage List for England (NHLE). Structures on the list are given one of three grades: Grade I (exceptional interest); Grade II* (particularly important); and Grade II (nearly 92% of all listed buildings of special interest). To find out if a property is listed, you can visit the Historic England Website.

The listing of a building brings it under the consideration and protection of the planning system, so it can be protected for future generations.

What is Listed Building Consent?

Any works to listed buildings, even minor ones, need special permission called Listed Building Consent (LBC). This is required for any alterations or demolitions affecting a listed building, and carrying out work without consent is a criminal offence. This can often include separate buildings in the grounds of a listed building.

How is Listed Building Consent different from planning permission?

Listed Building Consent and Planning Permission are separate systems. When applying for consent for proposed works to a listed building, is important to check whether planning permission is also needed.

Rigth: Natwest building, Queen Street

Listing is not a preservation order, preventing change. It does not freeze a building in time, it simply means that Listed Building Consent must be applied for in order to make any changes to that building which might affect its special interest. Listed Building Consent is needed for demolitions and any other works (inside or out) which affect the character of a listed building. This includes extensions and alterations (including replacement windows).

It is however important to understand that carrying out work to a Listed Building without consent is a criminal offence, including works to the interior.

Listed building consent and planning permission are separate systems. When applying for consent for proposed works to a listed building, is important to check whether planning permission is also needed. Some works to listed buildings require consent even though they do not count as 'development' under the planning system. For example, internal works to listed buildings are likely to need consent.

Many listed buildings are likely to also be located in Conservation Areas. This may affect permitted development rights.

Do I need Listed Building Consent?

It is recommended to check with the planning authority whether consent is needed. Advice can also be sought on whether works are likely to receive consent.

Listed building consent will be required for any alterations likely to affect the building's special interest. It should be assumed that the listing status covers the entire building, both inside and outside. The protection may also cover other buildings within the grounds or plot, and might include other objects or structures that are important to historic significance.

How do I apply for Listed Building Consent?

There is no fee for submitting an application for listed building consent.

Any application affecting a heritage asset will need a Heritage Statement and Impact Assessment to help evaluate the impact of the works on the heritage significance of a building, as well as justification of the changes proposed.

You should check with your local Conservation Officer whether or not consent will be required for what you plan to do. Carrying out unauthorised works to a listed building is a criminal offence, and can result in prosecution.

For advice on applying for Listed Building Consent, visit the Leeds City Council Website, and refer to the Listed Building Consent guidance notes when completing your application. The Council also offers a pre-application advice service for further guidance.

Conservation Areas

A conservation area is an area of special architectural or historic interest the character or appearance of which it is desirable to preserve or enhance.

Conservation area status provides the opportunity to promote the protection and enhancement of the special character of the defined area. Designation confers a general control over development that could damage the area's character or appearance.

The details are complex but can be summarised as:

- Most demolition requires permission and will be resisted if the building makes a positive contribution to the area.
- Some minor works to houses that would otherwise be classified as "permitted development" will require planning permission. Examples are rear dormer windows, external cladding and rear extensions of more than one storey.
- Most work to trees has to be notified to the Council who has six weeks in which to decide to impose restrictions.
- Advertisement controls are tighter
- Generally, higher standards of design apply for new buildings and alterations to existing ones.

Change is inevitable in most conservation areas and it is not the intention of the designation to prevent the continued evolution of places. The challenge within conservation areas is to manage change in a way that maintains, reinforces and enhances its special interests.

For Conservation Area properties, the Morley Conservation Area Appraisal and Management Plan should also be consulted when considering any change or development. View or download the document from Council's Conservation Areas Web Page.

You can also contact Leeds City Council for further advice:

Phone: 0113 222 4409

Email: dec@leeds.gov.uk

Permitted Development Rights

You can perform certain types of work without needing to apply for planning permission, these are called Permitted Development Rights.

Permitted development rights exist for houses which often do not apply to flats, maisonettes or commercial properties.

In some areas of the country, known generally as 'designated areas', Permitted Development Rights are more restricted. For example, if you live in:

- a Conservation Area
- a National Park
- an Area of Outstanding Natural Beauty
- a World Heritage Site

You should also note that the local planning authority may have removed some of your permitted development rights by issuing an 'Article 4' direction. This will mean that you have to submit a planning application for work which normally does not need one.

It is important to know that works which may be considered Permitted Development may still need Listed Building Consent.

It is advisable to contact the Council to confirm whether any proposed development is permitted. If for any reason the work is not covered by permitted development rights, planning permission can be gained before work starts.

If the position is unclear, applying for a Lawful Development Certificate provides a legally binding decision from the local planning authority. This can apply to existing or proposed development, and confirms that the development is lawful for planning purposes.

Contact Leeds City Council for further advice:

Phone: 0113 222 4409

Email: dec@leeds.gov.uk

Full technical guidance on permitted development for householders is published by the Government and can be found online at Gov.uk.

Building Regulations Approval

Building Regulations Approval is required for the construction and extension of buildings. Approval is also needed for many other alteration projects and works, including replacing windows and doors, electrical installations and replacements, plumbing works and heating systems. This is not an exhaustive list, so you should always research the requirements for your particular project.

Building regulations approval is different from planning permission, and in some cases you may need both. It is important to check if you need approval before commencing works. You do not need approval yourself if you use someone registered with a competent person scheme.

