



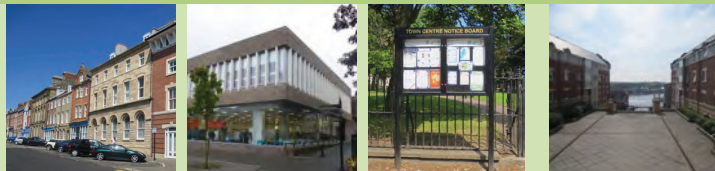
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North Tyneside Council



Draft Northumberland Square Conservation Area Character Appraisal

November 2013



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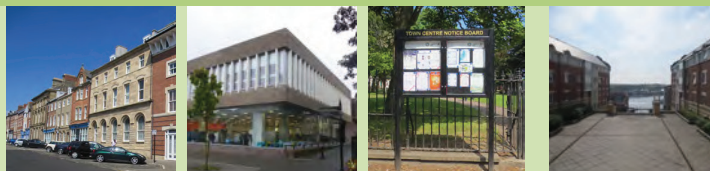
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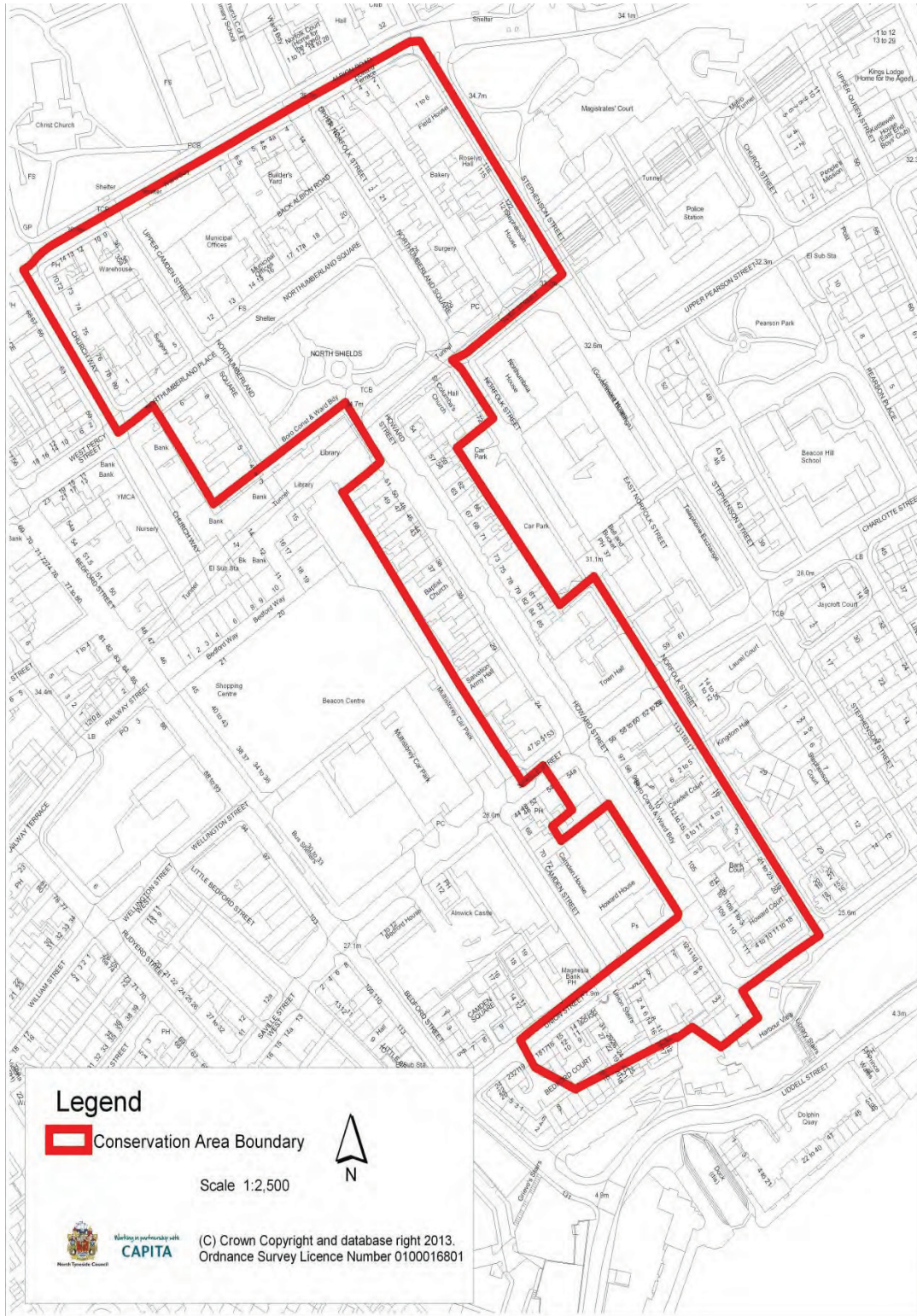
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Introduction



Introduction

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Map 1, Northumberland Square Conservation Area



Conservation Areas

Conservation areas are “areas of special architectural or historic interest, the character or appearance of which it is desirable to preserve or enhance” ⁽¹⁾. They are designated by the local planning authority using local criteria.

Conservation areas are about character and appearance, which can derive from many factors including individual buildings, building groups and their relationship with open spaces, architectural detailing, materials, views, colours, landscaping, street furniture and so on. Character can also draw on more abstract notions such as sounds, local environmental conditions and historical changes. These things combine to create a locally distinctive sense of place worthy of protection.

Conservation areas do not prevent development from taking place. Rather, they are designed to manage change, controlling the way new development and other investment reflects the character of its surroundings. Being in a conservation area does tend to increase the standards required for aspects such as: repairs, alterations or new building, but this is often outweighed by the ‘cachet’ of living or running a business in a conservation area, and the tendency of a well-maintained neighbourhood character to sustain, or even enhance, property values.

The first conservation areas were created in 1967 and now over 9,100 have been designated, varying greatly in character and size. There are currently 17 in North Tyneside, which are as set out below:

- Backworth Village
- Benton
- Camp Terrace
- Cullercoats
- Earsdon Village
- Fish Quay
- Killingworth Village
- Longbenton Village
- Monkseaton
- New Quay
- Northumberland Square
- Preston Park
- Sacred Heart Church, Wideopen
- St Mary’s Island
- St Peter’s
- The Green, Wallsend
- Tynemouth Village.



Town Planning Context

Designation remains the principal means by which local authorities can apply conservation policies to a particular area. The Council has a duty, in exercising its planning powers, to pay special attention to the desirability of preserving or enhancing the character or appearance of conservation areas. It also has a duty, from time to time, to draw up and publish proposals for preservation and enhancement, and to consult local people on them ⁽²⁾. The local planning authority also has extra powers in conservation areas over demolition, minor developments, and tree protection (see page 62). Government Policy, in the National Planning Policy Framework, requires local planning authorities to ensure special architectural merit or historic interest justify conservation area status ⁽³⁾.

The current development plan for North Tyneside is the Unitary Development Plan (UDP), adopted March 2002. The Council is currently working to update this by creating a Local Plan; combining the emerging Core Strategy, a strategic document for the whole area, and Area Action Plans, specific policies and proposals for specific areas of the Borough ⁽⁴⁾. Conservation Area Character Appraisals form part of the evidence base and are used when determining planning applications in designated areas.

This Character Appraisal

Northumberland Square Conservation Area was designated in 1975. The initial character appraisal was completed by the North of England Civic Trust in 2006 and adopted after public consultation. This review was undertaken by North Tyneside Council in the Summer/Autumn 2013.

By its very nature, this document cannot be exhaustive. Omissions should not necessarily be regarded as having no special interest or making no positive contribution to the character and appearance of the area.

English Heritage guidance advises that it is good practise for conservation area reviews to be carried out every 5 years or so ⁽⁵⁾. Reviews can help to identify threats and opportunities that can be developed into a management plan. Management for Northumberland Square is discussed on page 55.

Further Information

- For further information relating to this conservation area, please contact:

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2 Planning (Listed Buildings & Conservation Areas) Act 1990, s.72 and s.71

3 National Planning Policy Framework, March 2012, s12

4 North Tyneside Council Report to Cabinet (Item 7 (f)) Core Strategy and Area Action Plan Cabinet response to Overview and Scrutiny (recommendations), 10th June 2013

5 Understanding Place: Conservation Area Designation, Appraisal and Management, English Heritage, March 2011



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Location and Context



Location and Context

Location

The conservation area is part of North Shields town centre, one of the principal towns of North Tyneside, part of the Tyne & Wear conurbation in the northeast of England. It is in the south-east of the Borough, just north of the river bank, at the mouth of the Tyne. The Fish Quay conservation area adjoins it immediately to the south and Camp Terrace conservation area adjoins to the north.

Northumberland Square conservation area is part of the mixed commercial and residential quarter, east of the town centre's main retail section. It has an economy based on offices, plus support retail. The area is part in Riverside ward and part in Tynemouth ward.

Boundary

Northumberland Square conservation area was designated in 1975 and the boundary has not changed since designation. The boundary is based on the best surviving elements of the Georgian 'new town' that became North Shields town centre after its early riverside beginnings. It excludes other development of a similar age and pattern to the north-west, which has less surviving, intrinsic, special interest (Map 1, page 4).

Starting in the north-west corner at the junction of Church Way and Albion Road, the boundary heads east following the centre line of Albion Road, then turns south down Stephenson Street to Suez Street where it turns west to the corner Northumberland Square at Norfolk Street. The boundary then turns south to follow the centre line of Norfolk Street, apart from turning to exclude a car park on the west side behind Nos. 58-85 Howard Street.

At Tyne Street the boundary turns west and briefly south to include the Stag Line Building (but not all of the open space to the front) where it runs contiguous with the boundary of the Fish Quay conservation area. It then follows a somewhat arbitrary line through late twentieth century housing development on the south side of Union Street at Union Stairs and Bedford Court, generally excluding those parts facing out of the conservation area towards Liddell Street and Bedford Street. The boundary turns back east along Union Street and then north along Howard Street, including the streets themselves but excluding development on the north and east sides, until turning briefly west to include buildings on the corner of Saville Street.

The boundary then runs north along the back lane of development on the west side of Howard Street until the Central Library, which it turns to exclude. It then follows the back lane of development on the west side of Northumberland Square to Northumberland Place, where it turns briefly west before continuing north along the centre line of Church Way back to Albion Road.



Context

Geology

North Shields is in the Tyne & Wear Lowlands countryside character area (no.14) ⁽⁶⁾ which is characterised by gently undulating and rolling land incised by river valleys and tributaries. Carboniferous coal measure rocks create this land form, stretching from south-east Northumberland through to Co. Durham, which comprise shales and soft sandstones with numerous coal seams. Permian rocks overlaying those outcrop as cliffs at nearby Whitley Bay and Tynemouth. There are also glacial lake deposits of fine silts and clays.

This geology has influenced the character of the conservation area. Local sandstones are the basic building material used for several buildings and early boundary walls, with brick largely taking over in the nineteenth century, much probably made locally from the glacial clay deposits. The impact of coal-related industries and transport routes in wider North Tyneside is important to understanding North Shields' growth as an affluent nineteenth century town.



Local sandstone

Topography and Aspect



Stepping down along Howard Street

The conservation area is on land elevated above the Tyne river banks. At its north end, the land is flat but it begins to slope markedly down Howard Street and Norfolk Street towards Tyne Street. Here, land drops away steeply to the south and south-west, along Union Street, leaving the Stag Line building, on a (partially constructed) scarp, prominent from below in both directions.

Development along Howard and Norfolk Streets has responded to this topography, stepping gently down to follow the lie of the land. Only Field House and the small part of Tyne Street inside the conservation area responds to the southerly aspect – all other development has responded to street pattern rather than aspect.

6 Countryside character areas (currently being updated to National Character Areas) were devised by the Countryside Agency, now Natural England. They provide context to local planning and development. There are 159 areas in England unique in terms of land form, historical and cultural attributes



Setting and External Relationships

The conservation area is part of North Shields town centre, to the east of the modern commercial core. Its setting is characterised mostly by remnant eighteenth and nineteenth century terraced development on a grid-iron pattern, mostly ordinary and altered, with little special character. There has also been considerable twentieth century redevelopment, much of it undistinguished and visually over dominant.

Along Howard Street, the junction between the conservation area and adjoining development is anonymous back lanes, but to the north and south of the conservation area the boundary tends to follow the centre line of roads, meaning development inside and outside the conservation area faces each other across the street. Only at the north-west and south-west edges are these facing developments ostensibly similar in character.



North Shields town centre on Saville Street to the west of the area



Beacon Centre and Car Park (above) Christ Church (below)

Generally to the west is the commercial town centre core around Bedford Street and Saville Street. Here there are nineteenth century terraced shops and dominant twentieth century insertions overlaying these in several places. The dominance of the blank boxes of the Beacon Centre shopping mall and multi-storey car-park is overwhelming compared to the more traditionally styled brick properties surrounding it. The side of the Centre also feels out of place opposite the small scale rears of Howard Street's west back lane. To the north, across Albion Road, is Christ Church in its large green churchyard, plus eighteenth and nineteenth century suburban housing beyond. To the east is mainly mid to late twentieth century housing redevelopment and large municipal buildings including the Magistrates' Court in a large open space opposite Field House on Stephenson Street. To the south are the steep green banks and sections of dense trees down to the lively riverside between the Fish Quay in the east and the New Quay in the west.

There are several interesting buildings with strong townscape presence immediately on the boundary of the conservation area, e.g. Garrick's Head PH on Saville Street, Magnesia Bank PH on Camden Street, Bell & Bucket PH (a converted nineteenth century fire station) on Norfolk Street, Nos. 59-61 Saville Street, and a hall, club and church on Albion Road at the end of Stephenson Street. Parts of Bedford Court and Union Stairs adjoin the boundary in the south-west corner due to the arbitrary nature of the boundary here. There are also some fragments of similar eighteenth and nineteenth century terraces further to the northwest, e.g. along Albion Road, and similar late twentieth century development to the south and east, e.g. around Tynes Street.



The Bell and Bucket PH, Norfolk Street



The conservation area's streets are part of the town centre's main road network with east-west through traffic along Albion Road, and north-south traffic down Northumberland Square and Howard Street to Saville Street. Local traffic feeds off these onto Northumberland Place, Stephenson Street, the lower end of Howard Street and Union Street. Some of these are bus routes and were once shared with trams. The coast-bound Metro line runs in an east-west tunnel underneath the south side of Northumberland Square, between its sunken town centre station west of the conservation area, and a long bridged cutting immediately east of Suez Street.



Interesting buildings can be found just outside the boundary, Albion Road

Views out of the Area

Due to the introspective nature of the development pattern, and the inferior character of much surrounding development, views out of the area are not significant, apart from to the south. Views east or west out along Saville Street, Northumberland Place, Suez Street and Union Street are not notable apart from emphasising the grid-iron development pattern and the relative quality of the conservation area's appearance to that around. Long views along Norfolk Street and Stephenson Street are particularly disappointing. The assortment of cleared plots, intrusive boxy buildings and more recent housing here fail to generate an appealing scene in dramatic contrast to Howard Street's sharp north south enclosed vistas.



Views out north to Christ Church between bow fronted houses on Northumberland Place / Northumberland Square

Views out of the area to the north are enlivened by trees, green space and landmark buildings along Albion Road and Tynemouth Road, notably the former memorial church tower and spire at Brandling Terrace. The view of Christ Church and churchyard north up Upper Camden Street is particularly pleasing, framed by the bow-fronts of No. 5 Northumberland Place and No. 12 Northumberland Square, and channelled by their brick return elevations.



View to the east from the square outside the Stag Line Building

The distant horizon of the channelled vista along Howard Street is formed by the Cleadon Hills, far across the river south of South Shields. Nearer views south from Tyne Street are much more striking. At the Stag Line building vantage point, 180° panoramic elevated views east, south and west are extensive and exciting, dominated to the east by the lighthouses and ice tower of the Fish Quay, but partly obscured by riverside development at Dolphin Quays directly below. The detail of extensive commercial and residential development on both sides of the river – plus lively river traffic – is a considerable attraction at this point and a reason to linger before being drawn east along Tyne Street towards views of the river mouth.

See page 23 for a discussion of views within the area.

