



Linotype Estate Conservation Area

Conservation Area Management Plan
April 2016



Linotype Estate Conservation Area Conservation Area Management Plan

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1 Introduction

1.1. Context

- 1.1.1 The Linotype Estate Conservation Area was designated on 4th July 1985 by Trafford Borough Council. It was extended to include The Linotype Works in 2014. The new boundary can be seen on Map 1.
- 1.1.2 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.'*¹ Designation takes place primarily by local planning authorities under Section 69 of the Planning (Listed Buildings and Conservation Areas) Act 1990. Section 71 of the Act imposes a duty on the local planning authority to formulate and publish proposals for the preservation and enhancement of conservation areas. Proposals should be publicised and incorporate public comment.
- 1.1.3 Conservation Area designation recognises the unique quality of an area as a whole. It is not just the contribution of individual buildings and monuments, but also that of features such as topography, layout of roads, pathways, street furniture, open spaces, and hard and soft landscaping which assist in defining the character and appearance of an area. Conservation Areas identify the familiar and cherished local scene that creates a sense of place, community, distinctiveness and environment.
- 1.1.4 The extent to which a building positively shapes the character of a Conservation Area depends not just on their street elevations but also on their integrity as historic structures and the impact they have in three dimensions, perhaps in an interesting roofscape, or skyline. Back elevations can be important, as can side views from alleys and yards.²
- 1.1.5 If the estate is conserved and inappropriate alterations are prevented, the benefits will be enjoyed by the owners, occupiers and visitors to the estate. It is in the public interest to preserve the area but preservation also benefits individuals as a pleasant environment helps to maintain property prices.
- 1.1.6 This Conservation Area Management Plan for the Linotype Estate has been prepared in conjunction with a Conservation Area Appraisal that defined and recorded the special architectural and historic interest of the Linotype Estate Conservation Area.³ The Appraisal reviewed the boundary of the Conservation Area and concluded that it should be extended to incorporate the Linotype Works; the factory for which the workers' housing was constructed.
- 1.1.7 The original workers' cottages in the Linotype Estate Conservation Area are subject to an Article 4 direction which controls development of the properties. A plan showing those buildings affected is given on p.5. Under the Town and Country Planning (General Permitted Development Order) 1988, the classes of permitted development that have

¹ Section 69 (1) (a) Planning (Listed Buildings and Conservation Areas) Act 1990.

² Historic England (English Heritage), *Understanding Place: Conservation Area Designation, Appraisal and Management*. (2011), para 2.2.21

³ Historic England (English Heritage), *Guidance on Conservation Area Appraisals*, (2005).

been withdrawn are: Schedule 2 Part 1 Class A and D and Part 2 Class A. As such planning permission must be obtained for:

- The enlargement, improvement or other alteration of a dwelling house. This includes all extensions, windows, doors, cladding, and dormers;
- The erection or construction of a porch outside any external door of a dwelling house; and
- The erection, construction, maintenance, improvement or alteration of a gate, fence, wall or other means of enclosure.

1.1.8 See policy 1 and Appendix C for further detail of control measures in Conservation Areas.

1.1.9 This Conservation Area Management Plan, will replace the guidance on appropriate development in the Linotype Estate Conservation Area contained within Supplementary Planning Guidance note PG23 (Nov 2000) which can be accessed through the Council's website: <http://www.trafford.gov.uk/planning/strategic-planning/docs/pg-linotype-conservation-area-final.pdf>. This guidance is now invalid.

1.1.10 This Conservation Area Management Plan has been produced by Trafford Council following the submission of an initial draft by Purcell.

1.1.11 The proposals set out by this Management Plan were subject to a period of public consultation and were submitted for consideration at a public meeting in the area to which they relate.⁴ The local planning authority had regard to views concerning the proposals expressed by persons attending the meeting and during the period of consultation and amendments were made as appropriate.⁵

2

1.2. Significance Statement

1.2.1 The Conservation Area Appraisal defined the special interest of the Linotype Estate as stemming '*predominantly from the large-scale survival of the original estate plan form, and its association with the late 19th-century movement for providing homes and amenities for workers. The presence of the Linotype Works immediately adjacent provides the historic context for the construction of the estate and a grand and impressive flagship office building to demonstrate the company's stature. Although its setting has drastically changed in recent years and been subjected to a number of new developments, the Conservation Area retains its original street plan and distinctive variety of architectural styles. The collection and dispersal of these architectural styles create an impression that the estate has developed over a period of time.*'

1.3. Purpose of a Conservation Area Management Plan

1.3.1 The National Planning Policy Framework (NPPF) stresses the need for local planning authorities to set out a positive strategy for the conservation and enjoyment of the historic environment. Local planning authorities are required to define and record the special characteristics of heritage assets within their area. This Management Plan fulfils the

⁴ Section 71 (2) Planning (Listed Buildings and Conservation Areas) Act 1990.

⁵ Section 71 (3) Planning (Listed Buildings and Conservation Areas) Act 1990.

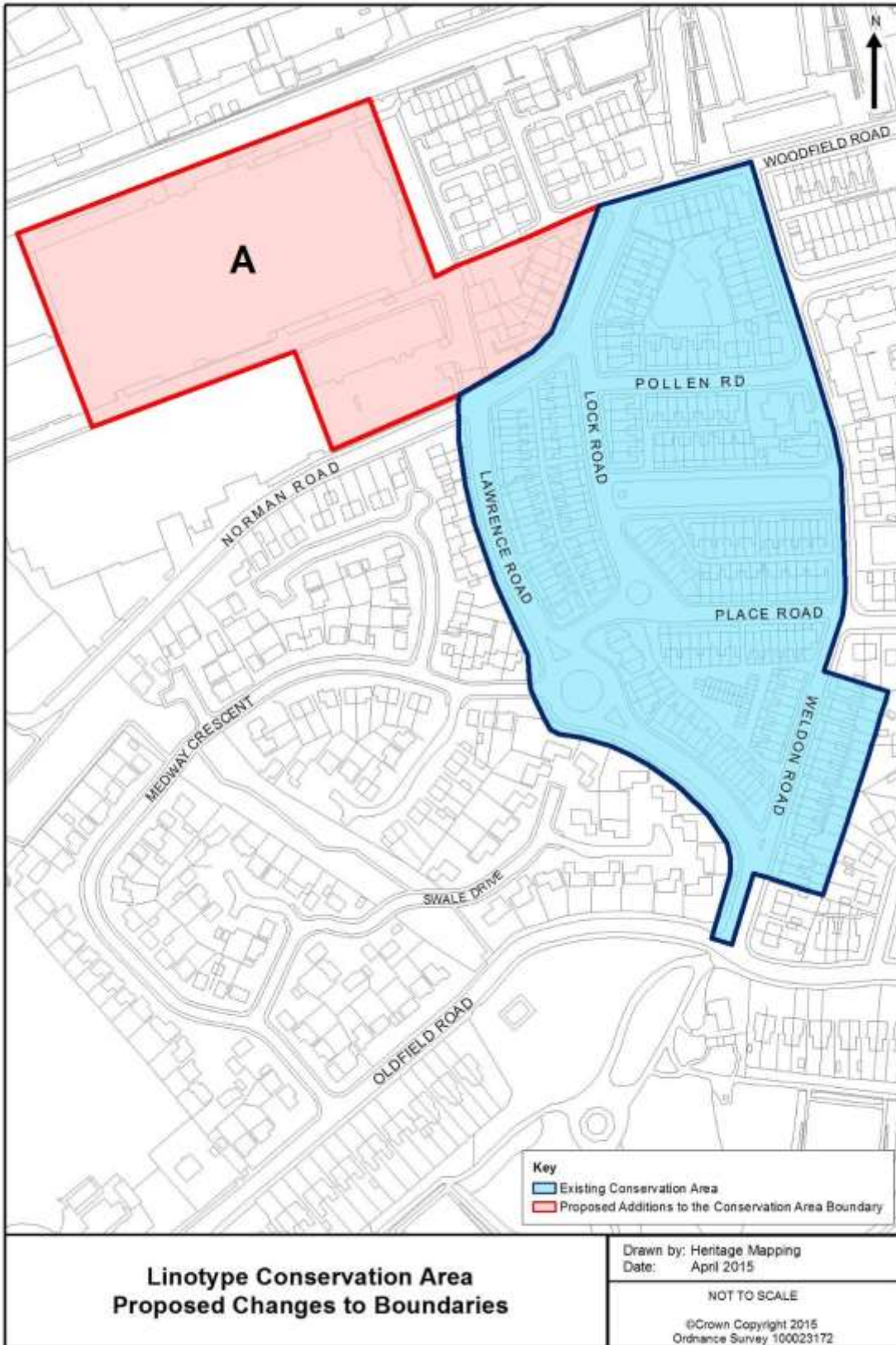
statutory duty placed on the local planning authority *'to formulate and publish proposals for the preservation and enhancement of any parts of their area which are conservation areas.'*⁶

- 1.3.2 Conservation Areas may be affected by direct physical change or by changes in their setting or in the uses of buildings or areas within it. A clear definition of those elements which contribute to the special architectural or historic interest of a place will enable the development of a robust policy framework for the future management of that area, against which applications can be considered.⁷
- 1.3.3 The purpose of the Appraisal that accompanies this Management Plan is, in accordance with the methodology recommended by Historic England, to define and record the special architectural and historic interest of the Linotype Estate Conservation Area.⁸ This Management Plan should be read in conjunction with the Appraisal. It sets out actions to maintain and enhance the special character of the area, as defined in the Appraisal. These documents will support the positive and active management of the Conservation Area through the development control process, including support for appeals.
- 1.3.4 This Management Plan includes examples of historic buildings that have either been appropriately or inappropriately extended, repaired and / or otherwise altered. The positive examples set out in this document are a guide for what will be expected from developers and owners wanting to build new or make future changes to buildings in the Conservation Area. The poor examples set out in this document or other such like examples of buildings containing similar unsympathetic features will not be required to take retrospective action, unless such features or works constitute unauthorised development. For new planning applications it will not be acceptable to use inappropriate examples as a precedent to justify new proposals for development.

