



Doors

Doors would traditionally been simple timber in design, however now a wide variety of doors both wooden and uPVC can be seen throughout the Hartland Peninsula. Older doors are often wider than modern versions. Hence uPVC doors are rarely an appropriate replacement within an existing traditional building, because of their standardised proportions, detailing and inability to be altered. When considering the replacement of doors in a Conservation Area or listed building, Torrridge District Council's conservation officer should be contacted for advice.

Doors

The design for new/replacement doors should:

- where possible retain and repair traditional doors. If not, the design of a new door should be in keeping with the period of the building using reclaimed timber if possible;
- avoid the use of aluminium, uPVC, stained softwood and tropical hardwood materials, as these are not encouraged and are not appropriate in conservation areas;
- ensure any new door fits the existing opening. Infilling to provide a new opening can have a negative effect upon the overall proportions;
- ensure the door is set back a sufficient distance from the face of the wall (as for windows);
- ensure the doors and windows of traditional buildings are finished in a colour which complements the predominant colour of surrounding walls. Paint is the traditional finish for domestic doors and they tend to look best in deep rich colours. Taking a paint scrape from an existing door or window will often reveal the original colour scheme;
- avoid excessively ornamental or inappropriately detailed doors;
- use simple, well proportioned doors such as timber ledged and braced or boarded doors;
- timber panelled doors are suitable in Georgian and Victorian buildings;
- ensure that the inclusion of new patio doors, French doors and glazed screens are carefully considered, and do not have an undue impact upon the balance of the overall elevation;
- avoid plastic or chrome numerals, letter boxes and knockers. Solid brass or black iron are more appropriate;
- ensure the design of doors for new buildings carefully considers those in the surrounding buildings. It is often preferable to use a bespoke design to an 'off the peg' solution.



Porches and Canopies

Traditional porches in Hartland Peninsula are varied and interesting. Some are simple, masonry structures with pitched roofs whilst others are wooden structures with decorative fascia and arched detailing over the doors. Materials are varied and include: exposed stone, cob, wood, brick rendered, and thatch and slate roofs.

Porches and Canopies

The design for new/replacement porches should:

- avoid larger conservatory styles and over ornate structures;
- be well proportioned in relation to the building;
- look around for good examples in the immediate area for design inspiration;
- not be more than about 2m deep and a maximum of about one third of the width of the main elevation. However the appropriate dimensions will vary according to the size of the elevation of the building on which the porch is located;
- not project any higher than the underside of the first floor window sills and either follow the pitch of the main roof where possible or be a gable pitch.