Historical Development



Historical Development

Development History

Early Development of North Shields

Although the earliest spelling of the place we now know as North Shields was Chelis in 1268 – from the Middle English *schele* meaning a temporary hut or shed – the area may have been of some importance at a much earlier date. The county Historic Environment Record mentions (HER 179 and 180) the possibility of a Roman camp or fortlet at a place near North Shields called Blake (Black) Chesters. Its actual site is unknown but possible locations are near Billy Mill farm, north or west of Preston Colliery, or near to Camp Terrace. Tomlinson, writing in 1888, reports that the remains of the fortlet “were to be seen till lately”.

However, the documented story of the town begins in c1225 when Prior Germanus of the monastery of Tynemouth began a village of fishermen’s huts, or shielings, around the natural harbour at the mouth of the Pow Burn, in the area now known as Fish Quay. The land surrounding the monastery at Tynemouth had been in the ownership of the monastery even before the Norman Conquest and, after 1083 when Robert de Mowbray, Earl of Northumberland, invited the Benedictine monastery at St Albans to take control at Tynemouth, even more lands were granted to the Prior.

In a relatively short time, this village of shielings had grown beyond just use by the local fishermen, who regularly supplied the Priory, into a small port visited by traders taking advantage of its closeness to the mouth of the Tyne. This growing competition was not acceptable to the merchants of Newcastle, further upstream, who began legal as well as physical attacks on the town that were to last for centuries. A legal attack in 1290 claimed that the Prior was building a town 'where no town ought to be' and was consequently depriving both Newcastle and the Crown of their just revenues. Although the Prior lost this case, it did not stop expansion and, by the end of the century, there were a hundred houses huddled in the Pow Burn valley and along the banks of the Tyne.

The continuing depredations of the burgesses of Newcastle and the Dissolution of the Tynemouth monastery on 12 January 1539, saw gradual decay of the town on the banks. The constraints on trade were getting the better of the town and severely overshadowing its future.



Ralph Gardener's Map of 1655

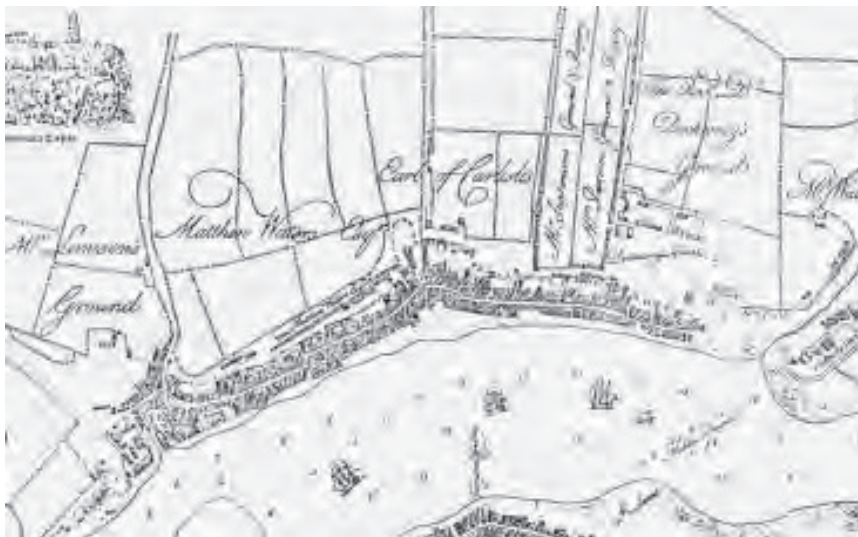
Ralph Gardner, a brewer of nearby Chirton Village, was the hero of his time as far as the people of 'North Sheels' were concerned. After personal battles and periods in Newcastle jails, in 1655 he took the case for free trade on the Tyne to the government in a pamphlet with the stirring title of *England's Grievance Discovered*. This treatise included a decorative bird's eye view of the Tyne and its surroundings that illustrated clearly the size and busyness of the inland settlements and ports trading within the river corridor. 'North Sheels' appears as a single street of buildings crowded along the riverside, with little or no development between the High and Low lights and up Pow Dene. The banktop – where this conservation area now sits – is shown totally devoid of development except for the main Newcastle to Tynemouth road far from the river, and the High Light clinging to the edge of the river scarp.



Ralph Gardner's Map of 1655

At exactly the same time as Gardner's petition was being served, the town took one of its earliest steps in the eventual colonisation of all of the banktop – it began the construction of Christ Church, a new parish church to replace the decaying parish chapel at Tynemouth Priory, on a new site above the town on the main road, a location more central to the whole of the Parish of Tynemouth.

John Fryer's Map of 1773



Over one hundred years later, the town was still mainly confined to the narrow riverside strip at the bottom of the steep banks. Clifford's Fort of 1672, replacing previous makeshift defences of 1642, had occupied an excellent low-level defensive position between the Pow Dene and the Tyne. But, on the banktop above both town and fort, were the first signs of the Georgian 'new town' which, although never laid out to an overall masterplan like Edinburgh New Town, would progressively transform both the size and the image of North Shields over the next 50 years.

John Fryer's Map of 1773

Historical Development



14 The names of the banktop landowners on Fryer's map are, in fact, a catalogue of the prime movers who were to shape the future of the town. Already on Rev Dr Dockwray's land is the beginnings of Dockwray Square, one of Tyneside's great Georgian squares which, after 150 splendid years of being in favour, was eroded between the Wars and finally cleared by 1960, just too late for the national 'age of conservation' to effect any kind of rescue. The square has been rebuilt twice since then – the latest in 1986-7 – and survives in plan form within the Fish Quay conservation area.

John Rook's Map of 1827

In the top right-hand corner of this map is an earlier one – of 1789 – that shows further progress in the development of Dockwray Square, but the rest of the banktop has only a few long, narrow rope-works established there during the eighteenth century. The rope-works were all orientated north-south to suit the pattern of local field ownerships, a pattern that was soon to determine how the forthcoming 'new town' would be laid out on the banktop.



John Rook's Map of 1827 and 1789 insert

Fascinatingly, Rook's map is drafted at the half-way point of the 'new town's' development and, comparing it with Fryer's map of 50 years earlier, the huge part played by individual ownerships in determining the Georgian town's plan form can be seen.



To the east, Rev Dockwray, who established his grand square first, had subdivided the rest of his land into a simple grid iron with its longest dimensions orientated north-south – the grid squares slowly filled up with buildings and gardens from the back of the Square northwards. Next east are two long narrow plots of Mrs Pearson’s and Mr Stephenson’s “grounds and ropery” – the roperies were cleared and replaced with what would finally become very long, continuous terraces, mainly of houses, running north-south. The Earl of Carlisle owned the next few plots to the east which gave him a much wider holding, so that when he sold on to John Wright in 1796, Wright was able to plan a more ambitious townscape that included a grand processional way starting at the dramatic banktop edge and terminating in an elegant Georgian square. This is the first glimpse of Howard Street (named after the Earl’s family name) and Northumberland Square in this series of historic maps.

After these grand planned gestures, the development pattern, still governed by individual land ownerships rather than an overall masterplan, rather peters out into another grid-iron, this time of fairly small units. The grid finally grinds to a halt at the boundary of the township of Chirton. Development crept inexorably northwards from the old town through this grid and, within 30 years, had filled almost all the waiting development plots at Howard Street and Northumberland Square, starting at the south end of Howard Street. Street after street of the ‘new town’ received two storey brick housing with stone doorways of Tuscan pilasters and heavy straight entablatures. Within this, grander statements were made at Northumberland Place, the north side of Northumberland Square (in polished ashlar with quoins) and around, into this sea of housing, the most famous local architects of the time would soon be called upon to insert public buildings and those of high street commerce such as banks and friendly societies.

Although similar in age and concept, North Shields ‘new town’ cannot compare with Newcastle’s Grainger Town for grandeur, drama and imagination, but its beginnings do pre-date Richard Grainger’s work by over 50 years. The North Shields ‘new town’ is surprisingly successful on the ground considering it was never in a single ownership and was the product of several different minds (and wallets!), operating over a good number of years – all of this at a time when new development was generally only controlled by the Building Acts. Grainger was at least able to own all the sites that he developed, keep personal control of the whole scheme, and attract sufficient capital to complete in about seven years.

Historical Development



Cooper's Map of 1831



Cooper's Map of 1831

Although this map is at a small scale (2 inches to 1 mile) and was produced for the purpose of assessing administrative boundaries, it clearly shows the pattern and spread of settlements and individual developments across the whole of the Parish of Tynemouth, as it was known in 1831. The size and nature of North Shields' growth is not matched anywhere else in the area, easily overtaking the size and importance of Tynemouth itself, which had been the local spiritual and temporal power base for so many years. North Shields was now so much the economic centre and soon, in 1849, the Council of the new Borough of Tynemouth would sit in John Dobson's 1844 Town Hall on the corner Saville Street and Howard Street for the very first time.

First Edition OS Map c. 1865

On this map, the 'new town' was virtually finished. Howard Street was all but complete and several important buildings by prominent local architects had added both formality and considerable visual interest to this part of the 'new town'. Northumberland Square was finished on the north side and almost finished to the east, but despite a couple of landmark buildings, the west and south sides remained unfinished – the south-west side would remain unfinished for over 100 years until the late twentieth century, stifled by the insertion beneath it of the tunnel for the railway which had arrived in the town in the early 1840s.



First Edition OS Map c. 1865



Looking east along Saville Street at the junction with Howard Street, c.1880.

This map also shows a major fault in the town's plan layout at the time, probably the result of that lack of an overall masterplan and the consequent impact of independent developments. It proved a great irritant that there was no east-west route through the dominant north-south linear footprints originally defined by field ownerships and rope-works. Diversions up to Albion Road or down to Tyne Street were necessary. The route of the railway tunnel provided the opportunity to lay out Suez Street to the north, but it was not until after the Council came into existence that, in 1884, land could be acquired to break through and connect Charlotte Street with Saville Street.

Second, Third and Fourth Edition OS Maps c. 1899 and c.1937

The Second Edition shows all sides of Northumberland Square were as complete as the railway tunnel would allow, with the west side and the east end of the south side in place. The convention of maps of this period to show public buildings in solid black clearly indicates the preponderance of North Shields' public buildings on or close to Howard Street and Northumberland Square. Some significant alterations to terraced buildings were made during the first decades of the twentieth century.

Third and Fourth Editions show little fundamental change, although development adjoining the area to the south and east was beginning to get more sparse, with some cleared gap sites appearing in the tight industrial development around Tyne Street and Stephenson Street.



Second Edition OS Map c. 1899 (composite)

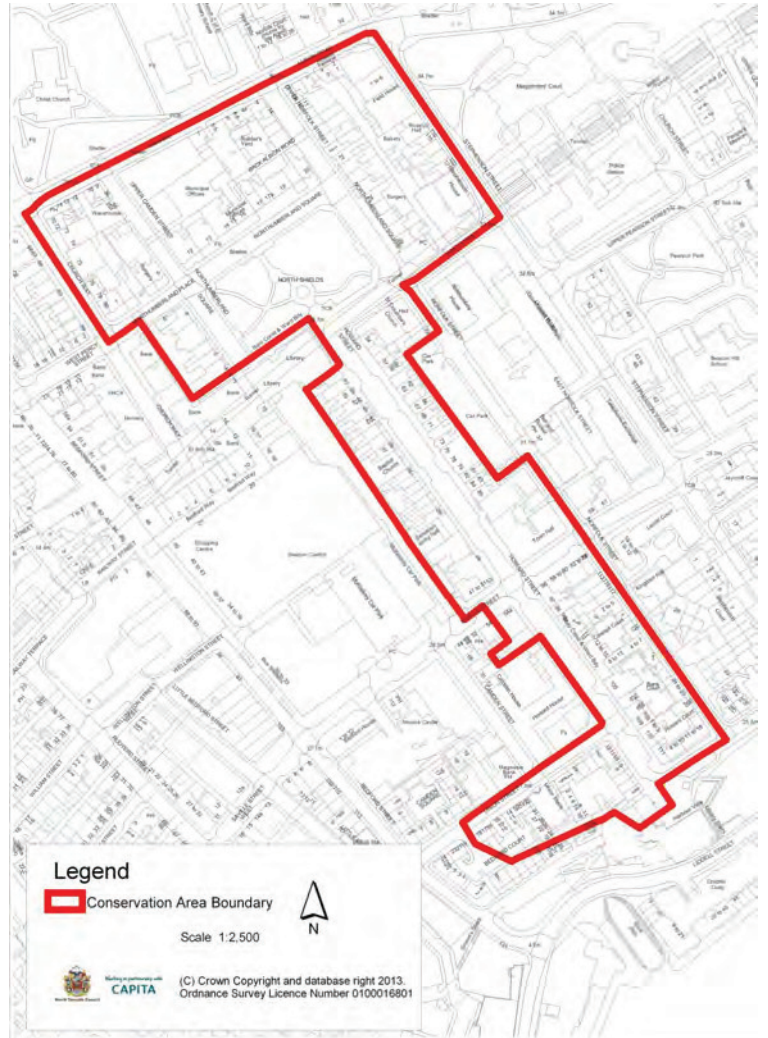
Historical Development



Modern Map, 2013

Except in one case, the layout of Howard Street and Northumberland Square remained unchanged, although modern buildings had been inserted into it. The single case, particularly unfortunate, is the final completion of the south side of Northumberland Square by the insertion of a new public library at its south-west corner. Its siting encroached into the space of the Square itself, damaging its essential formal integrity. Further modern public buildings were dropped into the periphery of the conservation area (e.g. On the corner of Suez Street and Stephenson Street), as failing industry and commerce continued to be cleared.

The demise of industry to the east and south of the area continued apace during later decades of the twentieth century and it was partly this economic downturn which prompted the designation of the conservation area, to help protect what was left. It was also to prompt a period of major capital regeneration by the Tyne & Wear Development Corporation, one of a series of autonomous development quangos established in the 1980s, which heralded significant development change to the city regions in which they were established, change not always well received locally. But TWDC's impact here in the conservation area was overall to be enhancing, with stylish new housing inserted around the southern end of Howard Street and Union Street, even if many buildings, particularly smaller rear buildings, were cleared as a result.



OS Map, 2013

Conclusions



Aerial photograph c. 1974.

Northumberland Square and Howard Street are undoubtedly the flagship developments of North Shields 'new town', laid out in the Georgian tradition and pre-dating Newcastle's Grainger Town by over a quarter of a century. Even into the twenty-first century, the streets, Square and much of their original fabric have remained generally intact, despite the process of replacement and modification which has happened since the end of the nineteenth century.



Archaeology

There are no scheduled ancient monuments in the conservation area and no other known archaeological remains. There are several entries in the Historic Environment Record within or on the edge of the area (see page 60) but many of these relate to existing listed buildings or lost chapels. Most of the area is too far north to relate to the medieval settlement of North Shields, this being the fishing port established on the river banks below in the thirteenth century for Tynemouth, as described in Historic Environment Record entry No.183. Some parts, e.g. the far south edge on Tyne Street, could however have some below-ground archaeological potential where early development was cleared incrementally in the second half of the twentieth century.



Spatial Analysis

Development Pattern

The conservation area is based on a formal Georgian road layout, designed as a grand gesture amongst a more regular grid iron of street, but not to an overall townwide masterplan.

The development pattern has two axes:

- a north-south axis, originally defined by nearby land ownerships and ropeworks. Howard Street, Norfolk Street and Camden Street follow this axis;
- an east-west axis, originally defined by the main Newcastle to Tynemouth road in the north which runs parallel with the river. Albion Road, Union Street, Saville Street, Northumberland Square and the railway beneath (see below) follow this axis.

The street layout is caught between the river banks in the south and the main through road in the north (here called Albion Road). Howard Street was to become the principal north-south axial route through the burgeoning town centre, starting at the best vantage over the river banks on a prominent scarp overlooking a slight bend in the river below, and leading north to enter the rectangular Northumberland Square centrally on its south side. The Square, the finale of Howard Street's ceremonial rise from the river view, was laid out as a classic Georgian square, a simple rectangle of formal gardens enclosed on all sides by streets to be lined with elegant townhouses. The shorter sides were intended as parts of continuous north south streets (Norfolk Street and Camden Street) which ran through the square from Albion Road, emphasising the prevailing north-south development pattern, despite the east-west shape of the square itself.