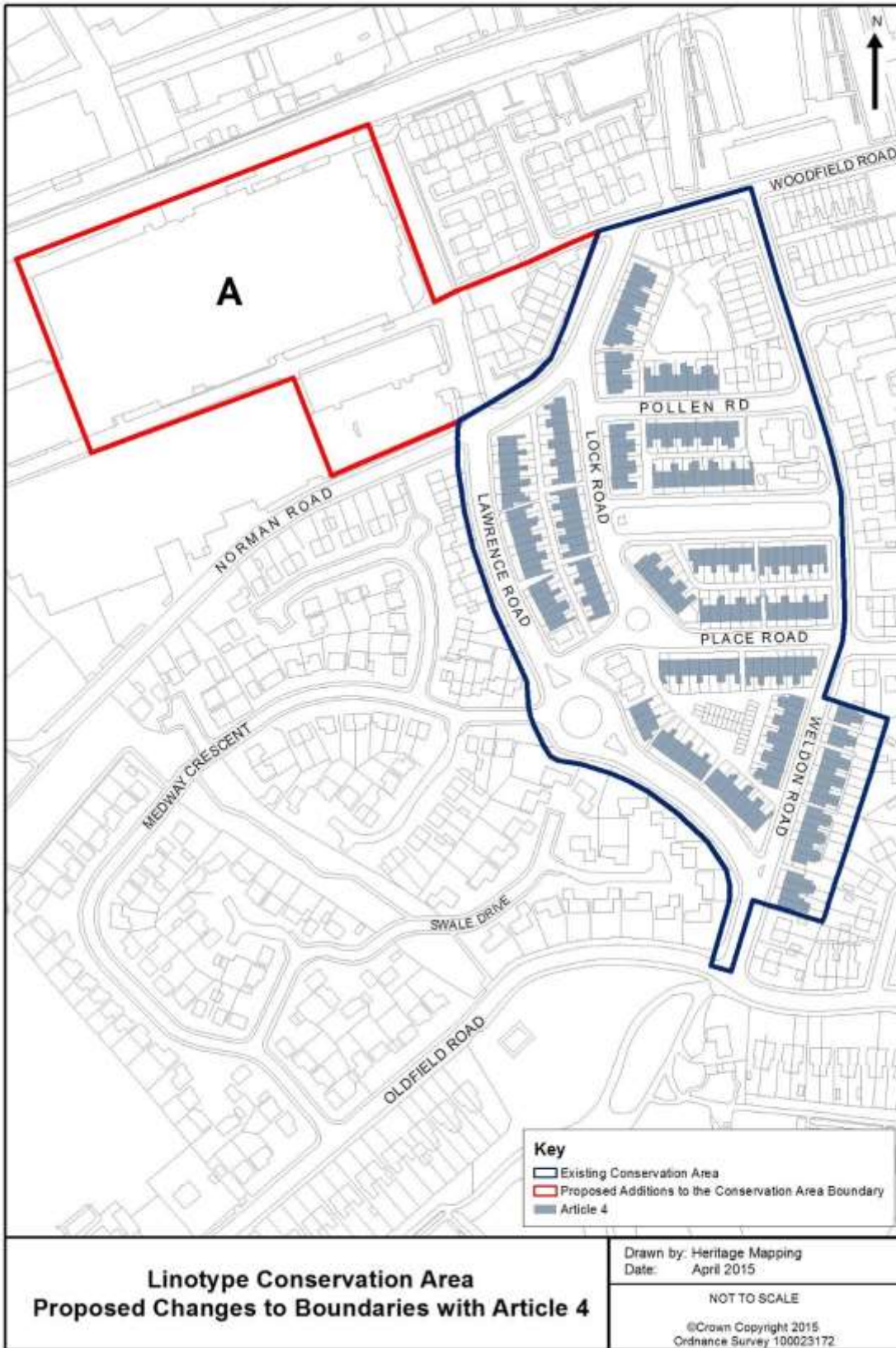
⁶ Section 71(1) Planning (Listed Buildings and Conservation Areas) Act 1990.

⁷ Historic England (English Heritage), *Guidance on Conservation Area Appraisals*, (2006) para 2.8.

⁸ Historic England (English Heritage), *Guidance on Conservation Area Appraisals*, (2005).



Map 1: Conservation Area Boundary with extension adopted April 2016 labelled A



Map 2: Plan showing the properties subject to Article 4 Directions in the Linotype Conservation Area with extension adopted April 2016 labelled A

1.4. Methodology

- 1.4.1 This Management Plan builds on work carried out for the preparation of the Linotype Estate Conservation Area Appraisal. Several site surveys were carried out in late 2014/early 2015 during the course of preparing the Appraisal, where photographs were taken and features of the Conservation Area noted. Historic research was carried out in local archives and a summary of the special interest of the Area was prepared.
- 1.4.2 For the Management Plan a more detailed site survey of the Conservation Area was carried out on 21st April 2015. Survey sheets were filled out for each of the original estate properties which recorded the building material, windows, doors, boundary and garden treatments, and any other additional features. Photographs of every house original to the estate were taken and details of the public realm and streetscape noted and photographed.

1.5. Planning Policy Framework

- 1.5.1 This section outlines the legislative and national policy framework for Conservation Area Appraisals and Management Plans.

- 1.5.2 The NPPF (paragraph 126) states:

'Local planning authorities should set out in their Local Plan a positive strategy for the conservation and enjoyment of the historic environment, including heritage assets most at risk through neglect, decay or other threats. In doing so, they should recognise that heritage assets are an irreplaceable resource and conserve them in a manner appropriate to their significance. In developing this strategy, local planning authorities should take into account;

- *the desirability of sustaining and enhancing the significance of heritage assets and putting them to viable uses consistent with their conservation;*
- *the wider social, cultural, economic and environmental benefits that conservation of the historic environment can bring;*
- *the desirability of new development making a positive contribution to local character and distinctiveness;*
- *and opportunities to draw on the contribution made by the historic environment to the character of a place.'*⁹

- 1.5.3 The Enterprise and Regulatory Reform Act (2013) introduced measures to enable owners and local planning authorities to enter into non statutory Heritage Partnership Agreements to help them manage listed buildings more effectively. They will also remove the requirement for Conservation Area Consent, while retaining the offence of demolishing an unlisted building in a conservation area without permission.

- 1.5.4 The measures will reduce burdens by granting listed building consent automatically for certain categories of work or buildings through a system of national and local class

⁹ Department of Communities and Local Government, *National Planning Policy Framework*, (2012) para. 126 .

consents. They will also increase certainty and reduce the numbers of unnecessary consent applications by creating a certificate of lawfulness of proposed works to listed buildings.

- 1.5.5 In addition the Trafford Core Strategy, formally adopted on 25th January 2012, contains the following policy on the Historic Environment:
- Policy R1 – Historic Environment relating to designated and non-designated heritage assets.
 - Policy R2 – Natural Environment.
 - Policy L7 – Design.
- 1.5.6 A number of policies and proposals of the Revised Unitary Development Plan adopted in 2006 are currently 'saved', such as ENV21 Conservation Areas and ENV22 Conservation Area Designation, until they are replaced by the Land Allocations Development Plan Document.
- 1.5.7 All the borough's planning policies and supplementary planning guidance are available on the council website and should be consulted in tandem with this Management Plan: <http://trafford.gov.uk/planning/planning.aspx>.

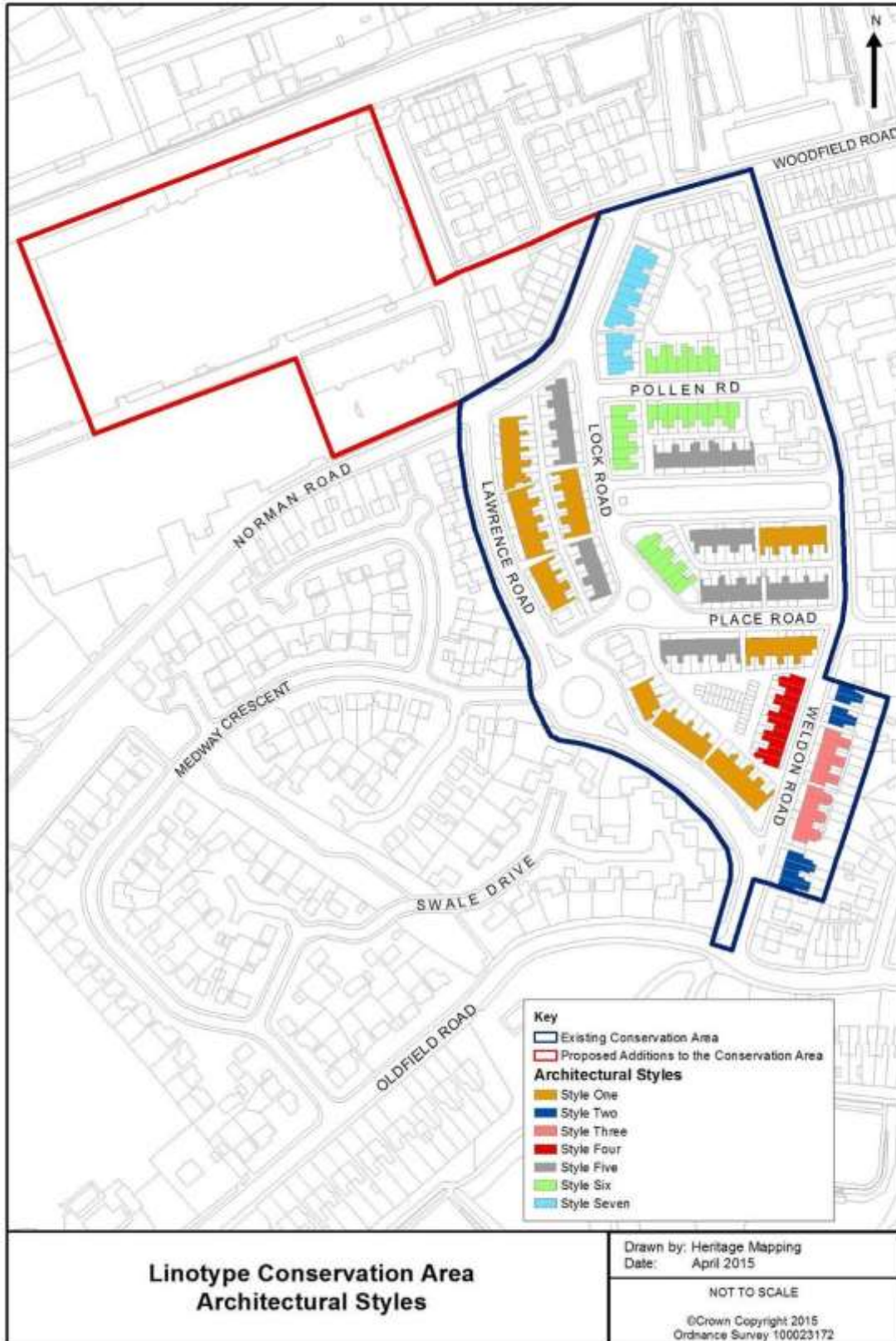
1.6. Conservation Area Policy Guidance

- 1.6.1 This appraisal has taken into consideration methodologies and advice outlined by Historic England (English Heritage) in the following publications:
- Measuring and Assessing Change in Conservation Areas, (2005);
 - Guidance on Conservation Area Appraisals, (2006);
 - Guidance on the Management of Conservation Areas, (2006);
 - Understanding Place: An Introduction, (2010);
 - Understanding Place: Historic Area Assessments in a Planning and Development Context, (2010);
 - Understanding Place: Historic Area Assessments: Principles and Practice, (2010);
 - Understanding Place: Conservation Area Designation, Appraisal and Management, (2011);
 - Understanding Place: Character and Context in Local Planning, (2011);
 - Streets for All: North West, (2006); and
 - Conservation Principles, Policies and Guidance, (2008).