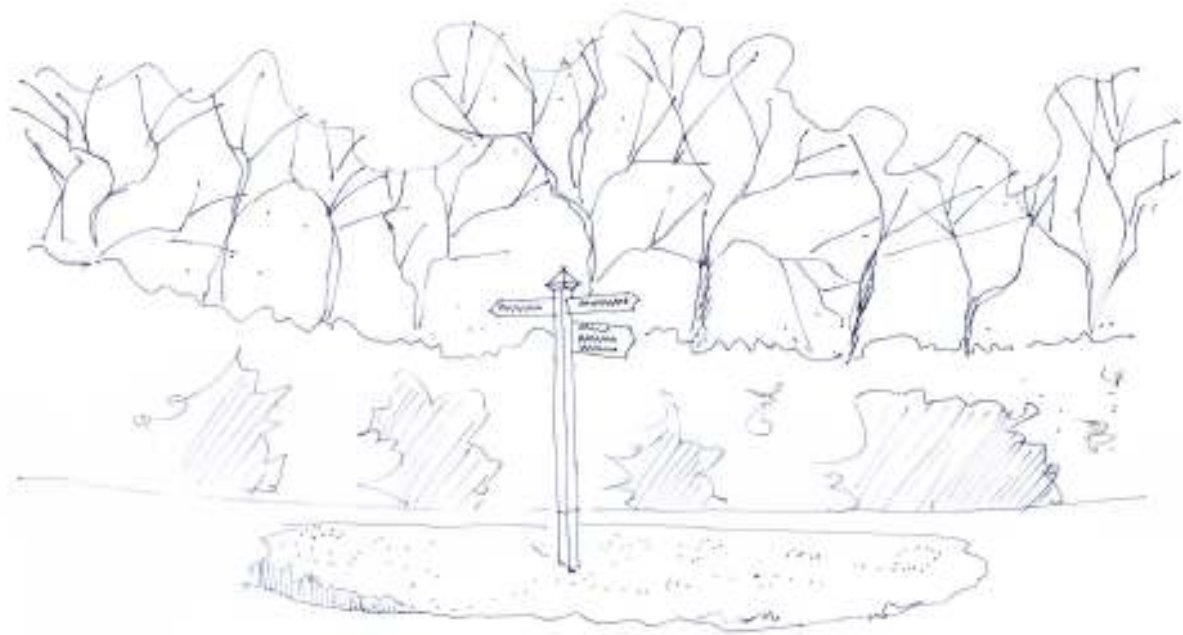




Highways

General principles

The Hartland Peninsula has a network of winding lanes which benefit from a mixed character of open farmland routes that allow expansive views, and enclosed farmland routes often sunken, that traverse deep the into the valleys with a well treed character. These lanes help to provide a historical record of how the land was cultivated and settled and how trading and access patterns were established over the centuries. The roads tend to be bounded by substantial Devon hedge banks, sometimes topped with shrubs and wind sculpted trees. Uncommonly for Devon, many of roads in the Hartland Peninsula are single track lanes with wide verges. The verges serve a number of functions such as a safe refuge for pedestrians and horse riders, wildlife sites, visibility splays, drainage and for the location of utility infrastructure. This extensive network of verges and embankments provides a range of relatively undisturbed ecological habitats. There are also a number of split junctions that leave a small grass areas between the carriageways, these are usually populated with a traditional destination wooden finger post sign.



Meddon

Signage

The Hartland Peninsula has a distinctive rural character and it is important that this is not eroded by excessive signage that can be visually intrusive and urbanises the countryside. The traditional destination signs found within the area are locally distinctive cast-iron and timber wooden finger post signs, that are painted white, have attractively curved fingers with raised metal lettering painted black.

The placing of a new sign in the landscape should be a last resort. Key in making decisions regarding new, replacement signage is the need for safety. However, the need to secure permission from the Department for Transport to use non-standard signage, should not be a barrier to achieving the highest design standards in the protected AONB landscape, given its national importance and the duty to conserve and enhance its character. Non-highway signage, principally advertising boards, are also present along some roads. These can have a cumulative impact on the landscape and should be regulated through the Town and Country Planning and Highway Acts.



Signage

The design for new/replacement signs should:

- be as small as practicable and consider the backing plate colouring, for example, yellow may be essential in a busy urban environment but is rarely needed in the open countryside;
- aim to reduce roadside clutter and avoid an erosion of the rural character;
- rationalise existing and new signs onto one unit to avoid multiple poles;
- mount new signs on existing street furniture, such as lamp columns;
- maintain and retain the traditional cast-iron and wooden finger post destination signs, which help strengthen the 'sense of place' and help celebrate local distinctiveness and culture within the Hartland Peninsula. Consideration should be given for their reintroduction when current signs need replacing;
- ensure new directional signs be constructed in materials and style that reflects that of the traditional cast-iron and timber directional signs;
- take opportunity to reinforce local distinctiveness and raise awareness of special areas or places by marking boundaries and entrances. Another approach is to incorporate symbols or phrases within existing signs and structures, such as small representations of the AONB logo can be fixed to Rights of Way finger posts and strap-lines can be added to name plates and car-park signs;
- encourage the use of wooden post and finger Public Rights of Way (PROW) signs or green metal finger plates on wooden posts as commonly used within National Park Authorities or some AONBs. Their design can add significantly to local distinctiveness and support sustainable markets for timber;
- avoid the use of lighting the sign except where regulations or safety demand it;
- ensure advertising signage uses a simple palette of subdued colours and simple graphics;
- considers the use of timber, stone, cast iron or even recycled plastic for public information boards and way markers;
- ensure signage on buildings is limited to a business name and purpose only and should be of a size sufficient for identification purposes. Additional advertising signage often results in a cluttered appearance and as such should be avoided.