Aerial showing distinctive development pattern



Development steps back as Upper Norfolk Street enters the Square

The dimensions of Howard Street, Saville Street (this part), and the road around the Square are generous, and notably wider than any around, including streets feeding the Square. The building line even steps back at the end of Upper Norfolk Street as it enters the Square. The impact of the open spaces at either end of Howard Street is definitive of the area – the river vantage point at the south end, and the substantial gardens at the north end afforded by the wealth the river created. Together, the roads and spaces combine to create a sophisticated urban place laid out with great ceremony and status.

Northumberland Square is one of only a very small number of Georgian squares built on Tyneside, and is now the most intact in the conurbation. It was the natural next step after nearby earlier Dockwray Square, to which it was similar in concept but without the need for an open south side for river views. Dockwray survives in plan form only, essentially the same fate as Newcastle's once-grand Eldon Square. Newcastle's Charlotte Square was never as complete, whilst a range of other sub-Georgian squares across the conurbation are either not as ambitious in planning (e.g. Sunnyside Gardens, Sunderland) or are more ad hoc amalgams of terraces rather than formal squares with designed gardens in the middle (e.g. at Summerhill or Brandling in Newcastle). Northumberland Square's basic planned form is a classic example of these simple but highly effective urban spaces, rare in the region and the closest thing on Tyneside to the iconic Georgian squares of Edinburgh, Dublin, London and Bath.

The impact of the road layout is profound but, despite its invisibility, the line of the railway is also crucial to the development history of the area. The railway arrived in North Shields in the 1840s, continuing on to Tynemouth and, like many Victorian railways, drove through the existing development pattern to do so. However, in North Shields its route was largely hidden in an east-west tunnel which, in the conservation area, runs beneath the south edge of Northumberland Square and Suez Street, at a slight angle to them. As the tunnel is relatively shallow – created by cut-and-cover of the road and the empty sites lining it – it has stifled development along its line ever since, with three key negative impacts:

- Firstly, Suez Street (laid out over the top of the tunnel) altered the north-south dominance of Norfolk Street, and has never had any substantial buildings lining it, creating a poorly defined corner at Northumberland Square compared to the emphasised corners on the north side and on Northumberland Place.



Approximate line of the Metro tunnel (in red) beneath the square (in green) with the Library (1), corner gap on Suez Street (2) and Stephenson House and its car-park (3) in blue



- Secondly, the long south side of the Square could not be developed with the same unity of statement as the north side, robbing Howard Street of strong symmetrical corner developments at its entrance into the Square.
- Finally, and most unfortunately, it left a gap in the south west corner of the Square which lay undeveloped (and set out as gardens) until engineering advancements of the late twentieth century made development over the railway tunnel viable. The building that resulted, the 1960s Central Library, finally finished off the south side of the Square. However, through a combination of the prevalent planning ethos and architectural tastes of the period, and the position of the tunnel beneath, the building is forced to straddle the tunnel, spread over the line of both roads in the south-west corner of the Square, and truncate Camden Street. But, even though it breaks the Square's intended symmetry and confuses its formal plan, overall the Library is neutral to the area (see page 47). It is currently outside the conservation area boundary.



The columns of the Library straddle the Metro tunnel beneath

In this way, the 'invisible' railway has had significant negative knock-on effects on the original planned development pattern.

Layout, Grain and Density



Strong townscape edge, Northumberland Square

On this basic road pattern, the layout is typical of the late Georgian and early Victorian periods, particularly north of Saville Street. Terraced buildings wrap around the outer edges of blocks, presenting a formal face to the street and functional rears to back lanes and enclosed courtyards. This communal layout, with most buildings sited openly to the front of their plots and facing each other across the streets, creates a strong townscape edge. This edge is generally continuous (e.g. terraces often continue over arched entrances to yards and back lanes) and is characterised by strong right-angled corners. Around the Square and the top end of Howard Street, the perception of density is reduced by giving each plot a front garden – terraces elsewhere are to the back-of-pavement.

The grain of this layout is small-scale and regular due to the original residential use of most buildings. Peppered into this is a slightly coarser grain of landmark buildings intended to create the public focus of the 'new town'.



Less regular development pattern, Upper Camden Street

North of the formal core is a fringe of more informal layout along Albion Road. Here, a mix of plots, many once gardens, have been developed incrementally to leave a jumble of buildings and artificial spaces that struggle to create a coherent urban edge to balance the large open space opposite, at Christ Church.



Landmark buildings peppered amongst terraced buildings, Howard Street



Elsewhere, the consistency of the development pattern is generally good, but it does vary. Even though the conservation area's streets were laid out to a single plan, the buildings lining them were developed incrementally by separate landowners and builders over many decades. Nonetheless, there was a crucial understanding that each development should be true to the overall ideal, with buildings designed together to form uniform terraces, and terraces in turn planned together (with landmark buildings) to form consistent streets. Each component part was laid down with an understanding of the contribution it made to the whole layout. In such formal development it is impossible to separate the building from the contribution it makes to the street without causing harm to the whole.



Development pattern, Howard Street, South Zone



Gap site, Albion Road

This has proven true in some of the later alterations to layout and grain. The Central Library, discussed above, not only interrupts the development pattern but has the largest building footprint around. Similar intrusion has come from Stephenson House on Suez Street (and others just outside the conservation area) discussed below (starting page 48). The loss of buildings and plot sub-divisions also causes harm to the development pattern, notably in the courtyard between Upper Norfolk Street and Stephenson Street where a large barren space has replaced a once dense group of buildings and yards, and on Albion Road where a vacant corner plot fractures the tight layout. However, late twentieth century regeneration changes have respected the development pattern at the south end of Howard Street

and Norfolk Street, and enhanced its layout and grain by inserting intricate, organic courtyard layouts behind (re)created urban terraces with strong edges and corners.

Views within the Area

Views within the conservation area are controlled by the introspective, grid-iron development pattern. The two main types of view are:

- linear views along streets and terraces, and,
- wider scenes across the open space of the Square.

The linear views are generally long and emphasise the formal, grand-plan nature of the area. Oblique views of the terraces bring the architecture to life, the steps in their form and their various recessed and moulded features – door surrounds, window reveals, cornices, stoops, chimneys – creating attractive visual rhythms. Where they survive, garden subdivisions also add to this rhythm. Similar oblique linear views to the rear of the terraces are less intrinsically attractive except where groups of surviving offshots echo the grain and rhythm of the front elevations, seen in places behind both sides of Howard Street and Stephenson Street.



Offshots, Stephenson Street



Views in give a sense of arrival with trees signalling a change in surroundings

Approaching the Square from Upper Camden Street, Upper Norfolk Street or Northumberland Place, a degree of anticipation is created by the tell-tale presence of so many trees in the distance, signifying something quite different is approaching. As a result, the sense of arrival at the Square is very effective, inviting a pause in the journey to take in the views, before being led south down Howard Street by the vista ahead. The arrival into the Square along Suez Street and Norfolk Street is less dramatic due to the lack of



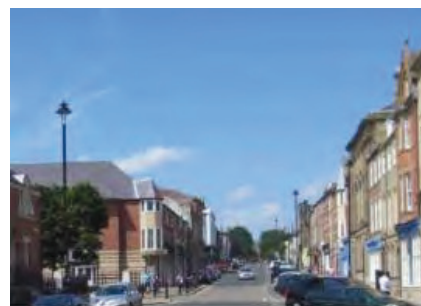
View of Northumberland Square form Suez Street

tight development edges and corners here. Wide views across the Square are particularly pleasing with the backdrop of smart buildings and green foreground filtered by the Square's railings and trees (and even filtered quite attractively by the full height glass corner of the Library). The simple geometry of the layout and streets leading off the Square means that diagonal views across it have an inherently attractive perspective.



Filtered view across the Square, with tight development corners.

Views along Howard Street in both directions become designed vistas, definitive of the conservation area. The northern vista is terminated by the north side of Northumberland Square, and the southern by the four flag poles and memorial outside the Stag Line building. Simple geometry also creates other attractive closed vistas, e.g. east along Northumberland Place to the east end of Northumberland Square, and east along



Union Street towards Howard Street.

The tighter, less formal development at the north and south ends of the conservation area creates some more spontaneous views, such as glimpses through carriage arches into internal courtyards at Howard Terrace, along the south east side Norfolk Street, and through eye-catching gaps designed into in the late-twentieth century terraces at Union Stairs and Bedford Court. Such casual glimpses add intrigue and charm to these zones, emphasising their interesting, intricate layout.



Views up and down Howard Street



View down Union Stairs

The skyline throughout the area is formed by rooftops. There are a few alien features do intrude above some views, notably the flat boxy rooflines of Stephenson House, Northumbria House and, on Church Way, the YMCA – all bristling with antennae.

See page 11 for a discussion of views out of the area.



Character Analysis

Character Zones

Although the conservation area is essentially a single set-piece plan, there are notable differences in character due to variations in the layout, quality and age of its development. These differences are not enough to define distinct sub-areas within the whole, but three general character zones can be identified (Map 2, page 70):

- **Central Zone:** formal, grand, high quality late Georgian and Victorian terraces, on Northumberland Square, Northumberland Place and the north half of Howard Street,
- **North Zone:** smaller, less grand, late Georgian building groups and twentieth century redevelopment, mainly between Northumberland Square, Northumberland Place, Albion Road and Stephenson Street,
- **South Zone:** more eclectic mixed terraces of Georgian and Victorian development, plus twentieth century imitation of this, on Saville Street, the southern half of Howard Street and Union Street.

These zones tend to bleed into each other, and the differences between them can be subtle, particularly along Saville Street. Similarities and differences are highlighted in the discussion below.

Use and Hierarchy of Buildings



Built as high quality, high class housing, Northumberland Square

The hierarchy of buildings in the conservation area is defined as much by their use as their form and materials. Particular land use was fundamental to the original concept of the area with high quality, high class terraced housing being the reason for the typical late Georgian residential square. Because this was part of the town centre at the time, key civic, religious and commercial uses were also prevalent, creating a high level of incident amongst the terraces.

The hierarchy of buildings in the **Central Zone** is typical of the Georgian urban tradition. Most buildings are similar terraces of matching housing, all alike in their presence on the street, the aim to achieve a polite, yet impressive backdrop to everyday life in the heart of the town. Emphasis is made against this backdrop with a series of landmark churches, halls, institutes, municipal buildings, banks and clubs at key points amongst the terraces – to emphasise corners, as punctuation along their length, or as clusters to add weight to junctions. The result is a harmonious whole, with a planned balance between terraces and a peppering of landmarks, neither overpowering the other. Landmark buildings include:



Former Town Hall

Character Analysis



- Subscription Library, Howard Street (1806-7, known as the Stag Line building)
- Salvation Army Chapel, Howard Street (1811) by John Dobson
- Baptist Church, Howard Street (1846) by John Dobson
- Church Of St Columba, Northumberland Square (1853-8) by John Dobson
- Town Hall Howard Street / Saville Street (1844-5) by John Dobson, and the adjoining Treasurer's Department
- Mechanics' Institute, Saville Street (1857-8) by John Johnstone (now the North Shields Business Centre)



Salvation Army Citadel

Other landmark buildings include the Pub and Kitchen PH on Albion Road, the Library (just outside the boundary) and, because of the relationship between Howard Street and Northumberland Square, the central houses on the north side of the Square also form a landmark in their own right.



Impact of change of use

appearance is discussed below (starting page 50).

Changes in use in the **Central Zone** have had a profound effect on this balanced hierarchy, mainly changes from residential to business use. All the zones' terraces, particularly Howard Street, have seen the commercial demands of corporate presence and economics lead to (sometimes radical) alterations to the street front of individual buildings, to the detriment of the unity of the terraces. What was designed as 'backdrop' has attempted to become 'landmark', in almost every case harming the character and appearance of the street. The impact of this on the buildings' fabric and

Within the **South Zone**, the balance becomes more mixed, the planned hierarchy between backdrop and landmarks blurred by a more eclectic blend of styles, heights and forms, with less continuity. This has resulted from the incremental re development of this zone during the Victorian period with banks and halls, and its subsequent regeneration in the late twentieth century. No less characterful for it, the southern half of Howard Street is an exciting, visually stimulating mix of strong Georgian and Victorian civic grandeur and playful Post-Modern re-creation. Importantly, unlike the Central Zone, changes in use here have not altered this hierarchy – since regeneration-led 'neatening' in the 1980s, land use is now less obviously related to the individual building's presence on the street, with mixed use buildings side-by-side with offices that look like shops, and flats that look like banks. Only in the south-west corner of Howard Street and on Union Street has a conscious effort been made to repeat the backdrop and landmark effect of the Central Zone, with new terraced housing using the Stag Line building and a façaded bank as landmark 'bookends'.



Mixed use and hierarchy -South Zone (above)
Central Zones's terrace and landmark building
effect imitated in the South Zone (below)



Long through views, with a clear horizon formed by the buildings and trees, Albion Road

The **North Zone** as a whole appears lower down the hierarchy of the area, with much development once being incidental to that at the 'front' on the Square (e.g. stables and outhouses) or secondary commercial in nature (e.g. former bakeries on Albion Road and the lane behind Stephenson Street, and a builder's yard behind Northumberland Square). Such a jumble of land uses (dwellings, businesses, offices, pubs, shops, yards, parking) leaves little logical hierarchy on Albion Road, Church Way or Stephenson Street, but this is part of this mixed zone's organic, piecemeal character.

Architectural Qualities

Form, Height and Scale

The dominant built form is the two or three storey house with a pitched roof. In the **Central Zone** and **North Zone**, two storey buildings predominate whilst three storeys are more common in the **South Zone**. The number of bays (width) of the houses also varies from modest two bay houses and Tyneside flats mostly in the North Zone (e.g. Nos.1-15 Upper Norfolk Street), to much grander three bay and double-fronted five bay houses around the Square. Height and scale also vary, for example Victorian buildings tend to have generally larger proportions than late Georgian ones (but one of the earliest houses, Field House, is also one of the largest). Some of the larger terraces are also raised on half-sunken basements (e.g. Nos. 21-29 Northumberland Square).



Straightforward form and scale - two storey houses with two, three or five bays in the Central and North Zones, and three storey houses with threebays in the South Zone



Converted stables, North Zone

The form of much of this survives in three-dimensions. The earliest houses were built without offshots (they are not a feature of late Georgian architecture) but most later ones were built with a half-width rear offshot stretching into a yard. Where they survive, original offshots and yards add authenticity to the development pattern and, in a few places, add to the traditional character of back lanes (e.g. behind Nos.21-24 Northumberland Square). In many others, however, loss, addition or major alteration of offshots and yards has radically altered character to the rear, e.g. on the north side of Northumberland Square and the east side of Howard Street. One or two separate outbuildings do survive, most in the **North Zone** (e.g. former stable behind No.5 Northumberland Place).



Surviving and lost offshots and back yards, North Zone

Character Analysis



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Landmark buildings, Treasurer's Dept. and Baptist Church

The three dimensional nature of buildings in the **South Zone** is crucial to the character of the internal courtyards at the south end of Norfolk Street – the traditional rears of the taller main buildings interact with the varied two storey shapes and smaller scale of new-build behind, creating an attractive service courtyard or mews character. The apparent two storey height of buildings at Union Stairs and Bedford Court is just an illusion, with only the top parts of much taller buildings being visible, their foundations several storeys below the level of Howard Street, at Liddell Street.



Apparent two storey height at Union Stairs, where the foundations are below in Liddell Street.

Landmark buildings tend to be both taller and larger in scale. A few are similar to the housing just with bigger proportions (e.g. Pub and Kitchen PH), but most have wholly different shapes (e.g. The Baptist Church's large gable to the street) and are dramatically different in scale (e.g. the Treasurer's Department). They also use interesting massing to their advantage, notably the symmetrical Church Of St Columba



Prominent blank rears of landmark buildings

and its adjoining wings, and the interesting asymmetrical accumulation of blocks, shapes and silhouettes of the former Town Hall, a lively scene from all angles. Landmark buildings also survive in three dimensions, the often blank bulk of many rear elevations very prominent along back lanes, particularly in the **Central Zone**.