2. Design Analysis and Guidance

2.1. Introduction

- 2.1.1 This section is intended to define the key original characteristics of the historic houses in the Linotype Conservation Area. This design guidance should be used as a reference for building owners as to the acceptable styles and materials that are permissible under the terms of the Article 4 Direction. It will also be used by Trafford Council to determine the outcome of applications for changes to the properties.
- 2.1.2 The heritage significance and character of the Conservation Area has been eroded over time through the replacement of windows and doors with styles and materials that do not match the original designs and therefore have a negative impact on the heritage significance of the area. Some houses have had porches or garages added which also go against the historic form. This brings irregularity to the streetscape and loss of the original rhythmic pattern of co-ordinating features, which once made the Conservation Area so special. The control of the design of windows, doors, boundary treatments and other additions within the Conservation Area is designed to bring back the appearance of regularity and historic character.
- 2.1.3 The Conservation Area Appraisal identified that there were seven historic house styles within the estate which each had slightly different characteristics. Each of these styles are outlined in more detail below with details of their original appearance and the suitable designs for windows and doors.
- 2.1.4 Other buildings within the Conservation Area and the public realm are also discussed in terms of their typical features and character.



Map 3: Architectural Styles within the Linotype Conservation Area. Those properties which are not coloured are modern buildings or did not form part of the scheme of houses for Linotype workers

2.2. Style One: Lawrence Road, Place Road, Bemrose Avenue, Lock Road



No.89 Lawrence Road with original door and appropriate windows



Original composition of style one houses

2.2.1 Addresses

- Nos. 21-63 (odd) Lawrence Road
- Nos. 79-111 (odd) Lawrence Road
- Nos. 1-15 (odd) Place Road
- Nos. 1-15 (odd) Bemrose Avenue
- Nos. 46-60 (even) Lock Road

2.2.2 This style of house is the most common in the Conservation Area, with 63 houses. They are three storeys, with the second floor being set back from the ground to first floor elevation. The houses are set in terraces with each pair of houses sharing a small gable at first floor level. The Ground floor has an entrance door to one side and a large window adjacent. There are single windows on the first and second floors. The houses are paired with each pair having mirroring compositions.

Walls

2.2.3 The principal building material of these houses is brick which is used for the main walls and chimneys. A mottled red brick is used in a stretcher bond. Lintels are formed of bricks set vertically. The lintels of the ground floor windows and to doors have gently curved bases.

2.2.4 Buff coloured lime mortar is the traditional pointing material for the brickwork.

2.2.5 There are some instances where brick lintels and plinths have been painted red. This could cause damage to the brickwork where impermeable paints are used, trapping moisture within the brick and causing erosion. Painting of brickwork is inappropriate.

2.2.6 Cement re-pointing has occurred on some properties which can be highly damaging to historic brickwork, trapping moisture within the structure and causing erosion of the brickwork.

2.2.7 The second floor of these houses, plus the gables are lime rendered and painted white. Additionally the gables have black painted mock-timber framing.



Painted mock-timber framing to gables on Lawrence Road

2.2.8 The black painted mock-timber framing has been painted over on a few of the gables which erodes the historic appearance of the streetscape.



A gable which has lost its painted mock timber framing

Roof

2.2.9 Roofs are rectangular Welsh slates, with red clay ridge tiles. Chimneys have red clay chimney pots.

Windows

2.2.10 Original windows are timber framed with small glazed panes in the form of:

- Ground floor: four panes high and eight or six panes wide, with slightly thicker glazing bars every two panes vertically

- First Floor: four panes high and six panes wide, with slightly thicker glazing bars every two panes vertically
- Second Floor: three panes high and eight panes wide with slightly thicker glazing bars every two panes vertically

2.2.11 These originally had side hung casements, two window panes wide, in the original windows. On each floor the side hung elements appear to have been originally located within the bay of the window which is on the same side of the elevation as the front door, i.e. on a ground floor window of six panes wide, with the front door on the left hand side of the elevation, the side hung casement would be made up of the two left hand panes, spanning the full height of the window.



Timber framed window at No. 55 Lawrence Road



Appropriate windows at No. 1 Bemrose Avenue



Timber framed window at No. 1 Place Road



Sketch of an original window

2.2.12 Many windows in this house style have been replaced with uPVC. The designs of the window frames are usually inconsistent with the historic design, featuring large panes of glass and top-hung casements. When similar to the composition of the original window pattern the frames are typically thicker than the original and the glazing bars are set behind or in front of the glass creating a less substantial appearance than the timber glazing bars. Double glazing also creates double reflections in the glass which would not have occurred with the original windows.



Inappropriate windows at No. 107 Lawrence Road



Inappropriate windows at No. 53 Lawrence Road

2.2.13 Examples of properties that retain original windows or have appropriate replacements to the front elevations are:

- No. 23 Lawrence Road
- No. 31 Lawrence Road (though with top hung casements instead of side hung)
- No. 55 Lawrence Road
- No. 85 Lawrence Road
- No. 87 Lawrence Road
- No. 89 Lawrence Road
- No. 97 Lawrence Road (though with top hung casements instead of side hung)
- No. 103 Lawrence Road (though with top hung casements instead of side hung)
- No. 1 Place Road
- No. 3 Place Road
- No. 5 Place Road
- No. 7 Place Road
- No. 9 Place Road
- No. 13 Place Road
- No. 1 Bemrose Avenue
- No. 7 Bemrose Avenue
- No. 11 Bemrose Avenue

Doors

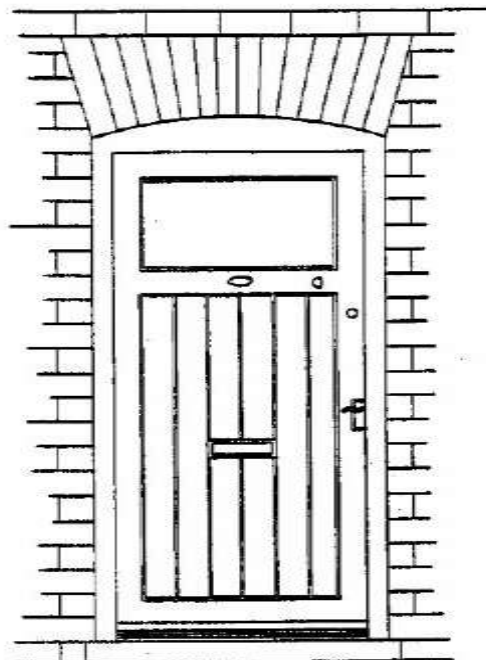
- 2.2.14 The original doors for this style are painted timber with vertical board panels to the lower two thirds and with a rectangular pane of glass in the top third of the door.



Original door at No. 55 Lawrence Road



Original door at No.89 Lawrence Road



Original door composition for a style one house

- 2.2.15 Many doors have also been replaced with modern examples. The most inappropriate are uPVC or timber mock panelled doors, sometimes with glazed panels, in a Georgian style.

The style of these is incongruous with the cottage character of the houses. Some other doors are more in keeping, such as timber vertical board doors with no glazing or with a single small glazed panel to the top half of the door. There are one or two examples of uPVC versions of the original door, with a single glazed rectangular panel to the top half of the door. These are more chunky in appearance than the original timber doors but the design is generally in keeping with the character of the area. A less bulky uPVC version of this door type is likely to be acceptable.

2.2.16 The original colour of the doors appears to have been white. Dark coloured doors are therefore inappropriate.

2.2.17 Small porches over front doors have been added on ten properties which disrupts the original composition of the elevations.



Timber framed door but not in the original style at No. 107 Lawrence Road



An inappropriate uPVC panelled door (No. 13 Bemrose Avenue, right) with modern porch next to an original timber door (No. 11 Bemrose Avenue, left)



uPVC door in the original style at No. 63 Lawrence Road but with a chunkier appearance than the timber versions



Porches added to Nos. 79 and 81 Lawrence Road

2.2.18 Examples of properties that retain original doors or have appropriate replacements to the front elevations are:

- No. 47 Lawrence Road
- No. 55 Lawrence Road
- No. 85 Lawrence Road
- No. 89 Lawrence Road
- No. 97 Lawrence Road
- No. 5 Place Road
- No. 9 Place Road
- No. 13 Place Road
- No. 3 Bemrose Avenue
- No. 7 Bemrose Avenue
- No. 11 Bemrose Avenue

2.3. Style Two: Weldon Road



*A typical style two house at No.12 Weldon Road.
This example has original windows but a replacement door*

2.3.1 Addresses

- Nos. 10-16 and Nos. 42-48 Weldon Road

2.3.2 This is the least common house style in the Conservation Area, with only 8 examples. There are eight examples on the east side of Weldon Road. The houses are two storeys. Each has a front door set to one side of the elevation plus a canted bay window, originally all with hipped roofs, to the ground floor, with a window frame on each of the three elevations of the bay. There are two windows on the first floor: a small one above the front door and a larger one above the bay window. The houses are paired and each pair has a mirrored composition.

Walls

- 2.3.3 Nos. 10-16 to the south of the row are constructed in stretcher bond red brick which has a less mottled texture than bricks on other houses on the estate. Gently curved arched lintels are formed of bricks set vertically. Above the doors the lintels are more pronounced, with the bricks set out from the main elevation and a narrow moulded brick band above. The chimneys are also brick. The narrow joints are pointed with buff coloured lime mortar.
- 2.3.4 Nos. 42-48 to the north of the row are built with buff coloured brick in a header bond, with red brick dressings, including quoins, string courses, lintels and a decorative diamond pattern to the first floor over the join between the pairs of houses.
- 2.3.5 There is one instance where brick lintels have been painted red at No. 48. This could cause damage to the brickwork where impermeable paints are used, trapping moisture within the brick and causing erosion. Painting of brickwork is inappropriate.

Roof

- 2.3.6 The principal roof and the roofs of the bay windows are slate, though flat roofs with lead or asphalt have been added to new porches/bay windows at Nos. 46 and 48 (see 2.3.11 below for more details).

Windows

- 2.3.7 Original windows were timber sash windows. At Nos. 10-16 there are two-over-two panes for the central window in the bay on the ground floor and to the larger window on the first floor, with one-over-one panes for the other windows. There is only one surviving example of original timber windows in Nos. 10-16 to the ground floor of No. 12 (see image p. 16).
- 2.3.8 At Nos. 42-48 the original arrangement was sash windows in each of the three bays of the bay window, plus a further sash window above the bay window on the first floor. It is unclear whether the sashes to these houses originally had glazing bars as none of the originals survive. It is possible that they were a similar design to the originals on Nos. 10-16 which had a single vertical glazing bar dividing the central window on the ground floor. However, there may also have been no glazing bars so either design is appropriate.
- 2.3.9 The only other example of sash type windows is to No.44 which is a recent replacement in uPVC, though in a sympathetic style that mirrors the original design.



uPVC sash windows at No.44 Weldon Road



Sketch of original window

- 2.3.10 Other houses have replacements with multiple panes in either timber or uPVC, some of which include mock crown glass bullseye panes. The rest are uPVC in designs which do not relate to this house style and are harmful to the character of the area.
- 2.3.11 Porches with uPVC windows have also been added to No. 46 and 48, altering the original composition of the house and increasing the amount of glazing. A double height bay window has also been added to No. 42, which has inappropriate uPVC windows and incongruous tile hanging.