Welcombe Mouth

section 5:
Appendices



Appendices

Appendix 1: References

New Farm Buildings in Devon - A Design Guide
produced by Devon County Council in association with the County's Local Planning Authorities,
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**The Devon Landscape, An Appraisal of Devon's Landscape at the Beginning of the 21st
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Turner, Sam. **Ancient County: The Historic Character of Rural Devon.** Devon Archaeological
Society: 2007.

Carys Swanwick and Land Use Consultants. **Landscape Character Assessment Guidance for
England and Scotland.**

The Countryside Agency and Scottish Natural Heritage: 2002.

Blackdown Hills (AONB) Design Guide for Houses. Blackdown Hills AONB Partnership: 2012.

Appendix 2: Glossary

Anglo Saxon designates germanic tribes who invaded and settled south and east of Britain.

Building Footprint is the outline of the total area of a site that is surrounded by the exterior walls of a building.

Burgage Plots are medieval property boundaries that arose from the original layout of a town, with standard width plots along the main road frontage.

Casement Window has sash openings on hinges that are generally attached to the upright side of its frame.

Character is the combination of qualities or features that distinguishes one place from another.

Cob is a mixture of clay and straw, used as a building material.

Copse a thicket of small trees or shrubs.

Dispersed Settlement is a settlement where buildings are scattered. There may be no obvious centre, such as a road junction or green.

Edge of Road buildings that abut or are adjacent to the road way.

Facade is any side of a building facing a public way or space and finished accordingly.

Fascia the vertical board under the lower end of the roof to which the guttering can be fixed.

Fenestration is the design and disposition of windows and other exterior openings of a building.

Finial is a relatively small, ornamental, terminal feature at the top of a gable or pinnacle.

Focal Point is the centre of activity or attention.

Gable end the triangular portion of walling between the edges of a pitched roof and the wall below it at the end of a ridge roof.

Herringbone is the name of a pattern, used in brick laying.

Hip Roof a roof with sloping ends and sides.

Historic Core is the oldest part of a settlement often dating from Medieval period.

Kerb is a line of stone or concrete forming an edge between a pavement and a roadway.

Landmark is a building or feature of a landscape or townscape that enables someone to establish their location. The building or feature is sometimes of outstanding historical, aesthetic, or cultural importance.

Lime Wash is a traditional low cost paint based upon lime and water.

Linear Settlement is a settlement formed around a transport route, such as a road, river, or canal.

Linhay is a double-storeyed open-sided structure comprising a cattle or cart shelter.

Local Distinctiveness can be defined as 'the positive features of a place and its communities which contribute to its special character and sense of place'.

Mansard Roof is a hip roof, each face of which has a steeper lower part and a shallower upper part.

Mullions are vertical members, made of stone or wood, between the lights of a window.

Nuclear or Compact Settlement is a settlement where houses are built closely packed together or in simply a compact form. These settlements generally have an irregular shape but are roughly circular around a central place and/or church.

Plateau is an extensive area of relatively flat high land, usually bounded by steep sides.

Pointing is the mortar joints between masonry blocks or bricks.

Public Realm is any publicly owned streets, pathways, right of ways, parks, publicly accessible open spaces and any public and civic building and facilities.

Quoins are the decorative stones or bricks of standard shape forming corners of a wall.

Render is a first coat of plaster or lime on a masonry surface.

Sash Window is a window consisting of two sashes placed one above the other so that one or each can be slid over the other to open the window.

SUDs (Sustainable Urban Drainage Systems) are a sequence of water management systems designed to drain surface water in a manner that will provide a more sustainable approach than what has been the conventional practice of routing run-off through a pipe to a watercourse.

Thatch is a material such as straw or rushes used to cover roofs.

Urban Grain is the pattern of streets, buildings and other features within an urban area.

Vernacular is the local style of architecture. The way in which ordinary buildings were built in a particular place.