Periods and Styles

There is a range of styles in the area but the dominant one is a simple, Classically informed domestic architecture which has late Georgian beginnings and developed during the Victorian period. It is very much illustrative of what was originally residential architecture, found from these periods across Tyne & Wear, and can be linked to the bolder late Georgian 'Tyneside Classical' tradition practiced in grander terraces, buildings and country houses in the region. Landmark buildings adopt a range of revival styles also from the late Georgian and Victorian periods.

The main architectural periods in the conservation area are:

- **Late Georgian:** The main architectural style of the late eighteenth and early nineteenth centuries was based on Classical style and proportions. Georgian architecture is simple, usually symmetrical and based on 'polite' ideas and designs which often came from style handbooks. The proportions and detailing of Georgian architecture follow rigorous principles and result in unfussy, straightforward buildings. Georgian urban planning was also well developed with grand streets, crescents and squares laid out with individual houses combing to create grand, palatial terraces. The Georgian development here is late, the earliest surviving houses being from the 1780s and 1790s (Nos.97-100 Howard Street) followed by the north side of Northumberland Square (before 1811).
- **Victorian:** Dating from the mid nineteenth century to the turn of the twentieth, Victorian architecture is very varied with many sub-categories, but much is based on showy, confident themes designed to demonstrate the wealth and power of the building owner with splendid, high-class architecture. Rich, traditional materials



are used – often brick, stone, timber and iron – with good quality, solid construction and plenty of flare. The three strongest revival styles were Gothic (defined by vertically, asymmetry, pointed arches, gables and carving), Italianate (with low roofs, bracketed eaves and some stucco) and Queen Anne (red brick with Dutch gables, white joinery, doorcases and terracotta). There were also other revival styles with Tudor, Romanesque or Greek influences. The Arts & Crafts style also began in the late nineteenth century.

- *Mid to Late Twentieth Century:* The second half of the twentieth century saw a wide range of stylistic approaches develop and merge. Much in the 1960s and 70s was based on the purist, functional forms of Modernism or the International style (stark, concrete and steel, flat-roofed boxes with no decoration and large windows). During the 1980s, Post-Modernism sought to reconnect Modern architecture to people and place, with greater reference to traditional styles and features. This reference was sometimes so superficial that it created only insensitive pastiche.

A few buildings in the area have also been re-fronted, in the following periods:

- *Edwardian:* Smart and attractive, Edwardian architecture is a less-flamboyant continuation of Victorian grandeur in the early decades of the twentieth century. It is concerned with presenting an impressive face to the public with thoughtful, well-designed buildings with plenty of fine detailing. The elegant, flowing, organic lines of late Victorian Art Nouveau also developed as an influence.
- *Early to Mid Twentieth Century:* Architecture of the 1920s and 1930s developed along several different styles such as ‘Tudorbeathan’, Georgian revival, Moderne / International style. Art Deco also developed with geometry, abstract shapes, and smooth, sleek lines; watered-down Art Deco influence is sometimes known as British Modern.

Buildings from the late Georgian and Victorian periods, now over 100 to 200 years old, can be some of the most valuable and well-built in town centres, but can also suffer lack of attention as a result of commercial cost-cutting in areas which are under economic pressure. Most of what was originally housing in the conservation area is characteristic of these periods, whilst the landmark buildings are excellent, high quality examples of the various styles they adopt, showing plenty of talent in their design. This mix of periods and styles is reflected in the Post-Modern approach of the South Zone, whilst other high quality alterations, mainly re-fronting of existing buildings, was carried out using Edwardian or Art Deco styles.



Early Georgian architecture, from the 1720s, pioneered the division of terraces into individual plots. These were then long-leased to builders who accepted conditions that ensured a degree of unity in the design, keeping the layout and quality of the landlord’s estate attractive and valuable. The terraces in the conservation area used this theme, being designed incrementally, but with a subtle balance between the individuality of each house and the unity of the terrace. The bulk horizontality of each terrace is offset by the verticality of its windows and doors, creating a single composition. The grandest examples of this urban approach would skilfully arrange the fronts of terraces as one unit, disguising individual houses to look like a single ‘palace’ as seen in Bath, Edinburgh, Grainger Town in Newcastle, or here on the north side of Northumberland Square and

Polite late Georgian planning and design, bow-fronted houses anchor each end of the terrace to create a ‘palace front’, Northumberland Square

Character Analysis



30 Northumberland Place where bowfronted houses anchor the unified terraces at either end. Howard Street did not receive such a strict approach to its buildings with no single architectural treatment along its full length – buildings vary in age and character but the overall impression was originally one of unity and harmony, particularly in the **Central Zone**.

Features, Detailing and Materials

The unity of the late Georgian, Victorian and Post-Modern architecture relies on a handful of recurring architectural features and detailing, treated in slightly different ways throughout, as influenced by the staged development of the area. The features are:

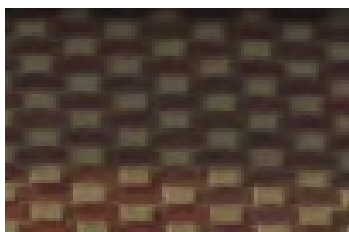
- masonry
- doorways, including steps and porches
- windows, including bay windows
- shopfronts
- roofs, including ridges, eaves and verges
- chimneys
- gables, dormer windows and rooflights
- rainwater goods, such as drainpipes and gutters.

Many of these details have been altered over time, from the late nineteenth century to the late twentieth century. These include Victorian shopfronts inserted into Georgian houses, Edwardian and Art Deco re-fronting of buildings, or modern cladding and window openings in the 1960s and 70s. The most negative of these alterations are discussed below (starting page 50).

Masonry

Most of the area's terraces and some of its landmark buildings are in brick. Brickwork is key to the character of the conservation area and is the basis of the warm, well matured visual appearance of the buildings. The bricks used vary considerably, many of the earlier ones being produced locally. Most bricks used are rough in texture, mottled in appearance, and have stained and weathered to a warm, uneven tone. Broadly, there are two brick colours in the area:

- darker brown, red-brown or purple-brown Georgian bricks,
- slightly redder, crisper bricks used in many Victorian and all the Post-Modern buildings.

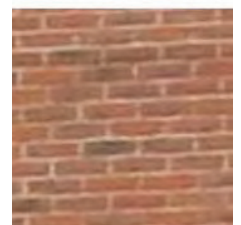
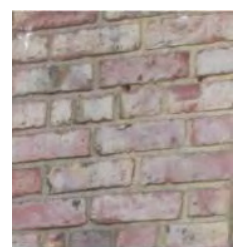


Modest use of polychromatic brickwork, South Zone

Usually, facing bricks are used to the front and common brick to the rear. Bricks are predominantly laid in English garden wall bond in Georgian and Victorian buildings, mostly with 3 rows of stretchers to 1 of headers, but with some side or rear elevations having 5 rows of stretchers. Flemish bond is also found in places.

Newer terraces in the **South Zone** use simple stretcher bond with modest use of polychromatic (multi-coloured) decorative brickwork to enliven elevations. Pointing, the way mortar is finished off between the bricks, is generally flush or slightly recessed. As common brick in the older buildings is more rough,

pointing tends to be more prominent; the crisper lines of the later Victorian and Post-Modern brickwork makes the pointing finer and less visually prominent.



Georgian brick (above) and Post-Modern (below)



Natural, local sandstone is the other main masonry material in the area and is key to the high status and mature, rich texture of many of its landmark buildings. Ashlar (smooth, fine cut) stone is used on the main façades of many landmark buildings where it adds distinction and prestige to the buildings' presentation; the sides and rears are often in coarser or rubble sandstone, or common brick. This 'presentation' effect is also dramatically achieved in the terraced housing on the north side of the Square. Sandstone is also worked to great effect with confident, rich mouldings and carvings used to emphasise a variety of architectural styles – Tudor Gothic at the Former Town Hall, Palladian at the Church of St Columba, Romanesque at the Baptist Church, Greek Doric at the Salvation Army Citadel, and Italianate at No.105 Howard Street's former bank.



Worked sandstone expertly used to create architectural styles: Tudor gothic, Palladian, Romanesque, Greek Doric and Italianate

This accurate and informed use of sandstone detailing is repeated in the brick buildings where ashlar is used extensively for architectural detailing. Moulded ashlar is used for plinths, string courses, eaves, watertabling, quoins (corner blocks), window dressings, door surrounds, steps, porches, chimneys, shopfronts and other features including, in one or two places, entire ground floor elevations. Terracotta is used in place of sandstone in one or two of the Victorian buildings. The Post-Modern terraces use artificial stone for new work. All sandstone was originally unpainted and, where it remains so, has patinated to an attractive rich, textured appearance.



Granite Art Deco design

Natural stone masonry is also used in some of the Edwardian and Art Deco re frontings: smooth white Portland stone detailing at No. 73 Howard Street, and an entire elevation of polished black granite at No. 25 Northumberland Square, the latter being a well-informed, high quality and rare Art Deco inspired composition. Render is used sparingly as an eaves and bay window detail in the **South Zone**. The Stag Line building has a striking rendered roundel in its riverside gable, a prominent landmark from below.



Rendered roundel, Stag Line Building

Replacement masonry and cladding used in the later twentieth century, often in modern or artificial materials, are discussed below (starting page 50).



Doorways

Doors and door surrounds are one of the definitive features of the area in both the terraces and the landmark buildings, particularly the latter which make dramatic statements of wealth or status at their main entrances.



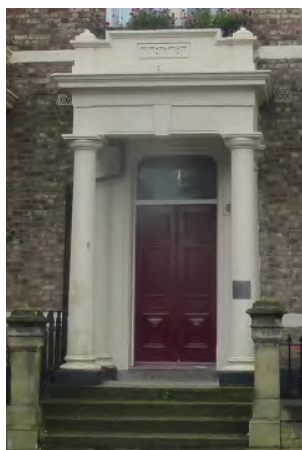
Paired Tyneside flat doorways, simple sandstone surrounds and steps, Upper Norfolk Street

Most doorways in the late Georgian terraces of the **Central Zone** and **North Zone** have Tuscan surrounds in sandstone (paired for the Tyneside flats), a simple Classical detail typical of the period, incorporating flat pilasters and a simple moulded entablature. Several of the larger houses have much grander doorcases. This can be seen in Northumberland Place and the north side of Northumberland Square which have open triangular pediments, circular columns and more detailed mouldings. Urns carved in relief are a recurrent detail of some earlier doorcases across the area, e.g. Northumberland Place, Nos. 47-51 Saville Street, and No.100 Howard Street.



Door with decorative doorcase and overlight, Howard Street

Victorian doorcases tend to be more flamboyant and there is more variation in the detail of the pilasters, brackets and cornice. On the west side of the Square, two of the large late Victorian houses have open sandstone porches instead.



Victorian sandstone porch, Northumberland Square

Nearly all door surrounds incorporate an overlight (a traditional feature rather than having glass in the door), some square, many earlier ones rounded. Most houses in the **Central Zone** are raised up on semibasements (e.g. Northumberland Place, east side of Northumberland Square, many on Howard Street) and so have a flight of stone steps to the front door which increases the visual importance of the doorway. Most other houses in all zones have one or two steps up. Many of the smarter steps are round-nosed. Some doorways in the **North Zone** are altogether plainer.

Few original timber doors survive but where they do, they are integral to the historic presence of the doorways, particularly heavy unglazed panelled doors in dark, rich colours in the **Central Zone** and **South Zone**. Many of the larger houses and most landmark buildings have double doors, another show of importance; some single leaf doors even have a central bead to look like double doors.

Edwardian and Art Deco doors follow their style. A small amount of traditional door furniture survives, mainly knobs, letter boxes and footscrapers (e.g. Nos.19-20 Northumberland Square), which add richness to doorways. Many of the grander buildings extend the use of smart, natural materials into the lobby, often with coloured floor tiles – such a feature is even found outside No. 6 Northumberland Place on the steps, a delightful flourish to the street scene.



Semibasements, Howard Street



Entrance to the Salvation Army building

Doorways in the landmark buildings tend to have bigger proportions and are more dramatic, using all of these features – sandstone surrounds, steps, overlights, doors, door furniture – to create vigorous statements of the building’s importance and grandeur. Even side and service doors on landmark buildings can be expertly emphasised. The grand full-width steps of the Salvation Army Citadel are a particularly impressive flourish which elevate the building both physically and spiritually, giving its entrance an almost theatrical presence along Howard Street.

Many of these features have been recreated in the **South Zone’s** Post-Modern terraces, notably the strong Classically-inspired surrounds and flights of steps at Nos. 2-12 Howard Street, and the rounded overlights of communal doors in the internal courtyards. Emphasis is also made with flat hoods on courtyard doors and on Tyne Street. Most modern doors do not however have true panels, only beading to make them appear panelled.



Classically inspired, Post-Modern terrace, Howard Street



Roller shutter, Upper Camden Street

Unfortunately original back gates have been lost over time, along with yard walls, reducing the original character of the rear areas. Larger openings into yards, outhouses and commercial buildings in the **North** and **South Zones** still exist, many with arched heads and emphasised keystones. Several have been altered with late twentieth century shopfronts or roller shutters (e.g. Upper Camden Street) whilst others now have replica joinery (e.g. Nos. 1-3 Bank Court) or surviving historic joinery, revealing something of their robust, functional past (e.g. former stable behind No. 5 Northumberland Place and former garage on Upper Norfolk Street).

Doors and door surrounds have been frequent casualties in alterations, replaced with nineteenth century shopfronts and twentieth century modernisation, discussed below (starting page 50).



Typical doors and surrounds - North, Central and South Zones

Character Analysis



Windows



Timber vertical sliding sash windows

Window openings are strongly vertical, one of the defining features of the area's character and, like doorways, they are strongly emphasised in landmark buildings following the architectural style used.

Stone Nos. 12-20 Northumberland Square have plain window openings and sill string courses. Most other window openings in earlier buildings in the **Central Zone** have flat tops with angled natural sandstone lintels (some are square) and square stone sills, often combined with a string course. Later ones tend to be larger throughout, and many are emphasised with full decorative stone surrounds, illustrative of the wealth and status of these town centre buildings. Large stairwell windows, usually with rounded tops, are also a traditional recurrent feature, effectively echoed in the **South Zone's** Post-Modern terraces. In the **North Zone**, many openings are plainer and have brick lintels.

Art Deco inspired (North Zn) and circular (South Zn) windows



Classically proportioned window openings

Many window openings in the **South Zone** (and a few elsewhere) have Classical proportions, i.e. second floor openings are smaller than the ground and first floor ones. In such cases, ground and first floor windows are often emphasised further, perhaps with arched tops and keystones. The **North Zone** has more variety in window shape and size; many are altered. One or two of the Art Deco openings across the area are more horizontal, typical of the style. A few circular windows are used in the South Zone, perhaps giving a nautical theme.

Landmark buildings make significant play of window openings, most with decorative stone surrounds following the building's architectural style, e.g. mullions and transoms with square drip moulds or pointed arches at the Tudor Gothic Former Town Hall, and round arches at the Romanesque Baptist Church and the Treasurer's Department. Some use aprons and brackets (e.g. the Business Centre and No.53 Saville Street). The Stag Line's large tripartite Venetian-style window is particularly striking, and is regularly repeated symbolically in the Post-Modern terraces nearby.



Stag Line's margin bay windows



The simplicity of the **Central** and **North Zones'** earliest architecture means that bay windows are not a recurrent feature, but they are used sparingly for emphasis. The elegant double-height bow windows at Nos. 1 and 5 Northumberland Place and Nos.12 and 20 Northumberland Square are particularly attractive features which emphasise these end-of-terrace houses, and are definitive of their graceful late Georgian style. A similarly elegant ground floor bow at the back of No.18, in stone, is an important reminder that the terrace once had open gardens to the north.

Central Zone bay windows: Georgian and Edwardian bows



Ground floor bow at the rear of No. 18 Northumberland Square

A variety of moulded single and doubleheight bays with square or angled sides enliven the later Victorian terrace on the east side of the Square, and bays are a feature of the Edwardian refrontings on Howard Street in the Central Zone. Later Victorian buildings in the **South Zone** also use bays for emphasis, but only at first and second floor level, i.e. oriel windows or 'hanging' bays (e.g. Nos.108/9 Howard Street and the Former Town Hall). This feature has been successfully exploited in many of the Post-Modern terraces, including the particularly striking three-storey octagonal corner bay at No.111 Howard Street. Repeated bays along Tyne Street and the bottom end of Norfolk Street add an attractive rhythm to oblique views along the terraces. Some bays have lead or zinc pitched roofs; many have flat tops behind parapets. The iron cresting atop the bays of the building adjoining the Business Centre on Howard Street are a rare and important decorative feature.