Inappropriate porch and uPVC windows at No. 46 Weldon Road



Inappropriate porch and uPVC windows at No. 48 Weldon Road



Inappropriate double height bay window at No. 42 Weldon Road

Inappropriate small paned windows and Georgian style door at No. 14 Weldon Road

2.3.12 Examples of properties that retain original windows or have appropriate replacements to front elevations are:

- No. 12 Weldon Road
- No. 44 Weldon Road

Doors

2.3.13 It appears that no original doors have survived in this house type. The doors on house type three are likely to be appropriate for use in this style (see section below).

2.3.14 The replacement doors are panelled Georgian or Inter-War style (some with glazed upper sections), fully glazed timber doors or uPVC, all of which are not in the original style. Simple rectangular fanlights above the doors appear to have been an original feature and these survive to four of the properties.



Inappropriate Georgian style doors to Nos. 14 and 16 Weldon Road, though both have their original fanlights surviving



Though tasteful and in good condition, this Inter-War style door is not of the appropriate period for the house

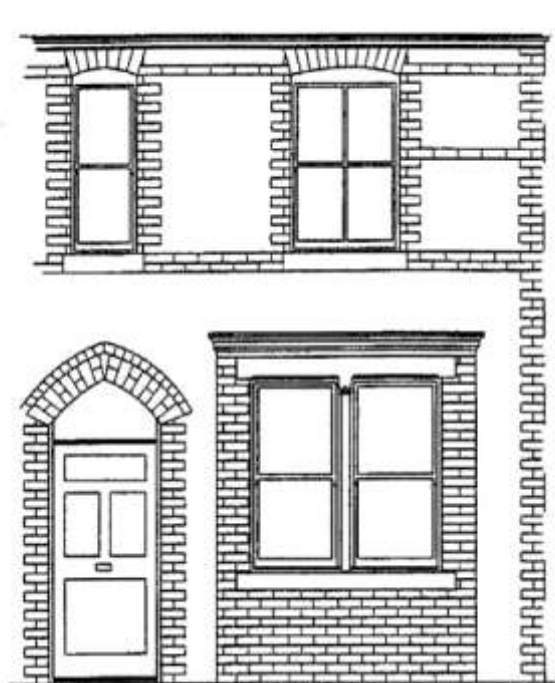
2.3.15 There are no examples of properties that retain original doors or have appropriate replacements.

2.4. Style Three: Weldon Road

20



Appropriate original timber sashes at No. 40 Weldon Road. Note the column between the two ground floor windows



Original composition of a style three house

2.4.1 Addresses

- Nos. 18-40 Weldon Road

2.4.2 These houses are on the east side of Weldon Road. There are 12 examples of this house type. They are two storeys and each have a front door set to one side of the elevation, with a box or canted bay window adjacent. Above the front door on the first floor is a small window, with a larger one above the bay window. Front doors are set back from the main elevation into a shallow recess forming a small porch.

Walls

2.4.3 Walls are principally constructed of brown bricks that are mottled with black and red. Dressings and string courses are of a finer quality red brick and original pointing is in lime mortar. Over each front door is a pointed arch, also of red brick. The chimneys are also red brick.

2.4.4 At Nos. 28 and 40 the basement has been converted with a window added to the base of the bay. Nos. 40 also has a lightwell added to the front garden. This disrupts the proportions of the elevation.

Roof

2.4.5 Roofs are Welsh slate to the main body of the house, with lead to the roofs of the bay windows.

Windows

2.4.6 Original windows were white painted timber sashes, either two-over-two or one-over-one panes, featuring moulded horns to the underside of the top sash. Four houses (Nos. 24, 26, 36 and 40) have appropriate timber sash windows, with one other (No. 30) retaining timber sashes at ground floor only. On four (possibly five: the window of No. 24 was obscured by vegetation) the dividing post between the two sash windows in the front of the ground floor bay windows features slender carved column with a leaf and floral motif to the capital.

2.4.7 Other windows are in uPVC, some in a sliding sash design which matches the original, though others are of inappropriate top hung designs which have a bulkier appearance to the frames than the original. Some uPVC windows have been successful in providing a comparable design to the timber sash windows, such as those on the ground floor at No.22. Others which emulate sash windows but are in fact top hung designs are less successful as the thicknesses of the frames are bulkier and the top hung element projects forward uncomfortably.



Appropriate timber sash windows on the ground floor of No. 30 Weldon Road, though the first floor windows are inappropriate uPVC replacements

2.4.8 Examples of properties that retain original windows or have appropriate replacements to front elevations are:

- No. 22 Weldon Road (ground floor only)
- No. 24 Weldon Road
- No. 26 Weldon Road
- No. 30 Weldon Road (ground floor only)
- No. 36 Weldon Road
- No. 40 Weldon Road



uPVC sash windows to No.22 Weldon Road in an appropriate design mirroring the original timber versions



Less successful uPVC designs to No. 34 Weldon Road, which mimic sash composition but are top hung, resulting in odd proportions to the frame



Inappropriate uPVC windows to No. 20 Weldon Road



Sketch of original window, including moulded horns to the underside of the top sash

Doors

- 2.4.9 Original doors were timber panelled, with glazed panes to the top half in the form of two vertical panels and a top horizontal panel. Above this was a simple rectangular fanlight. Five doors are in their original form. The original colour of the doors is not clear, though, as the majority of the other house styles originally had white doors, a paler colour palette is more appropriate for this style.
- 2.4.10 Replacement doors are sometimes similar in style; in timber with two glazed panels to the top half and panelled areas to the bottom half. Others are Georgian style panelled doors and one example (No. 32) has an inappropriate stained timber door with a glazed top half which has been set flush with the front elevation, with the loss of the original porch.



*Original door at
No. 26 Weldon Road*



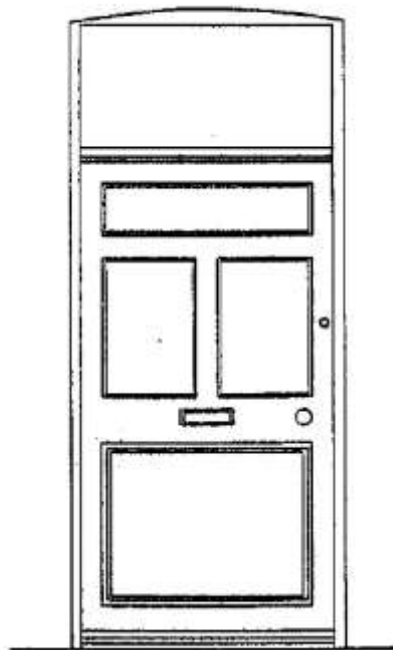
*Original door at
No. 24 Weldon Road*



Door at No. 34 Weldon Road, which follows roughly the original design, using timber and glazed upper panels, but which does not exactly follow the original style and would therefore not be permitted in any future applications



Inappropriate door at No. 32 Weldon Road in stained timber, which is set forward with the loss of the original porch



Appropriate composition of a style three door

2.4.11 Examples of properties that retain original doors or have appropriate replacements to front elevations are:

- No. 22 Weldon Road
- No. 24 Weldon Road
- No. 26 Weldon Road

- No. 28 Weldon Road
- No. 30 Weldon Road
- No. 40 Weldon Road

2.5. Style Four: Weldon Road



No. 9 Weldon Road, a typical style four house with original windows and doors

2.5.1 Addresses

- Nos. 1-19 (odd) Weldon Road

2.5.2 These ten houses are situated in a terrace on the west side of Weldon Road. Each house is two storeys, with a front door set to one side of the elevation and a large four bay ground floor window adjacent. Above the front door is a single bay window, with a three bay window above the ground floor window. The houses are paired and a porch runs above each pair of front doors.

Walls

2.5.3 The walls are constructed in red brick laid in a stretcher bond. Lintels are also brick, built in a shallow arch. Window cills are constructed of moulded red brick. Lime mortar is used for the pointing.

2.5.4 Seven of the houses have red painted plinth levels which are not original. This could cause damage to the brickwork where impermeable paints are used, trapping moisture within the brick and causing erosion. Painting of brickwork is inappropriate.

Roof

- 2.5.5 The principal roofs are in rectangular Welsh slates with red clay ridge tiles. The roofs of the porches have scalloped ceramic tiles, though there are some occasions where broken tiles have been replaced with straight edged ones, which has a negative impact on the overall pattern. The porches are set on scroll design timber brackets.



Detail of a porch. Some of the scalloped tiles have been replaced with straight edged ones, disrupting the pattern

Windows

- 2.5.6 The original timber window designs, the majority of which survive on this terrace, are four, three or one bay wide with larger plain glass panes to the lower two thirds and groups of four small panes above. The original design had coloured glass of green, red and orange in the small upper panes to the ground floor windows, though some properties have lost these. The outer two lower panes in the two larger windows are side hung to allow for opening. The lower pane of the single bay first floor window is also side hung.
- 2.5.7 Original windows have been replaced on No. 13. The replacements are in timber but the ground floor window omits the division of the upper panes into groups of four.
- 2.5.8 The ground floor window to No.5 has also been replaced with a timber framed window which has a single large pane to the lower two thirds and the upper third divided into three panes, with a central top hung pane. This does not follow the historic window composition.
- 2.5.9 Examples of properties that retain original windows or have appropriate replacements to front elevations are:
- No. 1 Weldon Road
 - No. 3 Weldon Road
 - No. 5 Weldon Road (first floor only)
 - No. 7 Weldon Road
 - No. 9 Weldon Road
 - No. 11 Weldon Road

- No. 13 Weldon Road (though small glazing bars have been lost to upper part of ground floor window)
- No. 15 Weldon Road
- No. 19 Weldon Road
- No. 17 Weldon Road



An original window at No. 19 Weldon Road



An original window at No. 9 Weldon Road



Ground floor window to No. 13 which lacks the groups of four small upper panes



Replacement window at No. 5 with the incorrect composition



Sketch of original style four window

Doors

- 2.5.10 Five of the original doors survive intact. Three have been replaced and two others have been adapted from the original.
- 2.5.11 The original doors have three by four panes of coloured glass to the top half of the timber door, with diagonal boarding to the lower half. The direction of the boarding slopes down towards the outer edge of the house, meaning the pairs of doors adjacent to each other have mirroring compositions (see sketch p.30). Some of the coloured glass panes to the doors have not survived, with clear or textured glass replacement panes.
- 2.5.12 The two doors which have been adapted (at Nos. 11 and 7) have had the smaller panes of glass replaced with one large glazed pane. No. 11 has also had iron studs added to the lower half of the door.
- 2.5.13 The three replacement doors are timber but have incorrect compositions: two (Nos. 1 and 19) have small panes to the upper half but with an arched design to the glazing and one (No. 17) has two large panes of glazing to the upper and lower parts of the door.
- 2.5.14 Examples of properties that retain original doors or have appropriate replacements to front elevations are:
- No. 3 Weldon Road
 - No. 5 Weldon Road
 - No. 9 Weldon Road
 - No. 11 Weldon Road (though with loss of glazing bars and addition of studs)
 - No. 13 Weldon Road
 - No. 15 Weldon Road