Appendix 3: Consultation

Hartland Exhibition

When: The first exhibition was held in the Community Sports Hall 'The Pavilion', North Street, Hartland on Friday 17th (11am - 7pm) and Saturday 18th June (10am - 1pm) 2011, in association with Torridge District Council and Hartland Parish Council.

Purpose: This initial exhibition used the Landscape Character Assessment (LCA) as a tool to engage with the local community.

Brief: The boards clearly explained the LCA work done to date, and our intention to produce a distinctiveness/design guide for Hartland Peninsula. Photos were displayed showing different landscapes of the area and people had to guess where they had been taken. A spot the difference drawing was provided for the children.

Result: This was a successful first toe in the water type exercise. Many people attended (this was due to the fact that Torridge District Council were also exhibiting), unfortunately, not so many families or children. People particularly responded well to the exercise of guessing where images within Hartland were taken from.

Hartland Open Day

When: The second exhibition was held on Saturday 3rd March (10am - 5pm) 2012 at the village and community hall in Hartland.

Purpose: To generate interest in the work being produced and inform people of the possibility of the chance to go on an exchange visit to France.

Brief: This time boards depicted the natural and built environment of Hartland Peninsula, drawing out special qualities and distinctive characteristics of the place. A powerpoint presentation was on loop showing images of both the natural and built landscapes of the area.

Result: There was lots going on at this event, as police and council both attended. It was a good opportunity for networking. Tea and biscuits were a good draw into the event. Unfortunately it was raining and again few families attended.

Stakeholder Workshop 1

When: This was held in November 2011 in the Church rooms in Hartland, a two hour session one evening from 7.30pm - 9.30pm.

Purpose: Two exercises were undertaken with a focused group of individuals from the area. **Brief:** The first exercise asked the group to look at a variety of images taken around the study area. Individuals were asked to make comments on sticky notes of what they liked and disliked about the images shown. For the second exercise individuals were divided into groups of 3 or 4, and were asked to record the strengths, weaknesses, opportunities and threats facing the Hartland Peninsula today.

Result: This type of exercise is the most useful for gaining focused/specific information which could inform various parts of the guide itself. A report was prepared outlining the results of the evening that was then circulated to the group.

Photographic Place Project

When: The first project undertaken with the school children was a Photographic Place Project, February to March 2012.

Purpose: The aim of this exercise was to inspire young people to value and enjoy the natural and built landscapes around them.

Brief: The project involved students taking images of what they felt were the good and bad things about Hartland town and its surrounding landscape.

Result: Students expressed what they particularly liked and disliked about their local environment. This allowed information such as how the students felt about their local environment to be gained, ensuring their knowledge and perceptions were taken into account when developing the Field Trial.

Hartland in the Future

When: The second project is still undergoing, Mar 2012 – September

Purpose: The aim of this project was to get young people excited about the environment in which they live, help them to understand the value of the special character of the area, think about climate change and how planning and design can make changes for the better.

Brief: Pupils were asked to discuss the changes that have already happened within their local surroundings and then to debate changes that may arise in the future. From this students were asked to pick one futuristic scenario of what they thought Hartland Peninsula may be like in 100 years time, either focusing on a village or hamlet, where they live or perhaps an important place in the landscape. Students were told that their ideas could be as realistic or as outlandish as they liked, with the end result being the production of either a 3D model or 2D image, with an accompanying written piece of work describing the future scenario. The brief was not overly prescriptive so as not to inhibit creativity, and to allow teachers to integrate the theme of 'the natural and built environment' into various subject areas, such as science, art and geography.

Result: Developing future scenarios of Hartland and its environs, encouraged the students to think of different design and planning solutions for: harnessing energy; climate change; space premium; limited resources; sustainable power sources; wood and clay building materials; building forms; characteristic features of buildings; future technologies; defensible buildings (public/private interface); higher build densities; landscape (food production); services in Hartland; and transport. Students were required to think about how local problems relate to the global environment, and were empowered to develop ideas and solutions to problems in a futuristic vision of the area. Many of the ideas helped to inform design guidance produced for the Design Guide as part of the Field Trial.

As part of this project the students made a video where each student presented their model and ideas for the project in french. The students also made a short off-beat film of an apocalyptic Hartland in 2112.



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