Of the windows themselves, the majority in the area have now been replaced (see from page 50) but several from all periods in all zones do survive, their rarity crucial to the area's character and appearance. Windows would have been set back from the face of the building in a reveal, the deeper the reveal, the richer the character of the building (particularly on landmark buildings, e.g. No. 105 Howard Street). Traditional windows are double-hung vertical sliding timber sashes. Earlier windows were often sub-divided with glazing bars, with later ones having larger panes (perhaps with one vertical glazing bar) and therefore 'horns' for added strength. Some later Victorian windows have unequal sashes – taller lower and shorter upper ones, the latter often with glazing bars. The rare Art Deco windows are definitive of the style with geometric glazing bars, horizontal emphasis and some in metal (e.g. No. 25 Northumberland Square). Post-Modern windows variously echo those in the South Zone (but with chunkier proportions, and sashes are mostly 'fake' – from page 50) or are simple casements with vertical emphasis.



Former Town Hall's oriel bay echoed on Howard Street

Character Analysis



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North and Central Zone (above). Typical replica windows - South Zone (below)

Several landmark buildings use painted and/or leaded glass (e.g. Church of St Columba), or intricate glazing bar patterns (e.g. Stag Line building, the Treasurer's Department). Painted leaded glass in No. 97 Howard Street's stairwell window is a particularly unusual for a domestic building in the area.



Stained and leaded glass, terraced and landmark buildings

Late Georgian window frames were often painted off-white; Victorian ones were often the same colour as the front door, off-white, or a combination of both; later window frames are nearly always white.

Shopfronts

Due to the town centre location, there are several shopfronts in the conservation area, most having been inserted into what were originally houses during the gradual change from residential to commercial quarter in the nineteenth and early twentieth centuries. Some earlier doorcases were retained in such alterations (e.g. Nos. 47-51 Saville Street) but many ground floor elevations were completely altered as a result (e.g. No. 97-99 Howard Street).



Retained features, 47 - 51 Saville Street



No. 4 Albion Road

Shopfronts are mainly in the **North Zone** on Albion Road, Howard Terrace and Church Way, and in the **South Zone** on Howard Street and Saville Street. Most have traditional timber features along Classical lines, with shop windows above masonry stall-risers, framed by pilasters and brackets, and topped with an entablature of architrave, fascia (containing signage) and cornice. Doorways are mostly recessed, a traditional feature. Well-designed traditional shopfronts were designed to be in harmony with the rest of the building above, in particular often with an integral side door to an upstairs flat.

In the **North Zone**, No. 4 Albion Road has the best surviving nineteenth century shopfront, almost completely in tact and making a strong contribution to the street scene. Whilst later works have resulted in the loss of traditional features from other shopfronts, Nos. 1 and 9 Albion Road and Roselyn Hall on Stephenson Street have still retained elements which are necessary for maintaining the character of the area. Nos. 4a-b Albion Road are a pair of rare early twentieth century, Art Deco inspired, timber shopfronts with, granite stallrisers and a coloured terrazzo thresh.



Art Deco inspired splayed shopfront



South Zone's restored and Post Modern Shopfronts (Saville and Howard street)

Shopfronts in the **South Zone** are a mixture of altered and restored nineteenth century shopfronts, and Post-Modern recreations. Much altered shopfronts survive at Nos. 47-51 Saville Street (including huge decorative brackets). Post-Modern shopfronts use traditional features (including recessed doorways) but in a simplified or exaggerated way, creating lively and robust features which considerably enhance the lower end of Howard Street. Nos. 58-68 Saville Street were part of a recent scheme which unified them through colour and signage. Whilst overall proportions and features, such as recessed doorways, have been retained, unfortunately some unity has been lost through the unsympathetic treatment of fascias.

As well as shopfronts, there are several bank and pub fronts, often in stone and acting as a 'plinth' for the whole building (e.g. Nos. 9-16 Bedford Court on Union Street). The Pub and Kitchen PH has enlarged windows with Classical surrounds.

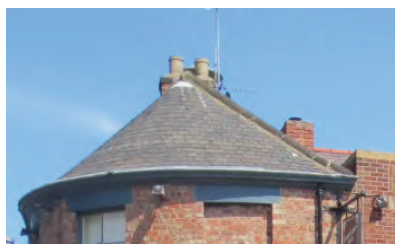


The Pub and Kitchen pub front (North Zone)



Roofs

Unaltered roofs are important historic features in the conservation area. Traditional dual pitch roofs are used throughout, enlivened on some of the later Victorian terraces and some landmark buildings with hips and gables. Offshot and outhouse roofs are single or dual pitch depending on their size and age.



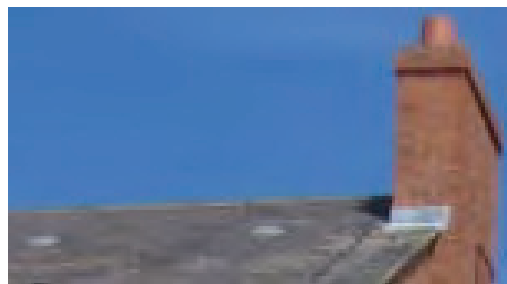
The Pub and Kitchen's roof

In the terraces, roofs provide a degree of unity, even where watertabling is used to divide individual roofs stepping down a slope (e.g. Howard Street and Union Street). Where the terrace is continuous, so too are the roofs, with corners neatly turned by hips. The Pub and Kitchen PH has a particularly attractive curved hip roof following the shape of the corner elevation below.



Roofs give unity to terraces and tend to have hipped corners

The traditional roof covering in all zones is Welsh slate. Original Welsh slate is rough-looking with slightly uneven edges and subtle variations in shade and tone – often with purple hints – which helps define the richness and texture of the area's character. Three roofs on the north side of the Square (Nos. 13, 16 and 19) are in Westmorland slate which is thicker, with green tones, and laid in diminishing courses (bigger slates at the bottom, smaller at the top). This is an important indication of the terrace's age and the rest would also surely have been the same material when built, to retain unity. Ridges vary; many are grey clay, others are red. Valleys are traditionally lead lined.



Welsh Slate, Howard Street



Plain timber and more decorative moulded stone eaves

Eaves are treated in a variety of ways, the simplest being flat timber boards or stepped brick, used on many back and some front elevations. A variety of simple and more ornate moulded stone cornices are used on the front of most terraces, variations often indicating the break between stages of the terrace's development. Eaves on landmark buildings are more pronounced (e.g. The dramatic swept eaves of the Treasurer's Department), most being stone parapets detailed to follow the style of the building, e.g. castellated at the Tudor Gothic Former Town Hall, balustraded at the Palladian Church of St Columba, and pedimented on the Classical Stag Line Building, Business Centre, and The Pub and Kitchen PH. Post-Modern roofs echo the simpler types found nearby, apart from No. 111 Howard Street which makes good use of exaggerated timber bracketed eaves to conceal a fourth storey and to emphasise the corner.



Shaped stone verges and finial, Norfolk Street

Verges are plain or finished with stone watertabling. Gables on Victorian buildings, mostly in the **South Zone**, have stone watertabling, shaped kneeler blocks and finials. Gables on Nos. 1-3 Bank Court, a neat Victorian red brick building on Norfolk Street, are repeated to great visual effect along the street in the recent housing inserted there. They are also the key to the shaped gable design on new housing at Union Street and Bedford Court in this zone. A zinc dome at No. 111 Howard Street is an ideal punctuation mark on the prominent corner with Tyne Street.

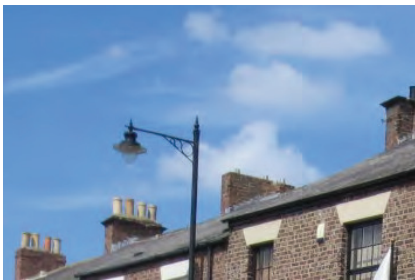
In the **North Zone**, roof pitch and height are more varied due to the random nature of development there and a higher level of alterations. A large gable at No. 6 Albion Road, a former bakery, is a prominent feature along the street. Most of the late twentieth century development in the North Zone, and elsewhere, has flat roofs.

Much Welsh slate has been replaced over time and other changes made to roofs, discussed below (starting page 51).



Exaggerated timber brackets and zinc dome at No. 111 Howard Street

Chimneys



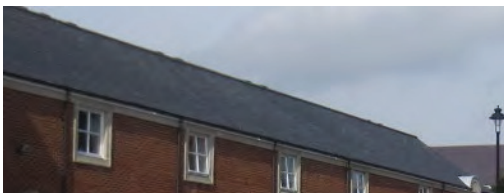
Chimneys on terraces, Upper Norfolk Street

Chimneys are a recurrent traditional feature in the conservation area and help define the lively appearance of its architecture. They add to the roofscape considerably, particularly in the **Central Zone** and on Howard Street in the **South Zone**, where the lie of the land makes them visually prominent on the horizon.

On the terraces, main chimneys are placed at the ridge with secondary ones to the rear or on offshots. In the older properties, they are narrow and deep, stretching across the depth of the house, whilst newer chimneys tend to be smaller and more square. Most are stout and sturdy in appearance with sizeable proportions. The detail varies considerably but most are in brick with moulded tops. Most pots, many of which survive, are cream or red clay.



Chimneys on landmark buildings are bold



Chimneys are missed when they are not present

Chimneys in the landmark buildings are the boldest, often in stone, the most prominent ones being the tall octagonal Tudor Gothic chimneys at the Former Town Hall, and the heavy stone features at No. 105 Howard Street and the Church of St Columba. The Library has a square, flat-topped flue. Most of the new build terraces in the **South Zone** do not have chimneys (e.g. Tyne Street, Nos. 2-12 Howard Street) which

makes the roofscape rather lifeless compared to the restored chimneys around.

Several chimneys have been altered, discussed below (starting page 51).

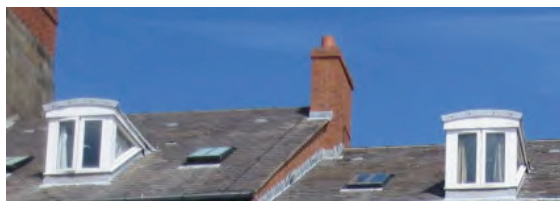


Dormer Windows and Rooflights

Lit attic space was generally not part of the original design of the terraces, most being designed with – and still having – ‘clean’ roofscapes, particularly to the front. Some were built with a single dormer to the rear (e.g. catslide dormers with a shallow pitch sloping from the ridge at No. 20 and most of Nos. 21-29 Northumberland Square) and one or two of the earlier terraced houses in the **South Zone** have a single vertically proportioned glazed dormer with a curved roof to the front and/or rear. These have been copied and exaggerated in some of the Post-Modern work there.



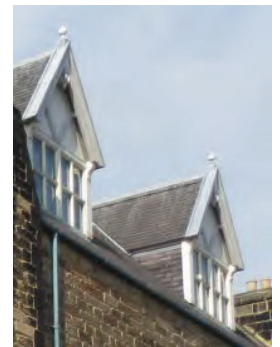
Catslide dormers are visible on the rear slopes of Northumberland Square (east side)



Restored dormers with curved roofs, Howard Street

Rooflights are not a traditional feature of the area’s architecture, but one or two early small frameless panes of glass in the roof – ‘glass slates’ – can be seen on rear roof slopes and offshots (e.g. parts of Nos. 12-20 Northumberland Square and Northumberland Place). Front slopes, and those to the rear or side where they were designed to be seen, would originally have been kept free of rooflights.

Landmark buildings also tend to be free of dormers and rooflights, although some may be concealed behind parapets. The rear range of the Former Town Hall has a series of large half-timbered pitched roof dormers to the rear, suited to its Tudor revival style. The building adjoining the Business Centre on Howard Street is the only other building which makes significant play of attic space in its original design, using a mansard roof and two large brick dormers with glazed cheeks, stone detailing and iron finials.



Large dormers at the Former Town Hall

A significant number of larger intrusive dormers have been inserted, mostly in the **Central Zone** during the second half of the twentieth century, discussed below (starting page 51).

Rainwater Goods



Decorative gutters, Business Centre

Gutters and downcomers (drainpipes) are generally not prominent features of the architectural design, and many have been significantly altered. In places, however, downcomers add to the vertical rhythm of the terraces, e.g. Upper Norfolk Street. There are generally two types of gutter: those concealed within the moulded stone eaves, probably lead lined, and gutters applied directly to eaves. In the first type, the downcomer cuts through the moulded eaves; in the second type, where eaves overhang, the downcomer tends to be shaped around them. Downcomers would have traditionally been cast-iron, most probably painted black. Several original or early hoppers survive, being typical square or conical features. Many of the landmark buildings have concealed rainwater systems; one or two have slightly more decorative square-section downcomers (e.g. the Business Centre).



Harmony

The variations in architectural detail described in this section are as a result of the incremental development of the area by separate landowners over many decades, and the influence of the town centre location over the types of building which developed there.

There is considerable variation in the architectural treatment of the area's buildings, but nearly all use a consistent architectural vocabulary and palette of natural materials, with an understanding of the contribution it makes to the whole. Particularly in the **Central** and **South Zones**, this originally created unified, balanced architecture with a considerable legacy of status and quality.

Contribution of Spaces

The main spaces in the conservation area are:

- Northumberland Square's central gardens,
- the square outside the Stag Line building,
- roads and pavements,
- Central Zone's front gardens,
- back yards and internal courtyards.

As well as these, Field House's gardens and trees are an important reminder of its early, low density origins, the orientation originally taking advantage of the southerly aspect before development around it increased. The trees (protected with TPOs) are an attractive counterpoint to the large open space opposite.

Other modern additions to public open space, such as the area outside of Howard House, also add positively to the surrounding area.

Northumberland Square's Central Gardens

Northumberland Square's central gardens are pivotal to the conservation area's late Georgian development pattern and are as important to its civic status as the landmark buildings. Indeed the relationship between the gardens and the buildings around them is crucial, one providing a setting to the other; the Church of St Columba in particular benefits from this. The gardens are also a rare tract of large green space in the town centre and so should also be prized for their amenity and potential ecological value.



Northumberland Square from the north east

Character Analysis



'Notches' taken out of the gardens' original shape

The gardens would originally have been a private communal area of ornamental walks for use by residents of the houses around – a gentle place for a quiet stroll to escape the turmoil of working town life, and also very much a place in which one should be seen to be seen. Rook's 1827 plan shows the gardens laid out with four entrances, one centrally on each side, and an elaborate symmetrical pattern of curvaceous paths, also shown on the 1st Edition OS (1865). Subsequent OS plans reveal a gradual erosion of this layout from the inside out and, although a 1970s aerial photo indicates a symmetrical layout somewhat reflecting the historic one, today's layout is informal, organic and with no symmetry. Size and shape have also been eroded, with a series of squared 'notches' taken out on each side (apparently for street furniture outside the gardens) and a long strip taken for pavement outside the Library due to the building's unbalanced siting in the Square (see page 20).



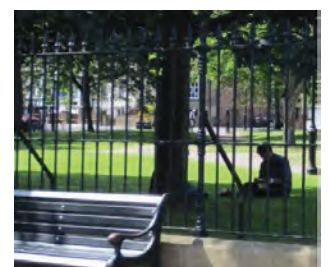
The gardens today are a simple, pleasant green space making a key contribution to the character of the area. They comprise many mature trees (mostly around the edges with younger ones in the middle), mown grass, a series of sinuous tarmac paths, and one wide, irregular concrete flag path running north-south. South-centre is an octagonal rose bed (the gardens' only formal planting) surrounding a life-size cast statue of a fish wife on a stone and brick plinth (plaque missing), whilst near the north entrance, a large boulder is another commemorative feature. Benches, litter bins and large planters are round about. The gardens are lit by black Victoriana lampposts and bound by black replica metal railings on a low concrete slab plinth with gates on the north and south sides, and on three corners. The south gateway is emphasised with brick piers and an octagonal paved area outside. Although many people go through the park, they do not always stay to enjoy it. Whilst there are a couple benches and plenty of space for picnics, more seating may encourage people to stay longer, as well as planted area. The loss of symmetry, original paths, gate positions, railings and plinth have notably reduced the gardens' historical reference – they have a somewhat stripped municipal air to them rather than a high-status civic one. As well as this, attention to some of the street furniture is required, for example repainting the bollards.