Original door to No. 15. Some of the coloured glazed panes have been replaced with textured glass



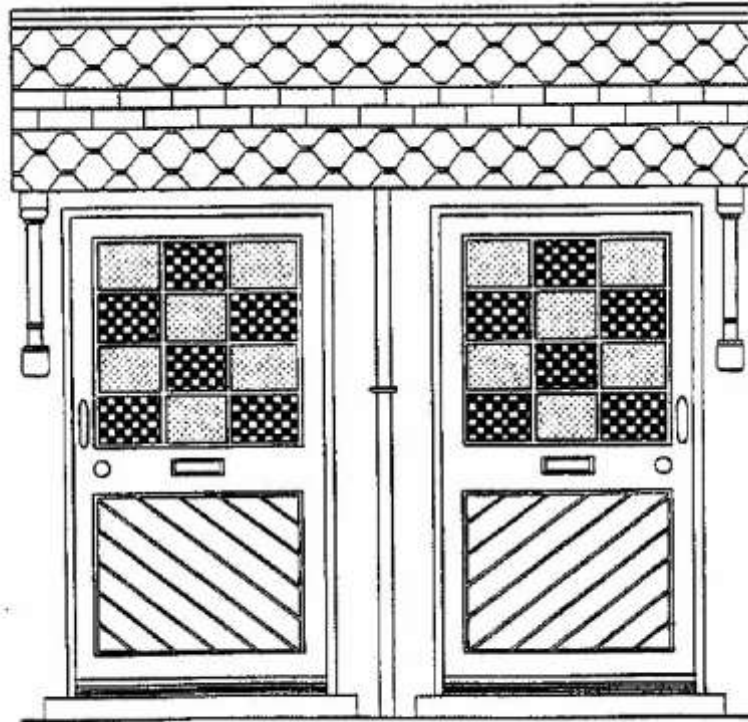
Original door to No. 9. Some of the coloured glazed panes have been replaced with textured glass



Adapted original door to No. 11, with a large pane of glass to the upper half and studding to the lower half



Inappropriate replacement doors to Nos. 17 and 19



Original composition of a style four door

2.6. Style Five: Place Road, Bemrose Avenue, Lock Road



Original windows and doors at No. 69 Lock Road



Examples of style five original doors and windows (left) and inappropriate replacements (right)

2.6.1 Addresses

- Nos. 17-31 (odd) Place Road

- Nos. 2-24 (even) Place Road
- Nos. 17-27 (odd) Bemrose Avenue
- Nos. 2-20 (even) Bemrose Avenue
- Nos. 62-72 (even) Lock Road
- Nos. 30-44 (even) Lock Road

2.6.2 These are the second most common house type in the Conservation Area, with 50 examples, and are located on Lock Road, Bemrose Avenue and Place Road. Arranged in rows of terraces, each house is two storeys, though on a smaller scale than other two storey houses, such as styles two to four. The ground floor has a front door set to one side, with a four bay window adjacent. On the first floor are two three bay windows. The composition of the houses is mirrored in pairs.

Walls

2.6.3 The walls are a mottled brown/red brick set in a stretcher bond. A band of red brick, five bricks deep, runs above the ground floor window and lintels are also in red brick, set in shallow arches above the front door and ground floor window. There is a moulded brick string course at cill level on the first floor and the same moulded brick is used as a cill to the ground floor window. Chimneys are red brick. Pointing is in lime mortar.



Moulded brick string course below the first floor windows

- 2.6.4 Each pair of houses has a small gable set above the front doors. This is rendered and painted white with a simple black painted moulded cornice. Most likely the render was originally lime render.
- 2.6.5 A few of the houses have painted plinth levels which is not original. This could cause damage to the brickwork where impermeable paints are used, trapping moisture within the brick and causing erosion. Painting of brickwork is inappropriate.

Roof

2.6.6 The roofs are rectangular Welsh slates with red clay ridge tiles.

Windows

- 2.6.7 Very few original windows and doors survive within these houses. Nos. 66 and 68 Lock Road are in the original design and materials but are recent replacements . Nos. 10 and 23 Bemrose Avenue also appear to have original windows, though the doors have been replaced. The original style was timber framed with four or three bay wide frames, with each bay containing a large pane of glass taking up the lower two thirds and a small rectangular pane above. Each window had one side hung casement made up of both the lower and upper pane of one bay. On the ground floor this appears to have originally been located on the side of the window closest to the front door.
- 2.6.8 Most other windows have been replaced with uPVC frames. There are a few examples of replacement timber frames, such as at No. 25 Bemrose Avenue, though the arrangement of window panes is not always to the original design and the frames are thicker than the original.
- 2.6.9 Many of the uPVC frames roughly follow the original pattern of window composition, with smaller panes above and larger below, which does give some continuity throughout the terraces. However, some examples are more successful than others. Successful examples have narrower frames and/or have frames that are all flush, rather than other examples where the side or top hung elements project out from the main frame, adding extra bulk and disrupting the clean lines of the frames.
- 2.6.10 Other uPVC windows do not follow the original composition and therefore the visual continuity of the streetscape is disrupted. Faux-leaded lights are also used in some cases, which is particularly inappropriate.
- 2.6.11 Examples of properties that retain original windows or have appropriate replacements to front elevations are:
- No. 25 Place Road
 - No. 10 Bemrose Avenue
 - No. 23 Bemrose Avenue
 - No. 25 Bemrose Avenue
 - No. 66 Lock Road
 - No. 68 Lock Road



Detail of original window (note side hung casement to the side of the window nearest the door) and door at No. 66 Lock Road



Replacement timber windows at No. 25 Bemrose Avenue. These are timber frames. The ground floor window has the correct frame design but the first floor windows lack some of the smaller upper panes. The frames are also thicker than the original examples



uPVC windows which are a more successful example, though with thicker frames than the original, at No. 14 Place Road



Inappropriate windows at No. 22 Place Road, which have the wrong frame composition. Note also how the top hung casements project outwards from the main frame, increasing the thickness of the frames and disrupting the smooth lines of the frame



Inappropriate faux-leaded windows at No. 72 Lock Road, with frames that do not match the original composition

Doors

- 2.6.12 The original door style is the same as for style one: painted timber with vertical board panels to the lower two thirds and with a rectangular pane of glass in the top third of the door. These survive at Nos. 62, 66 and 68 Lock Road, and No. 27 Bemrose Avenue.
- 2.6.13 The other doors have been replaced in a variety of styles and materials, such as painted or stained timber or white uPVC Georgian style panelled doors. One uPVC example at No. 12 Bemrose Avenue is in the correct design and successfully retains the character of the original design, though is slightly bulkier in appearance.
- 2.6.14 Porches have been added over the front doors to several properties. These are not original features and their addition erodes the unity of the streetscape.
- 2.6.15 Examples of properties that retain original doors or have appropriate replacements to front elevations are:
- No. 12 Bemrose Avenue (uPVC but in the correct design and proportions)
 - No. 27 Bemrose Avenue
 - No. 62 Lock Road (though with added ironwork)
 - No. 66 Lock Road
 - No. 68 Lock Road



Original door at No. 62 Lock Road, though the decorative ironwork is not original and is inappropriate



uPVC example of a door which follows the design of the original doors, No. 12 Bemrose Avenue



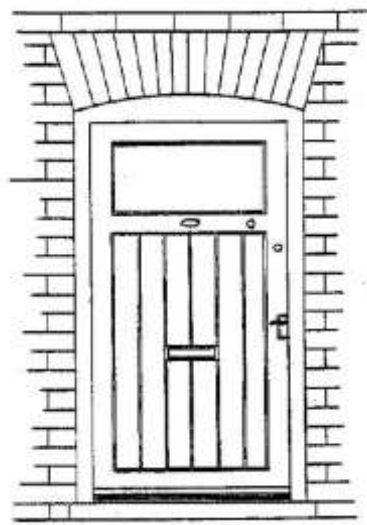
Inappropriate doors on Place Road



Inappropriate doors on Lock Road



An inappropriate porch added to No.14 Place Road



Sketch of style five original door

2.7. Styles Six and Seven: Lock Road, Pollen Road, Norman Road



A typical style six house at No. 19 Norman Road



Sketch of a Style Six house

Style Six

2.7.1 Addresses

- Nos. 45-71 (odd) Lock Road
- Nos. 1-17 (odd) Pollen Road
- Nos. 10-22 (even) Pollen Road

Style Seven

2.7.2 Addresses

- Nos. 7-21 Norman Road (odd)
- Nos. 37-43 Lock Road

2.7.3 Style six and seven houses are very similar in design and have therefore been grouped together to avoid repetition. There are 30 houses in style six and 12 in style seven.

2.7.4 Style six houses are located on the east side of Lock Road and on Pollen Road. Each house is two storeys, with a front door set to one side of the elevation with a four bay window adjacent on the ground floor, plus a one bay window on the first floor above the front door and a three bay window above the ground floor window. Above the larger windows is a mock-timber framed gable. The houses are paired, with each pair mirroring its neighbour's design. Doors are therefore paired together and a porch spans above both doors.

- 2.7.5 Style seven houses are on Norman Road and the north end of Lock Road. They have the same design as style six but with the addition of a ground floor bay window with a roof that extends across the front door to create a porch.



Two style six houses with surviving original windows and doors at Nos. 57 and 59 Lock Road

Walls

- 2.7.6 Walls and chimneys are red brick laid in stretcher bond and pointed in lime mortar. Lintels are also in red brick, featuring a shallow arch. Cills are constructed of moulded brick.
- 2.7.7 The gables have applied timber to mimic timber framing, as well as timber barge boards. The timber is painted black and the infill panels are white painted render.

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Roof

- 2.7.8 The principal roofs are Welsh slate, while the roofs to the porches feature scalloped ceramic tiles, with a central band of straight edged tiles to style six houses only. The porches of the style six houses are set on timber scroll brackets.

Windows

- 2.7.9 Original windows to style six are the same as style four: four, three or one bay wide with larger plain glass panes to the lower two thirds and groups of four small panes above. About a third of the original style six windows have survived. The original design had coloured green, red and orange glass in the small upper panes to the ground floor windows, though some properties have lost these. The outer two lower panes in the two larger windows are side hung to allow for opening. The lower pane of the single bay first floor window is also side hung.
- 2.7.10 The design of the bay window of style seven appears to have differed from style six, though only one original window frame may have survived at No. 15 Norman Road. The large lower panes to the bay window may appear to have had just two sections rather than be divided into four as on style six. The example at No. 15 may have had the coloured glazing replaced with smaller panes as these have groups of 16 panes to the upper section rather than the typical four.