It is important to note that the person doing the work could be prosecuted and fined if they do not comply with building regulations and your local authority could make you pay for faulty works to be fixed.

For further guidance, visit: https://www.gov.uk/building-regulations-approval.

Work that does not need approval

You do not need approval for some exempt projects, such as:

- Most repairs, replacements and maintenance work (except heating systems, oil tanks, fuse boxes and glazing units)
- New power and lighting points, or changes to existing circuits (except around baths and showers)
- Like-for-like replacements of baths, toilets, basins and sinks

Hire a professional

If your project requires approval but you'd prefer not to apply yourself, then you can hire a trades person registered with a competent person scheme instead.

Right: View down Little Lane from Commercial Street

GLOSSARY

17. GLOSSARY

Architrave

The lowest division of an entablature resting in classical architecture immediately on the capital of the column.

Capital

Capitals form the topmost element of a column, providing additional support for the load that is carried by the column.

Casement (window)

A window which is side hung to open outwards or inwards on hinges.

Clerestory

A high section of wall that contains a window sitting above eye level.

Conservation

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

Conservation Area

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

Corbel

Corbels sit at each end of the fascia and terminate the top of the pilasters. The purpose of corbels is to provide structural support and decoration.

Cornice

A moulded horizontal timber element that sits above the fascia to frame the shopfront. Can be simple or decorative.

Dentil Course

A course detailed with a tooth-like effect created by using alternate projecting and recessing blocks.

Designated Heritage Asset

A building, place, landscape, etc identified through legislation such as, A World Heritage Site, Scheduled Monument, Listed Building, Protected Wreck Site, Registered Park and Garden, Registered Battlefield or Conservation Area designated as such.

End Grain

The grain of wood seen when it is cut across the growth ring.

Entablature

A horizontal part in classical architecture that rests on the columns and consists of architrave, frieze, and cornice.

Fanlight

Fanlights (sometimes known as transom windows) are small windows above doors. They are usually semicircular, elliptical or rectangular in shape Sometimes they are hinged and used for ventilation.

Fascia

This is the horizontal board fixed between the capitals and running the full width of the shopfront over the windows and doorway.

It provides the main area for displaying the name and function of the shop. It can be elaborated with architectural mouldings, for instance a projecting cornice along its upper edge. The height and depth of a fascia is important. It should be proportional to the rest of the frontage, and not oversized.

Flashing

Thin pieces of impervious material, often lead, installed to prevent water passing into a structure from a joint.

Frieze

The part of an entablature between the architrave and the cornice.

Heritage Asset

A building, monument, site, place, area or landscape positively identified as having a degree of significance meriting consideration in planning decisions. Heritage assets are the valued components of the historic environment. They include designated heritage assets and assets identified by the Local Planning Authority during the process of decision-making or through the plan-making process.

Holderbats

Holderbats are small brackets, traditionally cast iron, that attach to downpipes by means of an enclosing ring, fastening them to a wall or surface.

Jamb

The sides of a window or door opening. Monolithic jambs are usually constructed of a solid slab of stone.

Lime Mortar

Mortar composed of lime and an aggregate such as sand, mixed with water. Lime mortar is more porous than cement mortars making it more suitable for use on historic buildings and fabric, allowing them to breathe and preventing water ingress.

Limewash

A decorative finish comprising of slaked lime and water. Limewash is a breathable alternative to paint and can be used on interior and exterior walls.

Lintel

The horizontal beam bridging an opening in a wall such as a door, window or fireplace.

Mullion

A vertical timber that divides glass in a shop window. Although often used to support the glazing in a shopfronts, they also provide visual interest to a shopfront and can be used to relate the shopfront to the proportions of the building above.

NPPF

The National Planning Policy Framework (NPPF) sets out the government's planning policies for England and how these are expected to be applied.

Pointing

Cement or mortar used to fill the joints of masonry or brickwork.

Pilasters

These are vertical columns which frame the shopfront and provide visual support and definition to the frame and structure.

Pilasters are usually constructed out of timber or stone. They range from a flat design to decorative moulded styles, and some are supported by plinths which rise to the level of the stallriser.

Some pilasters are capped by projecting capitals and corbels at the level of the fascia.

In purpose-built retail parades, the pilaster is often an integral part of continuous façade.

Rainwater Goods

A broad terms referring to components installed on the exterior of a building with the purpose of redirecting rainwater away from the building.

Sash

A form of window in which the glazing slides in two parallel frames within the case, counterbalanced by weights hung on sash cords.

Sill (or Cill)

The horizontal feature at the bottom of a window or door which throws water away from the face of a building.

Spalling

The flaking, cracking or crumbing of masonry or brickwork.

Staff Beads

The trim that frames a sash box internally, keeping the sashes in place and providing draught-proofing.

Stallriser

This is the base of the shopfront, between the shop window and ground level. They are often constructed of stone, timber or brick.

The stallriser protects the frontage from knocks and splashes, and can also be used to increase security provision.

Transom

A horizontal timber that divides glass in a shop window. Although often used to support the glazing in a shopfronts, they also provide visual interest to a shopfront and can be added to the upper part of a mullion to create transom lights.

Transom Light

Also known as clerestory lights, these are smaller panes of glass at the top of a window display. These were often leaded with stained glass in order to hide the internal lighting for the shopfront display.

Water Ingress

The process of water making its way into a building.

Buttress

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