Trees defining the gardens with meandering tarmac paths running through. Commemorative boulder, main entrance at Howard Street, fish wife statue

The roads surrounding the Square are frequently used by cars and buses as a popular transport route through North Shields. This coming and going of vehicles can disrupt the tranquillity of the area.

Nonetheless, the (approximate) north south alignment of entrances, paving and statue reflects that of the whole conservation area, with the statue looking symbolically towards the river. The contribution made by the number and height of the trees is crucial to the gardens' appeal and to their maturity, status and attraction in the town centre. It is also likely that the trees and gardens contribute to local urban ecology as one of a



The gardens can be a nice spot to sit and read



series of nearby green spaces, linked from the riverside northwards. The gardens are used by shoppers and office workers, and form an attractive route to and from the town centre from the east. They also play host to an annual event in the North Tyneside calendar, the Victorian Christmas Market, when they are filled with a lively array of stalls, fairground rides and a bandstand.



New community notice board

To further promote and manage the Square for the community, and encourage facilities and attractions that will also benefit the surrounding area, the Friends of Northumberland Square have recently formed. Comprised of volunteers of all ages, their work has led to a community notice board being installed at the west entrance and an historic information board at the north west corner.

Square outside Stag Line Building

Notionally, the open space at the other end of the area's north-south axis is equally important to its character and history, but only now does its layout reflect its status. Despite its pivotal vantage-point position, the square outside the Stag Line building at the foot of Howard Street appears to have originally been no more than a stub turning head at the end of the road (partially built on stilts below). Only during late twentieth century regeneration was it redesigned to give it its own identity as a pedestrian space, paved with a restrained grid of granite blocks, bound to the south by replica metal railings, and emphasised with four flag poles and a huge salvaged anchor and shipping bollard mounted on a stone plinth as a commemorative feature. The small electricity substation sited at an angle on one side makes a positive contribution by helping enclose the space with its neat, Classically-inspired brick skin. Like the Northumberland Square gardens, there are benches and Victoriana lampposts around.



Wide views can be had from the square. Flag poles and commemorative anchor feature.



Steps to Liddell Street feel quite overgrown and claustrophobic

Steps provide access to Liddell Street, in the neighbouring Fish Quay conservation area below. Due to the growth of many mature trees and shrubs growing alongside the steps, this route has become unpleasant and does not appear to be frequently used. From the square, however, these trees add depth to the view and provide a habitat for local wildlife.

As an incidental square, this space now has considerable prominence and is a key link and point of orientation in connecting the town centre and the riverside. Steep banks outside the area to the south and east provide a good green setting, and the flag poles are an inspired addition which reflect the area's civic status, the nautical theme of the riverside below, and anchor views south down Howard Street. The square is regularly used for photography by the Borough Registrar's Office in the adjacent Stag Line building, for which the space also provides an important setting.



Modest natural surfacing does not detract from the Stag Line Building



Roads and Pavements

Wide Howard Street is a key space in its own right, linking the two open spaces at either end. In the **Central Zone**, Howard Street has a restrained, good quality scheme of parking bays, tree surrounds, pavements and street furniture. Its symmetrical nature reinforces the street's pivotal axis for the area.



Effect of chevron parking and inconsistent road treatment in the South Zone

The late twentieth century regeneration in the **South Zone** saw a similarly high quality treatment to the lower end of Howard Street, including extensive reclaimed granite setts for parking bays. Here, however, chevron parking on one side of the street has pushed the carriageway off-centre, disjointing the view along the full length of Howard Street and slightly reducing the impact of that single linear vista. The changing road surface also detracts from the vista as attractive grey setts and slabs alternate with black tarmac.



High quality materials, Howard Street

Other road and pavement surfaces generally make a poor contribution to the appearance of the area. Most roads are black tarmac; many in the **Central Zone** are red tarmac extensively patched with black, leaving a confusing and unnecessarily visually prominent character to the road surface. This is compounded where there are extensive road markings, particularly intrusive on the west side of Square.



Inconsistent standards of road and footpath surfacing



Street trees, Howard Street. Converted historic lamppost and various Victorian replicas

Pavements are a random mix of grey concrete flags (a reference to what are likely to have once been stone flags), tarmac and concrete patches. Kerbs are mostly standard concrete. Back lanes have also lost their original setts and are now a patched collection of concrete and tarmac with little merit.

Young street trees make an important contribution to the ceremonial, high status nature of the upper half of Howard Street. A row outside the former Town Hall emphasise this important location, repeated on Norfolk Street were they begin to reverse its misleading 'back lane' character.

Lampposts are tall black pastiche features in the **Central** and **South Zones**; more standard and converted early ones are found in the **North Zone**. A not-so-common double letterbox sits smartly on the corner of Upper Camden Street and Northumberland Square. A few historic road nameplates survive (e.g. At the Saville Street and Howard Street junction); rare details that should be retained.



Features, such as historic nameplates, should be retained



There is a considerable amount of other street furniture in the conservation area – parking and road signs, finger posts, plastic planters (which tend towards clutter unless actually brimming with plants), ticket machines, bollards (particularly on Howard Street), hoops, various litter bins, grit boxes, barriers, bike stands and bus shelters – much of it black and gold pastiche Victoriana in style, and much being ad hoc in nature and position (even additions on Howard Street). The pavement outside the Library and Beacon Centre is particularly muddled, the faceless elevations and copious clutter failing to provide any status to the entrances to these public buildings. In addition to this, much of the furniture, especially around Northumberland Square, requires maintenance e.g. where paint has started to wear away.



Copious amounts of other street furniture, some unfortunately sited, much of it uncoordinated and in need of repair

Central Zone's Front Gardens



Mature and historic front gardens are rare and important to the area, Northumberland Square

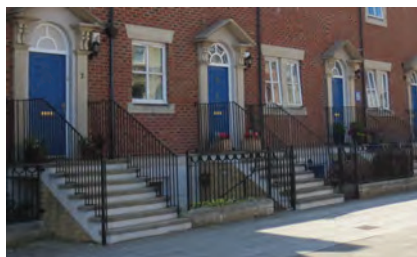
Originally prominent, but now badly eroded, are front gardens to the terraces around the Square and along Howard Street. Short but important, these gardens were once an integral part of the original domestic character of each house, providing a green setting to the terraces, and setting this high-class development apart from the surrounding, tighter back-of-pavement terraces. They would originally have been bound and divided by iron railings on stone plinths. The one or two that survive as green gardens still make a positive contribution as historic fragments, as well as attractive spaces in their own right (e.g. No.19 Northumberland Square, Nos. 15 and 34 - 36 Howard Street). Even where they are no longer green, garden divisions are an important historic reference to the grain of the area (e.g. east side of the Square), as well as containing some historic railings (one or two on Howard Street with integral foot scrapers) and stone plinths.

The west side of the Square has an almost complete set of carved stone gate piers and stone plinths with replica railings. The north side has a few surviving carved stone piers (including three unusual slender ones at Nos. 19-20). Nos. 2-12 Howard Street, a recreation of the Central Zone's terraces in the South Zone, use modern railings in a traditional way to bound and divide their notional gardens.



The west side of the Square with stone gate piers, railings and stone plinths

Character Analysis



Modern replicas on Howard Street

Most gardens in the Central Zone, however, have now been completely eroded to become blank forecourts or essentially part of the pavement, which is discussed below (starting page 53).

Back Yards and Internal Courtyards

Like front gardens, divisions between back yards indicate the grain of the area and provide a degree of setting to the buildings. Also like front gardens, they have been extensively eroded. However, where they survive in groups, something of the original character of back yards can be seen (e.g. Howard Street's east back lane, Nos. 1-4 Upper Norfolk Street and neighbours, and most of Northumberland Place). The heavy stone gateway behind No. 16 Northumberland Square is a particularly precious remnant of the terrace's original rear garden setting. Several trees on back yard boundaries on the north and east sides of the Square are also a reminder of the conservation area's attractive residential beginnings.



Surviving features help to retain the original character of the back yards. Trees indicate earlier residential beginnings



Informal, internal courtyards are attractive, detailed spaces. South Zone

Few of the landmark buildings leave enough room for yards. The former Town Hall's internal yard was attractively redesigned as a dining court during the building's recent restoration.

The 'created' internal courtyards of the **South Zone** are lively and inviting with an informal mix of brick, tarmac and block surfaces, joinery and brick boundaries, and some planting. Although historic plot divisions have gone, these courtyards now make an attractive contribution to the Post-Modern regeneration of the South Zone.

Atmosphere

The conservation area's character is gained not only from the built fabric and spaces around them, but also the atmosphere they create. The area's buildings and spaces generate particular types of social use which combine to create a stimulating mood and rhythm to the place – the bustling urban square and Library, the daytime peak of commercial busyness, the town centre traffic passing through, and the social, religious and civic gatherings in landmark buildings. The grandness and status of the area's layout and many of its buildings create a prestigious, public feel to the place, of an urban quarter with considerable status, albeit a status which has demonstrably slipped from 'grand civic' to 'jaded municipal' over time. Civic pride which recognises this should be generated and nurtured.



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Due to the number of trees and the prominent greenness of the Square, the feel of the place is also heavily influenced by the seasons. A cold winter's morning waiting for a bus in the Square can feel very different from a warm summer's afternoon heading down Howard Street for a gaze out along the river. Trees also contribute pleasing sounds to the experience of the area – bird song and the rustling of leaves – which are a rare respite in a busy urban environment.

In this way, the buildings, spaces, streets and their use combine to generate an area of considerable attraction with an inherently appealing atmosphere. This overall status is however, challenged in the **Central Zone** and **North Zone** by the level of alteration and loss to some of the buildings, giving parts a down-at-heel tone.

Loss, Intrusion & Damage

Neutral Parts

Parts of the North Zone are neutral in character, particularly some of the more altered development along Albion Road (e.g. at and behind Nos. 7 and 11) and Church Way (e.g. Nos. 70-74). Although this development is essentially historic in nature, the changes affected here have robbed the buildings of all but a few hints of their original character. However, much of it is superficial (e.g. the buildings' form has not changed) and is reversible (e.g. natural materials could be restored). Re-drawing the area to exclude some of these buildings would make the boundary less coherent to the north and would lead to selective protection to the street scene and of development in the blocks behind.



Properties altered over time still retains the potential to be restored



The Library is uncompromising but low and a good use

Whilst the form, style and particularly the position of the Library (see page 20) are intrusive, its scale and height (at the front at least) are no more out of place than the Church of St Columba opposite. Its bulk does squat rather unkindly in the corner of the Square, and its materials and detailed design are indeed uncompromising, but its use does at least make a key contribution to the civic importance of the area, especially after its recent conversion to a Customer Service Centre for the town.

The green space at the junction of Northumberland Square and Suez Street is, in theory, a gap site which should be filled with a building to provide a strong corner to the development pattern to match those elsewhere around the Square. However, like the Library (see page 19) and Stephenson House (see below), its development is stifled by the railway tunnel beneath – foundations for a sizeable building here would be difficult to engineer. Consequently, it is laid out as simple gardens with trees, grass, municipal planting and boundary railings, and is a pleasant corner. The disused toilet block is neat in its form, and its position useful in blocking Stephenson House’s car-park from the Square.



Corner gardens, Suez Street

Negative Parts

One building and one gap site inside the conservation area are illustrative of several other negative buildings and sites just beyond the boundary, all of which harm the area’s character and appearance (see from page 10):

- Stephenson House, Stephenson Street,
- the gap site on the corner of Albion Road and Upper Camden Street.

Their appropriate redevelopment – were that ever viable – would provide the opportunity for significant enhancement of the area’s gateways and boundaries.



Stephenson House and car park

Stephenson House has a form, scale, height, style and materials firmly at odds with the prevailing pattern and character of the area. This intrusive five storey flat-roofed office block is a typically ill-mannered late twentieth century intrusion which pays little attention to its surroundings, preferring to make a statement of its own rather than integrating sensitively into the neighbourhood. Like the Library, its exact siting is guided by the railway tunnel beneath (see page 20), leaving a blank car-park outside which bleeds across the exposed back lane behind, creating a weak corner to Suez Street. Outside the boundary, this arrangement is repeated twice on the opposite side of Suez Street (Unicorn House and, most intrusively for the Square, Northumbria House) as well as at several other locations to the west of the area (e.g. the Beacon Centre). Unlike the integrated landmark buildings of the nineteenth and early twentieth centuries, such buildings do not respect the area of

which they are part.



Two other smaller but intrusive boxy buildings are similarly out of place – Nos. 76-78 Church Way and Nos. 75-79 Howard Street.



The disjointing affect of the gap site on the corner of Albion Road and Upper Camden Street, as well as Norfolk Street

The gap site on the corner of Albion Road and Upper Camden Street has a similarly disjointing effect to the development pattern. This large conglomeration of several cleared sites has been surface car-parking for many years, surrounded by tall timber fencing and walls. It creates an impression of under-investment, as well as a weak corner onto Upper Camden Street, and a major gap in what should be a strong edge along Albion Road. It also exposes boxy rear extensions to Nos.12-20 Northumberland Square. There are similar gap sites outside the boundary, along Norfolk Street, where the strong townscape edge has been destroyed by the wholesale clearance of terraces several decades ago.



Boxy Nos. 75 - 79 Howard Street

Incremental Change and Harm to Unity

Comprehensive change of use away from residential to commercial described above, plus later economic pressures, have been partially responsible for a marked incremental change to architectural features, detailing and materials:

- loss and replacement of original architectural details,
- inappropriate designs, materials and methods for repairs, alterations and new work,
- erosion of back yards and the Central Zone's front gardens.

The area is characterised by terraced buildings and gardens which rely on unity for their character and appearance. Even though they were developed incrementally, the area's terraces were designed with an inherent uniformity which was intended to give consistency and balance to the street, creating a whole which is always greater than the sum of its parts. This harmony can be easily damaged through loss or change which alters the intended balance along the street, emphasising individual buildings, parts of buildings or gardens to the detriment of the whole terrace.



Intrusive, incremental changes have harmed terraced unity, Northumberland Place

Many of these incremental changes have entirely changed the appearance of some individual buildings – mainly re-frontings in the **Central Zone**. In basic terms, all of these have harmed the unity of the area by making individual buildings stand out to the detriment of the terrace. But most of the Edwardian and Art Deco ones are of sufficient architectural quality to be of interest in their own right, whilst most of those in the last 20-50 years have involved

Character Analysis



low quality work, synthetic materials, and now discredited approaches, leaving inherently unattractive façades. In several spots, these changes have accumulated to weaken the character and appearance of the area, and at the north end of Howard Street, have comprehensively distorted it. The most intrusive examples are Nos. 49-51, 54-59 and 62-67 Howard Street, and No. 3 Northumberland Place.

Some changes took place before the conservation area was designated in 1975, others may have been given consent in less conservation-minded times, and some have been as a result of permitted development rights, i.e. works which do not require planning permission.



Neglect is unfortunately beginning to show in some parts of the conservation area

The continued maintenance of buildings is also an important factor. Although it is not something that can always be directly controlled through the planning system, buildings that are poorly looked after are detrimental to the character and appearance of the conservation area. This is not a widespread issue, but there are some properties that are in need of attention.

It will be important to curtail harmful changes to prevent damage continuing, whilst most existing changes could be reversed over time to restore the architectural and historic qualities which give the area its distinctive character. This would be more easily achieved with detailed guidance and

incentives.

Loss and Replacement of Original Architectural Details

Some original architectural features which helped define the special interest of the area have been lost incrementally over time. The main losses have been:

- Several enlarged or repositioned window and door openings, and some full-width shopfront windows inserted in ground elevations, which distort the architecture of the building and harm the unity of elevations in the terrace.
- Loss of original front doors, which have been replaced with a variety of modern timber doors in mock reproduction or modern styles which have an insubstantial appearance compared to traditional solid panelled features, or replaced in PVCu (with a similar negative effect to PVCu windows, see below), or with metal and glass 'shop' doors.
- Widespread loss of original windows from unlisted buildings, replaced with either modern timber casements or with PVCu casements. The effect that fenestration has on a building's character and appearance should not be underestimated. Even slight changes to details (such as glazing bar profile or width) can dramatically alter the character and appearance of a building. This can be true if one in a set of windows is changed or if it is repeated across a whole façade. The visual effect of modern materials and inaccurate designs is invariably jarring against a well-aged building in natural traditional materials. The success of PVCu windows which attempt to copy the design and proportions of traditional windows depends on



Widened window openings and inserted shopfronts. PVCu windows have also been set flush with the buildings face.



the width and profile of the frames. It is generally the case that PVCu frames are thicker and more angular than timber ones, and can not accurately incorporate details like mouldings, horns, beading and stained glass. PVCu 'glazing bars' are often false strips superimposed onto glazing which have a flat, flimsy appearance.