2.7.11 Replacement windows are all in uPVC. Many of these follow the design of the original windows, with the small panes to the top section. These, however, are not as successful as the original timber windows as the frames tend to be bulkier and the double glazing creates double reflections in the glass. Other examples which are inappropriate include leaded glazing, stained glass and designs which do not follow the glazing pattern of the original, thereby disrupting the visual co-ordination of the streetscape.

2.7.12 Examples of properties that retain original windows or have appropriate replacements to front elevations are:

- No. 53 Lock Road
- No. 57 Lock Road
- No. 58 Lock Road
- No. 61 Lock Road
- No. 71 Lock Road
- No. 15 Norman Road (ground floor only, small upper panes probably replaced)
- No. 1 Pollen Road
- No. 3 Pollen Road
- No. 11 Pollen Road
- No. 12 Pollen Road
- No. 14 Pollen Road



Style Six: First floor windows to No. 59 Lock Road showing side hung casements to lower panes



Style Six: Original window featuring coloured glass panes on No. 57 Lock Road



Style Six: Original window at No. 3 Pollen Road, though this example has lost its coloured glass



Style Six: uPVC examples of windows following the original design, though with bulkier frames



Style Six: Inappropriate leaded windows at No. 51 Lock Road



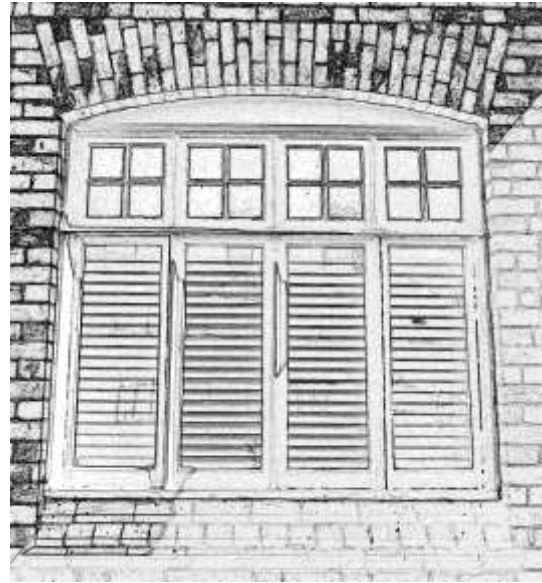
Style Six: Inappropriate windows and door to No. 55 Lock Road



Style Seven: uPVC windows to No. 21 Norman Road which follow the pattern of the original windows but which are bulkier than a timber frame



Style Seven: Original window frame to No. 15 Norman Road, though with possible replacement coloured glass panes



Sketch of original style 6 window



Examples of inappropriate windows and doors on house style six

Doors

- 2.7.13 Twelve original doors have survived on the style six houses. Two original doors have survived intact to the style seven houses (Nos. 17 and 19 Norman Road), with the original door at No. 21 Norman Road being retained but with alterations to the glazing pattern.
- 2.7.14 Doors are the same design as style four: three by four panes of coloured glass to the top half of the timber door, with diagonal boarding to the lower half. The direction of the

boarding slopes down towards the outer edge of the house, meaning the pairs of doors adjacent to each other have mirroring compositions (see sketch p.43). Some of the coloured glass panes to the doors have not survived, with clear or textured glass replacement panes.

2.7.15 Inappropriate replacement doors are in a variety of styles, including timber panelled or fully glazed examples. The original doors appear to have been painted white. Dark coloured paint or unpainted timber is therefore inappropriate.

2.7.16 Examples of properties that retain original doors or have appropriate replacements to front elevations are:

- No. 53 Lock Road
- No. 57 Lock Road
- No. 58 Lock Road
- No. 61 Lock Road
- No. 71 Lock Road
- No. 17 Norman Road
- No. 19 Norman Road
- No. 21 Norman Road (though small glazing panes replaced)
- No. 1 Pollen Road
- No. 7 Pollen Road
- No. 11 Pollen Road
- No. 12 Pollen Road
- No. 14 Pollen Road



Style six: Original door to No.1 Pollen Road



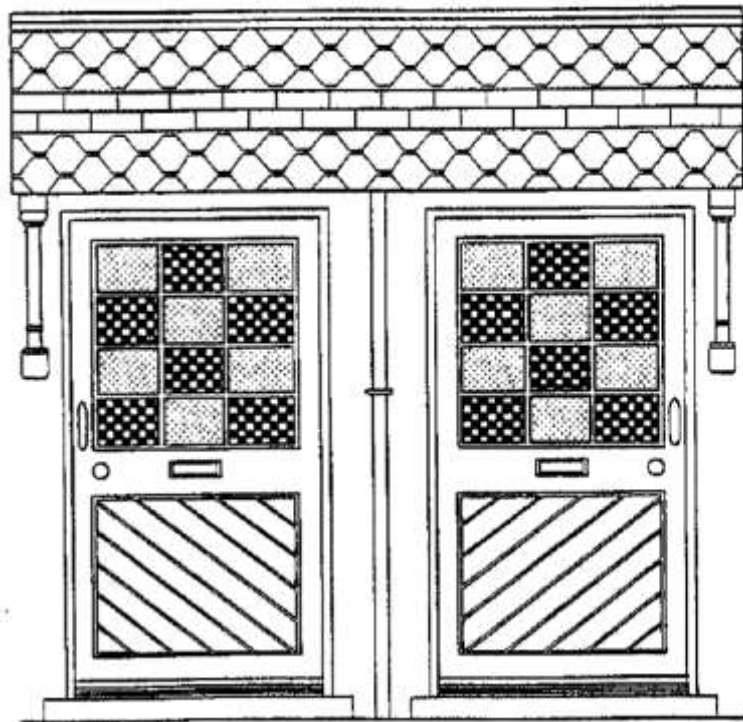
Style six: Original door to No. 57 Lock Road



Style six: Two inappropriate doors at Nos. 65 and 67 Lock Road



Style seven: An original door to No.17 Norman Road (right) and a replacement door to No.15 Norman Road (left)



Sketch of original style six door. Note mirroring compositions of the diagonal boarding

2.8. Boundary Treatments

House Styles One and Four to Seven

- 2.8.1 These house styles have small front gardens. These typically do not have any form of boundary treatment and it is therefore likely that they were not originally designed with boundaries.

- 2.8.2 Many properties retain the original layout of front gardens with no boundary walls. Some low brick walls, hedges or picket fences have been added, which are appropriate to the character of the Conservation Area. Solid timber panelled fences, reconstituted stone walls and metal railings or gates are inappropriate.
- 2.8.3 Some properties have had their front gardens paved or gravelled over, which results in the loss of greenery in the streetscape and is inappropriate.
- 2.8.4 Each house has a small path up to the front door, most with a short set of steps up to the entrance. There is likely to have been a lot of change to pathway surfaces over the years and this therefore makes it difficult to tell what the original material might have been. One surface treatment which is used to a large extent is a concrete path with brick steps topped with concrete paving stones or red tiles. These materials are appropriate, as are concrete paving stones or brick to the path.



A front garden which has been paved over at No. 23 Place Road



An inappropriate fence at No. 47 Norman Road which is too tall and its more solid character reduces the sense of openness to gardens in the conservation area



An inappropriate reconstituted stone wall to No. 72 Lock Road

House Styles Two and Three

- 2.8.5 A number of original boundary treatments survive to house styles two and three. The original arrangement had a stone gatepost, dressed to the edges but with a rough faced panel to the centre, and a low stone wall made of roughly faced blocks and capped with a

stone coping. The example at No. 10 Weldon Road has been painted but would have originally been unpainted. A number of the stone gateposts have been damaged, with the loss of the top section.

- 2.8.6 Other properties have buff brick walls or metal railings, which are incongruous with the original materials of the Conservation Area. Metal railings have been added to the top of some of the surviving walls. Red brick has been used for some replacements walls, which is a more appropriate material for the Conservation Area.
- 2.8.7 Each property has a small front garden with a pathway. Pathways are now in a variety of materials, including concrete, paving slabs and gravel. Nos. 18, 20, 24, 26, 28, 30 and 40 Weldon Road all have black brick with an incised diamond pattern, which is likely to be the original surface treatment. Some original front gardens have been retained but several have been paved or gravelled over, resulting in the loss of greenery.
- 2.8.8 A basement conversion to No. 44 also means that a lightwell has been added to the front garden with the loss of the green space.



Original stone wall and gatepost at No. 10 paving Weldon Road, though this example has been painted inappropriately



Detail of original diamond pattern textured to No. 18 Weldon Road



Original stone gatepost and garden wall at No. 14 Weldon Road



Original diamond pattern textured paving to Nos. 18 and 20 Weldon Road, together with damaged original stone gateposts

2.9. Other Features and Buildings within the Conservation Area

Additions to Elevations

- 2.9.1 There are a number of satellite dishes on the front elevations of properties which are visually intrusive.
- 2.9.2 Burglar alarm boxes are inappropriate features for front elevations.

Downpipes

- 2.9.3 Original downpipes were cast iron painted black. A few examples survive but most have been replaced in black uPVC. These blend in well with the original designs and the uPVC is appropriate, though the cast iron examples should be retained where possible and aluminium downpipes would be preferred over uPVC. Any colour other than black downpipes would be inappropriate.

Rear Elevations

- 2.9.4 Rear elevations of the estate workers' houses are generally simpler versions of the front elevations. Style one and five houses have single storey projecting outriggers of brick with a slate roof, which takes up approximately half of the ground floor width. Styles two, three, four, six and seven have original two storey rear extensions. These are in brick with pitched slate roofs. Any two storey extensions are unlikely to be unacceptable as they will erode the original form of the house and increase the density of built fabric within the Conservation Area. Single storey extensions may be acceptable providing they are of a small scale and of appropriate design and materials for the Conservation Area.
- 2.9.5 End of terrace houses have occasionally had small side extensions for garages. Further extensions to the sides of properties are also unlikely to be acceptable for the same reasons as for rear extensions.
- 2.9.6 Access to the rear of properties was more restricted during the site survey. However, those rear windows and doors that were visible appear to have mostly been replaced with uPVC, though many in a similar style to the design of the original windows to the front of properties. It is therefore likely that original windows to the rear were in similar designs to the front of the houses, all in timber.
- 2.9.7 Original doors to the rear of properties are likely to have been a lot simpler than those to the front, especially for styles four, six and seven where the front doors are particularly elaborate. They may have originally been simple painted board doors.
- 2.9.8 Any original rear properties boundaries are unlikely to have survived. These are likely to have been timber fences.



The rear elevations of Lawrence Road



Two storey original rear projecting blocks on the back of Lock Road houses, with probable original timber windows

20th Century Houses

- 2.9.9 Four late-Victorian houses, which appear not to have been built as part of the Linotype development, are located on Weldon Road and Woodfield Road. These are either red or brown brick, with one example that has been rendered and painted white. They are two storeys and have all undergone some alterations, including the addition of shop fronts, bay windows or side extensions.
- 2.9.10 Four houses on Pollen Road and five on Lawrence Road were replaced in the mid-late 20th century. Those on Pollen Road are semi-detached brown brick houses which feature double height bay windows with decorative tile-hanging.
- 2.9.11 The late-20th century houses on Lawrence Road are more modern in design, built in a pale brick which is out of character with the other materials in the Conservation Area and with a more boxy appearance. This style of house should not be replicated should there be any replacement of the buildings in the Conservation Area.



Two late-Victorian cottages on Weldon Road



Mid-20th Century semi-detached houses on Pollen Road



Late-20th Century houses on Lawrence Road

21st Century Houses

- 2.9.12 The new houses on the north-west side of Norman Road, on Woodfield Road, at the north end of Weldon Road and a single house on the south side of Pollen Road are designed in a style which reflects the original cottages in the Conservation Area. They are constructed in terraces, using red brick, slate roofs and featuring mock-timber framed gables and simple porches above front doors. The design of these houses is therefore appropriate for the character and appearance of the Conservation Area. Should any of the non-original houses in the area be proposed for replacement, a similar design to these houses would be appropriate.



New houses on Norman Road which reflect the character and design of the original cottages within the Conservation Area

Linotype Works

- 2.9.13 The Linotype Works is characterised by its use of red brick, large scale buildings in contrast to the adjacent cottages, decorative frontages to the main buildings, clock tower and views across the canal to its north elevations.
- 2.9.14 Permission has been granted for the redevelopment of the site with the demolition of the less significant buildings and replacement/conversion to residential properties. Permitted development rights in line with appendix C have been removed from the new buildings to

ensure that the designs remain appropriate to their setting and the character of the development is not eroded over time.



The main elevation of the Linotype Works

2.10. Public Realm

- 2.10.1 Lining both sides of Norman Road and the west side of Lawrence Road are original metal railings which demarcated the Linotype estate. They are fairly simple in design, with vertical poles, some topped with small ball finials, and a plain cross rail at the top. Gate posts also remain at the entrance to the Linotype Works. Historic stone kerbs are also a feature of the Conservation Area which add to its character and appearance. These survive on Weldon Road, Lock Road, Lawrence Road, Place Road, Pollen Road and Bemrose Avenue.
- 2.10.2 The Conservation Area also benefits from open green space and mature trees, particularly the central reservation on Bemrose Avenue and the roundabouts. This greenery should be preserved in order to ensure the attractive character of the streetscapes.
- 2.10.3 The grassed ginnels behind the rows of houses are interesting features of the Conservation Area, which also contribute to the green character. Though these spaces are now used as bin storage, this at least keeps wheelie bins off the main roads, preserving the visual appearance of the main streets. Behind Place Road, Weldon Road and Lawrence Road is a set of modern garages. These are utilitarian in character. While a feature which does not make any aesthetic contribution to the Conservation Area itself, these keep some cars off the street, helping to reduce the appearance of congested parking. Any development larger than this would also be unacceptable as it would increase the density of buildings within the conservation area.



Original section of fence on Norman Road



Open space in the centre of Bemrose Avenue



Grassed ginnel off Bemrose Avenue



20th century garages behind Place Road, Weldon Road and Lawrence Road



Historic kerb stones on Weldon Road

3. Conservation Area Management Policies

3.1. Conservation Principles and Philosophy

- 3.1.1 Heritage assets are an irreplaceable resource. The key aim for the protection of the Linotype Estate Conservation Area must be the preservation and enhancement of its character, appearance and special architectural interest.
- 3.1.2 The designs of the workers' cottages give the area a sense of unity but with enough variation in the style types to provide interest. While there are several examples of properties surviving in their original form, there are increasing incidences of the replacement of original features in inappropriate styles and materials, particularly doors and windows, with the result that the unity of the streetscapes is gradually being eroded and the special interest of the area threatened.
- 3.1.3 The policies below therefore set the parameters for future change to the Conservation Area, allowing some flexibility in materials used, while insisting on the correct design of replacement features in order to gradually bring back the coherence of the area that is an essential part of what makes the area special.
- 3.1.4 The Linotype Works, is intrinsically linked to the estate cottages, though has a very different industrial character. The policies below seek to preserve the key historic elements which define the appearance and history of the factory site, while allowing for sensitive change to those elements with less significance.

3.2. Rights/Article 4 Directions and Enforcement

Aims

- To maintain the special interest of the Conservation Area, in particular the unity of the streetscape appearance.
- To ensure that building owners and local estate agents are fully aware of the Conservation Area and Article 4 designations which affect permitted development rights.
- To ensure the policies and guidance contained within this plan remain up-to-date.

Policy 1

The Article 4 Direction will remain in force on the houses identified on Map 2 (p.5). Under the Town and Country Planning (General Permitted Development Order) 1988, the classes of permitted development that have been withdrawn are: Schedule 2 Part 1 Class A and D and Part 2 Class A, as such planning permission must be obtained for:

- *The enlargement, improvement or other alteration of a dwellinghouse. This includes all extensions, changes to windows, doors, cladding and dormers.*
- *The erection or construction of a porch outside any external door of a dwellinghouse.*

- *The erection, construction, maintenance, improvement or alteration of a gate, fence, wall or other means of enclosure.*

For houses not included under Article 4 such as the new Bloor properties the following policies and control measures in Appendix C will apply.

Policy 2

The Council will investigate reported cases of unauthorised development as appropriate and take action as necessary to ensure compliance with these management policies and those contained within the NPPF, Trafford’s Core Strategy and Revised Unitary Development Plan.

Policy 3

The Council will make this Conservation Area Management Plan available to all properties within the Conservation Area on a regular basis, no more than five years apart, in order to ensure they are aware of the current designations and restrictions on permitted development rights.

Policy 4

Trafford Council will contact local estate agents on a regular basis, no more than five years apart, in order to keep them up to date with the current designations and that they pass this information on to potential buyers of properties within the Conservation Area.

Policy 5

Trafford Council will review and if necessary update this plan on a regular basis, no more than five years apart, in order that the policies contained within it remain up-to-date and relevant.

Policy 6

Seek to undertake a Heritage at Risk strategy for the Conservation Areas across Trafford Council that sets out and prioritises the buildings at risk, and provides a strategy for dealing with them in a targeted way. This strategy could include ways to engage with owners and the enforcement options available to the Council.

3.3 Design, Materials and Techniques

Aims

- To ensure that historic fabric does not become irreversibly damaged or lost through the use of inappropriate materials and techniques.
- To ensure the consistent character of the buildings in the Conservation Area is preserved.
- To enable the visual unity of the streetscapes to be restored over time with windows and doors in the appropriate design and use of materials.

Policy 7

Walls should remain red brick and should not be painted. Where repairs are needed to the brickwork this will be done with like-for-like replacements.

Policy 8

Lime mortar matching the colour of the existing pointing and render must be used for any repointing or re-rendering works of houses covered by Article 4 .

Policy 9

Gables must be painted white with black timber or mock-timber elements retained/repainted where such features are part of the original design.

Policy 10

Rainwater goods must be black cast iron, aluminium or uPVC. Cast iron and aluminium will be favoured over the use of uPVC.

Policy 11

Principal roofs must be in Welsh slate. Roofs of original porches and bay windows must be in the material and style specified in the above design guide for the applicable house type.

Policy 12

To the front of properties, where original timber doors and windows survive these must be retained. If refurbishment is required this must be done in a like-for-like manner and replacing the minimum fabric necessary to make the repair. If thermal upgrading is required, secondary glazing with a frame that follows the glazing bars of the external window should be used.

Policy 13

To the front of properties, all replacement doors or windows, whether timber or uPVC, must conform to the original design of the appropriate house style as described in the design guidance above.

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Policy 14

To the front of properties, where windows have already been replaced, whether in timber or uPVC, any further replacements should be in timber (except the Bloor properties) but uPVC may be permitted only if it can be demonstrated that a design can be found which conforms strictly to the form of the original window design for that house style and the replacement represents a significant improvement over the existing windows.

Policy 15

To the front of properties, where doors have been replaced any further replacements must be in timber (except the Bloor properties) and must conform to the original design of that house style unless it can be demonstrated that a uPVC example of a matching design can be found. It is likely that suitable uPVC doors will be more difficult to find than windows, particularly for doors from house styles two, three, four, six and seven, and therefore the proportion of permissions for uPVC doors is likely to be low.

Policy 16

To rear elevations, the use of timber for rear windows is preferable; though uPVC may be acceptable only if it can be demonstrated that a design can be found which conforms matches the form of the original window design for that house style and the replacement represents a significant improvement over the existing windows.

Policy 17

To rear elevations, as the original design of rear doors is unknown, these should be simple in design befitting the cottage style of the buildings. The use of timber for rear doors is preferable though uPVC may be acceptable only if it can be demonstrated that a design can be found that matches the form of the original window design for that house style and the replacement represents a significant improvement over the existing windows.

Policy 18

Windows frames should be white throughout the Conservation Area.

Policy 19

For houses that are listed as one of the 7 Styles within the Article 4 doors should be painted white or a pale colour. Natural timber or dark colours are inappropriate.

3.4 Boundary Treatments

Aims

- To ensure the consistent character of the Conservation Area is preserved.

Policy 20

Any boundary treatment to the front of properties must be no higher than 0.75m tall.

Policy 21

Front boundaries of house Styles One, Four, Five, Six and Seven: Materials for boundaries must be red brick, timber picket fences or planting. Having no boundary treatment is also acceptable. Metal railings, solid timber fences, stone or reconstituted stone will not be permitted.

Policy 22

Front boundaries of house Styles Two and Three: Original stone boundary walls and intact gateposts must be retained and remain unpainted. Where original boundary walls have been removed or stone gateposts damaged beyond repair, replacement materials that will be permitted are stone, red brick, planting or timber picket fences.

Policy 23

Rear property boundaries should be timber fences and should be no higher than 1.5m.

3.5 Extensions

Aims

- To prevent excessive built development within the Conservation Area which could threaten the village-like appearance of the streetscapes.
- To preserve the original composition of the front elevations of the workers' cottages.

Policy 24

Where original porches exist these must not be removed or enclosed. Alterations to original porches must be in a like-for-like manner to ensure retention of original detailing.

Policy 25

On houses styles which originally did not have porches their addition will not be permitted.

Policy 26

Extensions which alter the form and massing of roofs of the original estate cottages will not be permitted. Loft conversions may be permitted only if conservation rooflights are used and are restricted to the rear elevations of properties.

Policy 27

Two storey extensions to the rear of buildings are unlikely to be permitted. Single storey extensions may be acceptable subject to proposed size, scale, design and materials.

Policy 28

New extensions to the side of properties are unlikely to be acceptable. Where extensions already exist any further enlargement of the extension is also unlikely to be permitted.

3.6 Streetscape and Public Realm

Aims

- To preserve the attractive green spaces, mature trees and planting within the Conservation Area.
- To retain historic features which add interest to the character of the area.