As well as this, PVCu does not take on the patina of time like timber. The result will almost always harm character and appearance. The same is true of 'fake' sash windows (top-hung casements) which rarely reflect the particular style of the building. These and other modern window styles, including small top opening lights and those with horizontal proportions, often have clumsy, chunky proportions and are often placed flush with the face of the building rather than being set back into an appropriate reveal, thus losing depth and shadow to the building's architecture.



The installation of PVCu windows to this property has altered the appearance of the building, with flat, flimsy glazing bars and too chunky frames

- Some loss and replacement of timbers on some historic shopfronts which have 'flattened' their appearance, and the addition of deep plastic fascias, internally illuminated box fascia signs, external roller shutters with shutter boxes, and a few wholesale replacement modern shopfronts, all of which are intrusive features detracting from architectural character and often visually dislocating the shopfront from the rest of the building above.
- Some loss of chimneys which have been removed, capped or dropped in height, harming the contribution they make to the unity of the terraces and the appearance of the roofscape.
- Widespread replacement of iron rainwater goods (including hoppers and downcomers) with plastic ones which, in a few places, affects the contribution they make to the architecture's vertical rhythm.



A modern shopfront with large windows and fascia harms the building's character

Such losses of traditional features have accumulated over time to weaken the character of the area in some places and generally begin to erode its special local architectural and historic interest.

Inappropriate Designs, Methods and Materials

There have been many cases of repairs, alterations and new work using designs, methods or materials which are inappropriate to the area's special local architectural and historic interest. Most of these have not required planning permission, or were given consent in less-conservation-minded times. The most harmful of such changes are:

- Several added and enlarged offshots with widths, heights, forms, materials and detailing that do not reflect the main building and which harm the three dimensional designed balance between buildings, offshots and yards.



Boxy flat-roofed offshots in non-matching materials, behind Northumberland Square

Character Analysis



- Marked use of render, tile cladding, pebbledash or masonry paint to brickwork on main façades. This conceals the historic brickwork that defines the character of the area's buildings, and makes individual buildings stand out visually, to the detriment of the harmony of the terrace (as well as possibly harming the fabric of the building in the long term).
- Widespread painting of sandstone detailing, including bay windows, sills, string courses and door surrounds. This destroys the rich historic patina of time that characterises mature unpainted sandstone, and which, depending on the use of colour, can also make individual buildings stand out visually to the detriment of the harmony of the terrace.
- The replacement of Welsh slate with artificial slate (which are usually thinner with a flat, shiny appearance at odds with the rich texture of natural slate) or concrete tiles (which are wholly different to slate in shape, size, texture, pattern and colour as well as often being heavier and so possibly causing the roof structure to sag in the long term).
- The addition of dormer windows, in boxy, modern designs with flat roofs. These are often placed eccentrically on the roof slope, interrupting the unity provided by the roofscape, or are full width and rise from the wall head, essentially removing all roof slope.
- Several added Velux-style rooflights which are larger and greater in number than traditional small metal rooflights or 'glass slates'. Modern rooflights are often placed eccentrically on the roof slope with no reference to the fenestration below, and sit proud of the roof plain interrupting the unity provided by the roofscape.
- Unsympathetic access ramps that have altered the rhythm and feel of Howard Street. Whilst important to provide good access for all, it is necessary that the design respects and is sympathetic to the conservation area.



Render, cladding and painted sandstone conceal historic shopfronts. Concrete tile roofs are also at odds with traditional slate.



Although small, these rooflights are very noticeable and disrupt the flow of the roofscape



Intrusive, boxy, flat roofed dormers have been inserted into many buildings in the North and Central Zones. Unsympathetically designed access ramps disrupt the flow of Howard Street



Other changes include:

- Brick and stone for repairs and alterations which is poorly matched in size, colour, texture or bond, which leaves visual scarring on façades.
- Poorly finished or badly matched pointing which can significantly alter the appearance of brick buildings, by making the pointing more visually prominent.
- Several added metal fire escape stairs which are inherently unattractive features and add to the visual clutter of the rears, when viewed along back lanes.
- Commercial signage, some of which is placed at odds with the architecture of the building, and can be oversized and brash in appearance.



Patched masonry and render, altered yard walls and offshots, Howard Street east

Such inappropriate changes have accumulated over time to weaken the character of the area in some places and generally begin to erode its special local architectural and historic interest.

Erosion of Backyards and the Central Zone's Front Gardens



Top: lost gardens, Howard Street and east side N'land Sq. Bottom: lost divisions and mixed materials

The contribution which the Central Zone's front gardens made to the appearance of the area has been extensively eroded. Nearly all have been put over to hardstandings, replacing green nature with flat hard surfaces. Nearly all original iron boundary railings are gone (most presumably removed during the Second World War as so many reputedly were), as have divisions between gardens. Where there are boundaries, many are an ad hoc range of non-matching, mostly modern materials which harm the unity of the terraces and reduce the overall attractive appearance of the zone (e.g. timber fences, bricks, blocks, flimsy-looking replica metal railings in pastiche designs, etc.).

Most of these changes have occurred at houses converted to commercial use, where parking, steps and ramps have been inserted instead. This is



most intensely felt on the east side of Howard Street where almost any notion of front gardens have been eradicated. Boundaries and subdivisions on the north and east sides of the Square have been comprehensively eroded, most damaging to the setting of the buildings.



Missing yard walls expose rear elevations and allow back yards to 'bleed' into back lanes, creating large unattractive spaces

Character Analysis



Unsuitable materials have been used to repair walls, causing damage to historic fabric

Rear and dividing walls to back yards have also been eroded, though less comprehensively. Most walls have gone from Howard Street's west back lane and the west and north sides of Northumberland Square. Most dividing walls are also gone or significantly reduced in length. Where rear walls are missing, yards and back lanes tend to merge into large featureless expanses of tarmac with no character (e.g. Howard Street's east back lane and the west side of the Square), some of which are quite visually prominent (e.g. behind the east side of the Square, in stark contrast to the attractive courtyards of the South Zone).



Management

Change is an inevitable component of most conservation areas; the challenge is to manage change in ways which maintain and, if possible, strengthen an area's special qualities. The character of conservation areas is rarely static and is susceptible to incremental, as well as dramatic change. Some areas are in a state of relative economic decline, and suffer from lack of investment. More often, the qualities that make conservation areas appealing also help to encourage over investment and pressure for development in them. Positive management is essential if such pressure for change, which tends to alter the very character that made the areas attractive in the first place, is to be limited.

Proactively managing Northumberland Square conservation area will therefore be an essential way of preserving and enhancing its character and appearance into the future. English Heritage guidance suggests using management plans as a way to manage development pressure and neglect, whilst ensuring the conservation area retains its inherent qualities ⁽⁷⁾.

Management topics which could be addressed are as follows:

- boundary review,
- article 4 directions,
- enforcement and monitoring change,
- buildings at risk,
- site specific design guidance or development briefs,
- thematic policy guidance (e.g. on windows or doors),
- enhancement opportunities,
- trees and green spaces,
- urban design and/or public realm,
- regeneration issues,
- decision making and community consultation,
- available resources.

The most relevant to the Northumberland Square conservation area are briefly discussed below. In addition, issues which relate to all conservation areas in the Borough should be applied to this one, including Borough-wide Local Plan policies, dealing with enforcement, agreeing a way of monitoring change in the area, agreeing processes for decision-making and community consultation, and addressing the availability of resources to deal with all management issues.

For further information on conservation area management, and to find out how you could become involved, please use the contact information on page 6.

7 Understanding Place: Conservation Area Designation, Appraisal and Management, English Heritage, March 2011



Regeneration

The **Central Zone** and **North Zone** are ideal for a comprehensive, partnership-led, restoration initiative, based on capital grant aid and comprehensive public realm improvements. These could combine to restore the area's architectural and historic character at key locations, improve the condition of the built fabric, capitalise on civic pride, and improve business conditions. The issue of transport could also be addressed, especially around Northumberland Square, so that some tranquillity can be reinstated to the area. This may make the Square, and surrounding shopping area, a more relaxing location to be in.

The Friends of Northumberland Square have already taken steps to develop the Square, by installing a community notice board and historical interpretation board. As they aim to improve this area, any further work should involve them.

There are several good comparators for regeneration in the sub-region, the most obvious being the approach taken in the **South Zone** in the late twentieth century.

Boundary Review

A boundary review of the conservation area should be a high priority. This should focus on Union Street where the boundary randomly cuts through the centre of Bedford Court. Extending the conservation area to Bedford Street would be ideal as it would protect views of the Fish Quay and maintain the existing high standard of design.

The boundary could also be extended to include Camden Street and the associated part of Saville Street. This could result in a more coherent reflection of the historic development pattern. It would also include locally significant buildings and development of a high standard, such as the modern Howard House and its public space, and the Magnesia Bank PH.

Any proposal to change the boundary would require a full public consultation.

Buildings at Risk

A buildings at risk survey was undertaken by North Tyneside Council in 2009 and as a result, Nos. 12-20 Northumberland Square were identified as being vulnerable. This group, however, cannot be considered fully at risk as Nos. 12 and 20, on either end, are in use and well maintained. Those principally in poor condition are Nos. 14-16.

The Council need to keep the occupancy and condition of buildings in the area under review and develop a strategy to tackle any issues that arise. This should be tied to a regeneration strategy for the area.

Site Specific Design or Development Briefs

Site specific briefs would be most appropriate for the gap site on the corner of Albion Road and Upper Camden Street, and the gap site on Norfolk Street just outside the conservation area. The briefs should clearly set out the characteristics of the conservation area to which new development should respond, and define the constraints created by the spatial and character traits of the site and area. Briefs would best be prepared in conjunction with a wider regeneration initiative for the area.



Thematic Policy Guidance

Local policy guidance has been prepared by North Tyneside Council to guide those who live and work in conservation areas. These are:

- Living In a Conservation Area Guide,
- Repair and Maintenance of Heritage Buildings,
- Window Guidance Note.

They can be found on the Conservation Planning section of the North Tyneside Council website:
http://www.northtyneside.gov.uk/browse.shtml?p_subjectCategory=810

Whilst this information is very useful, more specific guidance for this conservation area could be beneficial as a proactive way of managing future change.

Enhancement Opportunities

A comprehensive review of opportunities for enhancement should be prepared, focusing on two main themes:

- the contribution Northumberland Square gardens and streets make to the civic identity of the conservation area and the town centre, considering road and pavement surfaces, the design and layout of the Square itself, and the front gardens and boundaries to the terraces,
- the significant opportunities that exist for restoration of buildings in the **Central Zone** to genuinely enhance the fundamental appearance of Northumberland Square and Howard Street, and restore unity and dignity to their terraces.

Enhancement opportunities should be considered in conjunction with a wider regeneration initiative for the area and working alongside the Friends of Northumberland Square. Guidance on a suitable approach can be found in English Heritage's Streets for All. This is available from:

<http://www.english-heritage.org.uk/publications/streets-for-all-north-east/>

Trees, Green Space and Public Realm

A comprehensive restoration plan for the Square could be prepared, based on historically-informed design and planting, combined with an understanding of its modern-day contribution to the civic identity of the town. Long term consideration should also be given to how roads, pavements, kerbs, back lanes and street furniture, etc. could be preserved and enhanced, and integrate the area with its surroundings. Any work should involve the Friends of Northumberland Square.

An agreed approach to managing trees in the public realm should be a positive step to protecting them well into the future. Similarly, consideration should be given to the re-greening of front gardens lost to hardstanding as part of the restoration of the terraces' character. A review of existing Tree Preservation Orders should also be completed.



Other Information & Guidance

Other Heritage Designations

The following heritage designations are found within the conservation area. For information on what these designations mean, contact us (see page 6) or visit:

<http://www.english-heritage.org.uk/caring/listing/>

0	Scheduled Ancient Monuments
16	Listed Building entries
2	Locally Registered Assets
1	Tree Preservation Orders (covering 9 trees)
0	Article 4 Directions

Listed Buildings

Entries on the Statutory List of Buildings of Special Architectural or Historic Interest can cover the whole building (including the interior), more than one building, or include other buildings, walls and structures in the building's curtilage. Contact us for more advice (see page 6).

<i>Name (by street)</i>	<i>Grade</i>	<i>Date Listed</i>
<i>Howard Street</i>		
1 Howard Street (Stag Line Building)	II	24.10.85
25 Howard Street	II	19.02.86
Salvation Army Citadel (Scotch Church)	II	19.02.86
Baptist Church	II	19.02.86
Borough Treasurer's Department	II	19.02.86
Borough Treasurer's Dept & Magistrates Court	II	19.02.86
Corner building of Borough Treasurer's Dept	II	19.02.86
97 Howard Street	II	19.02.86
98, 99 and 100 Howard Street	II	19.02.86
105 Howard Street	II	19.02.86
106 Howard Street	II	19.02.86



<i>Northumberland Place</i>		
I-5 Northumberland Place	II	24.10.50
<i>Northumberland Square</i>		
12-20 incl. 17a Northumberland Square (No.12 incl. No.1)	II	24.10.50
Church Of St. Columba	II	23.12.71
<i>Stephenson Street</i>		
Field House, 1-5 Stephenson Street	II	27.04.78
Wall and piers to east of Field House	II	27.04.78
<i>Saville Street</i>		
North Shields Mechanics Institute and Free Library	II	05.04.13

Local Register

North Tyneside Council has a register of buildings and parks that are of local architectural and historic interest (the local register). Unlike nationally listed buildings or registered parks and gardens, local register status does not put any extra planning constraints on a property; rather it would be a material consideration if a development was proposed (i.e. the historical and architectural quality of the building would be taken into consideration when the planning officer was making their decision). In addition, it is hoped that the local register will raise the profile of and give recognition to the buildings, parks, etc. that are of special importance to our Borough.

A Local Register Supplementary Planning Document (SPD) was adopted in November 2008. The SPD aims to provide stakeholders with an explanation of policies and objectives with regard to the Local Register, to outline the process of establishing and maintaining the Local Register, to provide information on the implications of Local Register designation and to give guidance on works to Locally Registered buildings. It is a material consideration in the planning process.

The following are included in the local register. Please consult us for more information (see page 6).

<i>Name</i>	<i>Address</i>	<i>Relation to Conservation Area</i>
Queens Head Public House (now The Pub and Kitchen)	13-14 Albion Road	Inside Conservation Area
Northumberland Square		Inside Conservation Area
Garricks Head	44-52 Saville Street	Borders Conservation Area
Magnesia Bank	1 Camden Street	Borders Conservation Area
Ye Olde Hundred (now 100)	69 Church Way	Borders Conservation Area



Tree Preservation Orders

North Tyneside Council protects trees by making Tree Preservation Orders (TPOs). A TPO aims to protect trees that make a significant contribution to the visual amenity of an area. The Local Planning Authority can make a TPO in respect of a tree, group of trees or woodland. The effect of a TPO is to make it an offence to carry out most works to trees without the Local Planning Authority's consent.

Name	Trees	Species
Field House, Stephenson Street, North Shields, Tree Preservation Order 1993	9	ash, elm, lime, sycamore

Article 4 Directions

Under Article 4 of the Town And Country Planning (General Permitted Development) Order 1995, Article 4 Directions can be imposed in conservation areas. These mean that certain works that could previously be carried out without planning consent will now require planning permission (although applications will not require a fee). There are currently no Article 4 Directions in the Northumberland Square conservation area.

County Historic Environment Record Entries

The following entries from the Tyne & Wear HER (previously known as the Sites & Monuments Record, SMR) are within, or partly within, the conservation area boundary. The HER is held by the Tyne & Wear Specialist Conservation team.

Records for these entries can be viewed at <http://www.twsitelines.info/Siteline.nsf/>.

No.	Site Name	Period	Site Type
4570	North Shields, Scotch Church	early modern	non-conf. church
4571	North Shields, Methodist Chapel	early modern	Methodist chapel
4572	North Shields, Secession Church	early modern	non-conf. church
4576	North Shields, Ranter's Chapel	early modern	non-conf. church
4578	North Shields, Baptist Chapel	early modern	Baptist chapel
4584	North Shields, Town Hall	early modern	town hall
6929	N S, Chirton Colliery (Shds Colliery)	post medieval	colliery

Unitary Development Plan Policies

The following is an extract of some of the relevant policies from the North Tyneside UDP, adopted March 2002. Other UDP policies may also be relevant, including those on listed buildings, housing, design, local retail centres, advertisements and highways. North Tyneside Council is in the process of replacing the UDP with a Local Plan. More information can be found at www.northtyneside.gov.uk/planning.



Trees and Landscaping in Urban Areas	
E14	The local planning authority will seek to protect and conserve existing trees and landscape features within the urban environment and will encourage new planting in association with development and wherever possible in other suitable locations.
Conservation Areas	
E16/2	Development which would not preserve or enhance the character and appearance, or setting of a conservation area, will not be permitted. In assessing a development, particular consideration will be given to: <ul style="list-style-type: none"> (i) its design, scale, layout and materials, (ii) the impact on trees, (iii) the treatment of surrounding spaces, and (iv) its relationship to surrounding development
E16/3	The Local Planning Authority will in considering a proposed development give particular weight to the contribution made to the enhancement of a conservation area by the development in applying other policies and standards of the plan.

Development Control Policy Statement 8: Development Within Conservation Areas

The North Tyneside UDP contains a development control policy statement that sets out the following material planning criteria to be taken into account when considering individual proposals affecting a conservation area:

- The extent to which proposals should preserve or enhance the character of the conservation area.
- The extent to which proposed car-parking affects the appearance of conservation areas due to its scale or the materials used.
- The extent to which traditional building materials, for new buildings and extensions, will be used (e.g. brick, slate, timber).
- Whether the scale, design and materials of new buildings and their settings will complement and enhance the character of buildings in the conservation area.
- The extent to which existing trees, stone walls and other attractive features will be retained and incorporated in new developments.
- Whether additional tree planting and landscaping are proposed on new developments.
- The impact of any new proposal on the loss of light, effect of overshadowing, or loss of privacy to adjoining property.
- The potential traffic generation, both vehicular and pedestrian, of the proposed activity.
- Where commercial property is involved, the effect of service vehicles, refuse storage and disposal, opening hours and proposals for signs/adverts.
- Where an intensification of use is proposed on upper floors the effect of any external fire escapes.
- Where cooking on the site is proposed (i.e. restaurant / takeaway food) the effect of any extract flues.
- The design and location of means of enclosure, fencing walls and gates.

Other Information & Guidance



- Where existing unsightly buildings, car-parks, means of enclosure or advertisements are to be removed.
- The views of consultees and nearby occupiers.
- The potential affect of the change of use of a building which may lead to the need to adversely alter the fabric of the existing building, or generate additional vehicular traffic to the site.

Conditions that may be applied to a grant of planning permission:

- Materials to be used.
- Car-parking scheme to be agreed (including materials to be used).
- Landscaping including the retention of existing planting and other features.
- Details of refuse disposal.
- Hours of operation (commercial activities).
- Details of means of enclosure.
- Restrictions on permitted development rights to control extensions, fences, etc.
- Details of advertising.
- Details of appearance of any means of odour suppression.
- Details of means of escape in case of fire.

Reasons: Conservation areas are particularly attractive and sensitive areas of the Borough where the Council has particular responsibilities to ensure that their environmental character is preserved or enhanced. Accordingly, all development proposals will be expected to be of the highest quality of design, should respect the existing scale and character of the area, be constructed in appropriate traditional materials, and include landscaping where possible.

The Implications Of Conservation Area Status

The Local Planning Authority has a statutory duty to pay special attention to the desirability of preserving or enhancing character and appearance of conservation areas in exercising their planning powers. In particular, the local authority has extra controls over the following in conservation areas:

- Demolition,
- minor developments,
- the protection of trees.

Demolition

Outside conservation areas, buildings which are not statutorily listed can be demolished without approval under the Town & Country Planning Act 1990 (as amended). Within conservation areas, the demolition of unlisted buildings requires planning consent. Applications for consent to totally or substantially demolish any building within a conservation area must be made to North Tyneside Council or, on appeal or call-in, to the Secretary of State. Generally, there is a presumption in favour of retaining buildings which make a positive contribution to the character or appearance of the conservation area.



Minor Developments

Within in a conservation area, legislation⁽⁸⁾ states that there are certain cases where permission must be obtained before making alterations which would normally be permitted elsewhere. This is to ensure that any alterations do not detract from the area's character and appearance. The changes include certain types of exterior painting and cladding, roof alterations including inserting dormer windows, and putting up satellite dishes which are visible from the street. The size of extensions to dwellinghouses which can be erected without consent is also restricted.

Under Article 4 of the same legislation, there can be further measures to restrict other kinds of alteration that are normally allowed under so-called "permitted development rights". These measures, called Article 4 Directions, can be selective in the buildings they cover within the conservation area, and the types of restriction they impose depending on how they might affect key building elements and so character and appearance. These Directions effectively control the proliferation of relatively minor alterations to buildings in conservation areas that can cumulatively lead to erosion of character and appearance over time. Development is not precluded, but selected alterations would require planning permission and special attention would be paid to the potential effect of proposals when permission was sought. Examples might be putting up porches, painting a house a different colour, or changing distinctive doors, windows or other architectural details. The Local Authority has to give good reason for making these restrictions, and must take account of public views before doing so.

To many owners, any tighter restrictions or additional costs, such as for special building materials, are more than outweighed by the pleasure they derive from living in such an area.

Trees

Trees make an important contribution to the character of the local environment.

Anyone proposing to cut down, top or lop a tree in a conservation area, whether or not it is covered by a tree preservation order, has to give notice to the local planning authority. The Authority can then consider the contribution the tree makes to the character of the area and if necessary make a tree preservation order to protect it.

Unlisted Buildings In A Conservation Area

When considering the contribution made by unlisted buildings to the special architectural or historic interest of a conservation area, the following questions might be asked:

- Is the work of a particular architect or designer of regional or local note?
- Does it have landmark quality?
- Does it reflect a substantial number of other elements in the conservation area in age, style, materials, form or other characteristics?
- Does it relate to adjacent designated heritage assets in age, materials or in any other historically significant way?
- Does it contribute positively to the setting of adjacent designated heritage assets?
- Does it contribute to the quality of recognisable spaces including exteriors or open spaces with a complex of public buildings?
- Is it associated with a designated landscape e.g. a significant wall, terracing or a garden building?

Other Information & Guidance



- Does it individually, or as part of a group, illustrate the development of the settlement in which it stands?
- Does it have significant historic association with features such as the historic road layout, burgage plots, a town park or a landscape feature?
- Does it have historic associations with local people or past events?
- Does it reflect the traditional functional character or former uses in the area?
- Does it contribute to the character or appearance of the area?

North Tyneside Council believes any one of these characteristics could provide the basis for considering that a building makes a positive contribution to the special interest of a conservation area, provided that its historic form and values have not been seriously eroded by unsympathetic alteration.



Sources and Further Reading

The following sources were used in the preparation of this appraisal.

- Unitary Development Plan, North Tyneside Council, March 2002
- History of Shields, William Brockie, 1851
- Wor Canny Toon, J Wallace Black, 1926
- The Buildings of England: Northumberland, John Grundy et al, Penguin Books, London, second edition, 1992
- The Archive Photograph Series: North Shields, Eric Hollerton, 1997
- The Archive Photograph series: Around North Shields, Eric Hollerton, 2000
- Memory Lane: North Shields, John Alexander, 2002
- Northumberland Place-Names, Stan Beckenstall, Butler Publishing, Morpeth, 2004
- Sitelines, the Historic Environment Record website of Tyne and Wear, <http://www.twsitelines.info/Siteline.nsf/>
- The Buildings of England: Northumberland, Nikolaus Pevsner, Ian Richmond, second edition, 2002
- North Tyneside Council website, www.northtyneside.gov.uk
- Friends of Northumberland Square, <http://friendsofns.org/>

Other publications and websites which may be of interest include the following:

- Living In a Conservation Area Guide, North Tyneside Council
- Repair and Maintenance of Heritage Buildings, North Tyneside Council
- Window Guidance Note, North Tyneside Council
- www.english-heritage.org.uk
- www.buildingconservation.com



Glossary

Masonry

Bond: The way the bricks or stones are arranged in building, a wall, etc. Common examples are Flemish bond, English garden wall bond and stretcher bond.

English garden wall bond: Three or four rows of bricks laid with the longer side showing (stretchers), alternating with single rows with the headers showing.

Flemish bond: The bricks in each row alternate header and stretcher. The header in each row will be over the middle of the stretcher of the row below.

Gable: The part of the wall that fills the end of a pitched roof, often triangular or peaked in shape. Sometimes capped by coping stones to protect the top of the wall from the weather.

Header: The end or shortest face of a brick.

Kneeler: A large stone on the top corner of a wall and base of the gable that supports the coping stones of the gable and stops them sliding off.

Pier: A large support made of masonry, often associated with gates.

Polychromatic: Of more than one colour. Seen in some of the brick work in the late twentieth century housing in this conservation area.

Quoin: Dressed stones at the angles of a building. They may be alternately long and short. Pronounced "coin".

Stretcher: The longest side of a brick.

Stretcher bond: Bricks arranged so that all the rows show the long side of the brick. In each row the bricks will lie across the joins between the bricks in the row below.



(1) Piers at Northumberland Square (2) Stretcher bond stonework (3) Quoins at Field House

Doors

Door surround: A decorative element or structure around a doorway

Overlight: A horizontal opening over a door or window.



Pediment: A formalised gable, derived from that of a temple, that can be used over doors.

Tuscan surround: A door surround in the Tuscan style. Tuscan is a style of classical architecture, regarded as the least ornate.

Windows

Apron: Raised panel below a window, sometimes shaped and decorated.

Horn: projections of the side frames of the sashes, devised to strengthen them, following the introduction of heavy plate glass.

Lintel: Horizontal beam or stone bridging an opening.

Mullion: Vertical member between the lights in a window opening.

Oriel window: A window that projects from the wall. Unlike a bay window it overhangs so needs to be supported in some way.

String course: A continuous narrow horizontal course or moulding which projects slightly from the surface of a wall and can be an appropriate decorative accompaniment

Transom: A horizontal member between the lights in a window opening.

Window reveal: The side of an opening for a window, or door, between the frame and the outer surface of a wall, showing the wall's thickness.



(1) Window incorporating transom, mullion and lintel (2) Oriel window (3) Window with apron and horns

Roof Details

Bracket: A projecting angled or curved form used as a supporting feature under an eave line or raincap, usually decorative.

Catslide roof: A pitched roof covering one side of a building and continuing at the same pitch over a rear extension



Gable: The part of the wall that fills the end of a pitched roof, often triangular or peaked in shape. Sometimes capped by coping stones to protect the top of the wall from the weather.

Finial: Decorative top most feature that can be found above a gable.

Kneeler: A large stone on the top corner of a wall and base of the gable that supports the coping stones of the gable and stops them sliding off.

Verge: The top edge of a roof at the top of the slope often covered by a verge board.

Watertable: feature that consists of a projecting course that deflects water running down the face of a building away from lower courses or the foundation. A water table may be found at a transition between materials, such as from stone to brick.

Shopfronts

Architrave: Moulded frame of a door or window.

Cornice: Moulded ledge, projecting along the top of a building or feature.

Fascia: Plain horizontal band, e.g. in an architrave or on a shopfront.

Pilaster: Flat representation of a classical column in a shallow relief against a wall.

Stall riser: Area below the shop window cill.



Basic elements of a traditional shopfront design

Miscellaneous

Balustraded: A rail and the row of balusters or posts that support it, as along the front of a gallery.

Castellated: Battlemented. In the style of a castle.

Downcomer: A connecting pipe, often seen externally. Can be referred to as a downpipe.

Entablature: The upper section of a classical building, resting on the columns and constituting the architrave, frieze, and cornice.



Façade: The face or frontage of a building.

Roundel: A circular moulding, as seen on the Stag Line Building.

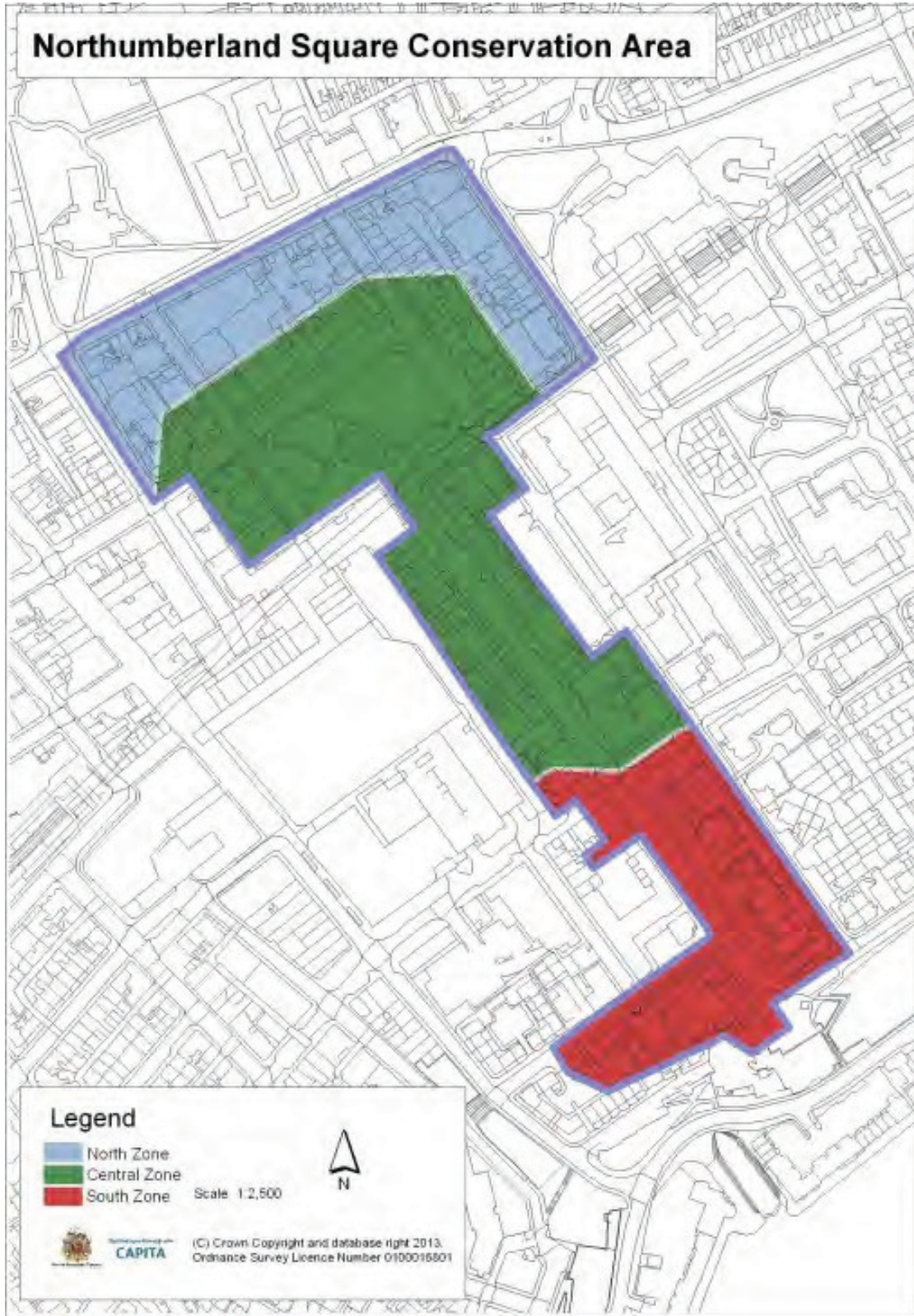
Sett: Rectangular blocks of stone, often granite, used for paving.

Zone Map



Zone Map

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Map 2, Zone Map