Policy 29

Original railings to Lawrence Road and Norman Road must be retained and kept in good condition.

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Policy 30

Historic kerbs stones (see section 2.10) must be preserved and kept in good condition.

Policy 31

Grassed ginnels must be preserved and kept in good condition.

Policy 32

Public green spaces, such as the green in the centre of Bemrose Avenue or the landscaped roundabouts, must be retained and kept in good condition.

Policy 33

Front gardens should remain in use as such and complete paving or gravelling over is not acceptable. Conversions of front gardens to driveways are inappropriate.

Policy 34

The site of the garages behind Weldon Road, Lock Road and Place Road should remain in use for parking.

Policy 35

Mature trees within the public realm in the Conservation Area should be retained and kept in good condition. Trees in Conservation Areas are subject to control measures, as outlined in appendix C.

Policy 36

Discordant lighting columns and different levels of lighting are found throughout the Conservation Area and will be replaced using reduced light levels “warm white” LED lighting. When necessary to replace lighting columns, they should be of the appropriate height to meet recommended safety levels for the type of street but where possible be in a style sympathetic to the historic character of the area. Where resources allow, historic iron lampposts that require replacement may be replaced with Victorian repro ‘post top’ luminaires. These replacements will be assessed on a case by case basis.

3.7 Demolition and New Development

Aims

- To retain the historic workers’ cottages and ensure their setting is preserved and enhanced through design of appropriate new development.
- To preserve potential significance archaeology within the Conservation Area.

Policy 37

New development is only likely to be permitted if it involves the replacement of one of the non-Article 4 properties within the Conservation Area. The design of any replacement building must be domestic in nature and must reflect the character and appearance of the Conservation Area.

Policy 38

Trafford Council must consult with Greater Manchester Archaeological Advisory Service on the potential archaeology of the Roman Road which passes across the north-west of the proposed Conservation Area extension if any development is proposed.

Policy 39

Solar panels or solar tiles resembling slates should be discreetly located on secondary elevations. The installation of solar panels on principal elevations visible from the highway is discouraged as it would be detrimental to the aesthetic value of the streetscape.

3.8 Linotype Works

Aims

- To preserve the key historic elements of the factory site.
- To ensure that the character of the new buildings within the factory site is maintained.

Policy 40

The key built elements of the site, including the main office block, Matrix Store, Drawings Office, Traveller Bay and Boiler House will be preserved and enhanced.

4. Implementation and Review

- 4.1.1 Following consultation and subsequent amendments, this Conservation Area Management Plan has been adopted by Trafford Borough Council as a Supplementary Planning Guidance document. The design guide and policies contained within it are a material consideration in the determination of planning applications and appeals for proposed works within the Conservation Area. In addition to further assist implementation the Council will look for opportunities for the production of a guidance leaflet to raise awareness of historic importance of the area and the responsibilities of owners and occupiers, where funding allows.
- 4.1.2 Both Trafford Council and building owners and occupiers are responsible for the implementation of this plan. It is the responsibility of building owners and occupiers to make the necessary consents for any changes to their property which are covered by the Article 4 Direction and to avoid making unlawful changes without consent. It is Trafford Council's responsibility to review and determine planning permission for changes within the area, monitor the condition of the Conservation Area, maintain and enhance the public realm , keep building owners informed of the Conservation Area designation and to review and update this plan on a regular basis.

Appendix A: Bibliography

Planning Policies

- Planning (Listed Buildings and Conservation Areas) Act 1990
- Department of Communities and Local Government, *National Planning Policy Framework* (2012)
- Trafford Metropolitan Borough Council, *Core Strategy* (adopted January 2012)
- Trafford Metropolitan Borough Council, *Linotype Conservation Area, Broadheath, Altrincham, Supplementary Planning Guidance – PG23* (November 2000)

Historic England (formerly English Heritage)

- Listed Buildings: <https://www.historicengland.org.uk/advice/hpg/has/listed-buildings/> (accessed 9 June 2015)
- Measuring and Assessing Change in Conservation Areas, (2005) Guidance on Conservation Area Appraisals, (2006)
- Guidance on the Management of Conservation Areas, (2006)
- Understanding Place: An Introduction, (2010)
- Understanding Place: Historic Area Assessments in a Planning and Development Context, (2010)
- Understanding Place: Historic Area Assessments: Principles and Practice, (2010)
- Understanding Place: Conservation Area Designation, Appraisal and Management, (2011)
- Understanding Place: Character and Context in Local Planning, (2011)
- Streets for All: North West, (2006)
- Conservation Principles Policies and Guidance, (2008)

Appendix B: Contacts

Trafford Council Contacts

General development control enquiries concerning the Linotype Conservation Area should be referred to Development Control. Telephone: 0161 912 3149

Enquiries relating to trees within the Conservation Area should be addressed to the Local Planning Authority's Arboricultural Officer. Telephone: 0161 912 3199

Enquiries relating to accessing Historic Environment Records, archaeological planning advice, and charges, where appropriate, should be addressed to the Greater Manchester Archaeological Advisory Service, University of Salford, Centre for Applied Archaeology, Joule House, Salford M5 4WT gmaas@salford.ac.uk

National Organisations

Historic England (formerly English Heritage)

North West Office, 3rd Floor Canada House, 3 Chepstow Street, Manchester, M1 5FW
Telephone: 0161 242 1416. <http://www.historicengland.org.uk/>. email:
northwest@HistoricEngland.org.uk

Victorian Society

The Victorian Society
1 Priory Gardens Bedford Park London W4 1TT
Telephone: 020 8994 1019 www.victorian-society.org.uk email: admin@victorian-society.org.uk

Georgian Group

6 Fitzroy Square, London W1T 5DX
Telephone: 087 1750 2936 www.georgiangroup.org.uk email: info@georgiangroup.org.uk

Twentieth Century Society

70 Cowcross Street London EC1M 6EJ
Telephone: 020 7250 3857 www.c20society.org.uk email: coordinator@c20society.org.uk

Institute of Historic Building Conservation

Jubilee House, High Street, Tisbury, Wiltshire SP3 6HA
Telephone: 01747 873133 www.ihbc.org.uk email: admin@ihbc.org.uk

Appendix C: Control Measures Brought About By Designation

In determining applications for development in conservation areas, local planning authorities must pay special attention *'to the desirability of preserving or enhancing the character or appearance of that area'*.¹⁰ This requirement, as set out in legislation, is also reflected in national and local policy.

When applied to designated heritage assets such as listed buildings legislation and national policy may take precedence over policies in local Conservation Area Management Plans.

In order to protect and enhance conservation areas any changes that take place must do so in a way that encourages positive conservation and management. Statutory control measures are designed to prevent development that may have a negative or cumulative effect on the character and appearance of an area and include the following:

- Planning permission is usually required to totally or substantially demolish buildings or structures including walls, gate piers, gates, chimneys, fence or railings within a conservation area.
- The extent of 'permitted' development is reduced for commercial and residential properties restricting such things as cladding, extensions to the side of the original dwelling or the installation of satellite dishes. Further control measures such as Article 4 directions may be placed upon an area. These may be served to further restrict permitted development rights, for example, elements or alterations such as windows, doors, chimneys, boundary walls and gate posts and restrict certain types of extensions.
- Trees with a stem diameter of 75mm or greater, measured at 1.5 metres from soil level, enjoy a measure of protection if they stand in a designated conservation area. The Council requires six weeks written notice of any proposed felling or pruning of such trees, other than the removal of dead wood and the felling of dead and/or dangerous trees, which do not require notification. In the case of the removal of undesirable trees to allow superior trees to flourish, known as 'selective thinning', the requirement is relaxed to allow the removal of trees of stem diameter up to 100mm to be removed without giving the Council prior notice.
- Should the notified tree work be unacceptable to the Council, the latter will make a Tree Preservation Order during the six week notification period, thus ensuring continuity of protection. Local Authorities cannot insist upon a replacement for a tree lawfully felled within a conservation area, unless the tree is also protected by a Tree Preservation Order.

Certain categories of advertisement which have deemed consent under the Advertisement Regulations are restricted in areas of special control.

¹⁰ Section 72 (1) Planning (Listed Buildings and Conservation Areas) Act 1990.

Appendix D: Glossary of Architectural Terms

Barge Boards

Timber boards fixed below the eaves of a cornice. They have a practical use in covering and protecting the rafters.

Cill

The horizontal member at the bottom of a window or door to which vertical members are attached.

Coping

A course of masonry or brickwork that caps a wall in order to minimise water ingress. It can either slope in one direction (splayed or wedge coping) or slope in two directions away from a central high point (saddle coping).

Crown Glass Bullseye Panes

A type of hand-blown glass common between the 17th and 19th centuries. The glass took the shape of a flat disk, which could be cut to size; the glass is thicker and more opaque towards the centre, creating an effect known as a bullseye.

Designated Heritage Asset (NPPF, Annex 2 definition)

A World Heritage Site, Scheduled Monument, Listed Building, Protected Wreck Site, Registered Park or Garden, Registered Battlefield or Conservation Area designated as such under the relevant legislation.

Heritage Asset (NPPF, Annex 2 definition)

A building, monument, site, place, area or landscape identified as having a degree of significance meriting consideration in planning decisions, because of its heritage interest. Heritage assets include designated heritage assets and non-designated heritage assets identified by the local planning authority (including local listing).

Horns (Sash Windows)

A moulded section projecting beyond the outer meeting-rail joint of a sash window frame. They restrict the weight being put on the frames, and are a feature of sash windows from the mid-19th century when larger sheets of glass began to be used. Their use in modern sash windows is largely decorative.

Lime Mortar/Render

A type of mortar/render composed of lime and an aggregate, such as sand, mixed with water. It is a soft, porous material that works particularly well with softer building materials such as historic brickwork, terracotta or natural stone.

Lintel

A horizontal beam or stone bridging an opening, usually above a door or window. It can be a structural load bearing component, a decorative feature, or a combination of the two.

Non-Designated heritage asset (NPPF, Annex 2 definition)

A building, monument, site, place, area or landscape identified as having a degree of significance that is not protected under legislative framework.

Outrigger

A local term used to describe a single storey outbuilding attached to the rear of a dwellinghouse. They were typically half the width of the house with a monopitched roof and originally served as storage or as WCs.

Quoin

A dressed or emphasised stone at the corner of a building, used for strength or to create a feature of the corner or an impression of strength. They can be imitated in brick or other materials.

Reconstituted Stone

A man-made imitation stone made from crushed stone embedded in mortar, cement or plaster. The surface can be finished to simulate different types of stone.

Sash Window

A window formed of one or more moveable panels formed as a frame to hold panes of glass. The panels are balanced by concealed weights and open by sliding in grooves.

String Course

A horizontal band or moulding, either of stone or brick, that projects from the surface of a wall.

Side Hung/Top Hung Casements

A window that is attached to its frame by one or more hinges and opened by using a crank or handle that also serves as a window lock. It can either be hinged at the side (side hung) or at the top (top hung) to open inwards or outwards.