

INSTALLATION OF A PAINTED MURAL,
NO. 47 FLOWERGATE,
WHITBY, NORTH YORKSHIRE YO21 3BB

DESIGN, ACCESS AND HERITAGE STATEMENT



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Report no: 2021/646.R01
Version: Final
Date: August 2021
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EXECUTIVE SUMMARY

This combined Design, Access and Heritage Statement has been produced by Ed Dennison Archaeological Services (EDAS) at the request of the Regeneration Department of Scarborough Borough Council to assess the impact of installing a painted mural, forming part of the 'Whitby Walk With Heritage' heritage trail, on the external west gable of no. 47 Flowergate, Whitby, North Yorkshire (NGR NZ 89841 11058). The mural measures 4.20m wide by 3.2m high. No. 47 Flowergate is a Grade II Listed Building of Special Architectural or Historic Interest, and it lies within the Whitby Conservation Area.

This statement has been prepared to fully inform an application for Listed Building Consent. It accords with the guidance published in the National Planning Policy Framework (NPPF) and the policies of the Scarborough Borough Local Plan. Planning permission for the installation has already been recommended for approval (application 21/01116/FL).

No. 47 Flowergate is a former town house which occupies a prominent position on the street frontage. It dates from the mid 18th century, and has a 19th century shop front inserted into the ground floor. It is of three storeys and built in brick with stone rusticated quoins, and the interior retains a number of original features. Taken as a whole, the building is considered to have a 'Medium' value of significance. In terms of its setting, the west gable of no. 47 is a dominant feature of the street scene, especially when viewed from the west, and this view has been accentuated by the demolition of the adjoining properties between 1945 and 1952. There are 21 other Grade II Listed structures within a 50m radius of the building. There are limited views from the vicinity of the building to St Mary's Church and the Abbey ruins on the headland, and another seven Grade II Listed buildings are visible from the gable. A litter bin and bicycle rack at the base of the gable detract from the immediate setting, while the small adjacent car parking area is also a somewhat sterile space. Taken as a whole, the setting of no. 47 Flowergate can be considered to have a 'Medium' value.

The installation of the mural on the west gable of no. 47 is unlikely to have any significant detrimental effect on the physical fabric of the listed building, although it is recommended that the whole of the gable should be repaired and repainted before its erection. An existing advertisement hoarding (for 'Astin's Property Sales and Lettings and Whitby Holiday Cottages') will also need to be re-positioned to accommodate the mural. The mural will be highly visible from the west along Flowergate, but not especially visible from other directions. It is recommended that the setting is improved by changing the positions of the bicycle rack and litter bin relative to a wooden bench, with the latter being centrally placed below the mural. The magnitude of impact resulting from the installation of the mural is considered to be 'Negligible Adverse', leading to an overall 'Neutral Adverse' significance of effect. There will be virtually no measurable change to the character area of the wider Conservation Area.

In terms of the NPPF, the impact on the Listed Building would equate to 'less than substantial harm', and actually be at the lower end of this category due to the localised nature of the proposals. It could further be argued that this harm will be offset by the public benefits resulting from enhancing the 'Whitby Walk with Heritage' scheme and the increasing the public's interest, understanding and appreciation of the town's historic past.

The adoption of the suggested mitigation measures to improve the appearance and immediate setting of the west gable of no. 47, and to improve the condition and maintenance of the gable itself, would mean that the adverse impacts of the proposals would change to beneficial impacts.

1 INTRODUCTION

- 1.1 The Regeneration Department of Scarborough Borough Council are seeking Listed Building Consent for the installation of a painted mural, as part of the 'Whitby Walk With Heritage' initiative, on the west external gable of no. 47 Flowergate, Whitby, North Yorkshire (NGR NZ 89841 11058) (see figure 1); no. 47 is a Grade II Listed Building which lies within the Whitby Conservation Area. The mural will act as a signpost for the town's new heritage trail.
- 1.2 This combined Design, Access and Heritage Statement evaluates the proposal to erect the mural on the Listed Building, and makes informed comments on the implications to the significance of any other structures of heritage value that may be affected by the work, in order to fully inform an application for Listed Building Consent. The document has been prepared by Ed Dennison Archaeological Services (EDAS) Ltd, in accordance with guidance published in the National Planning Policy Framework (NPPF) (MHCLG 2019a), the Scarborough Borough Local Plan (SBC 2017), and the Chartered Institute for Archaeologists' *Standard and Guidance for Historic Environment Desk-based Assessment* (CIfA 2017).
- 1.3 It should be noted that the following statement only relates to the heritage implications of the proposed works, and the impacts on the historic character and significance of no. 47 Flowergate and its setting. It does not deal with planning issues. Planning permission for the installation of the mural was recommended for approval to the Council's Planning and Development Committee on 5th August 2021 (application 21/01116/FL).

2 SITE LOCATION AND SUMMARY DESCRIPTION

- 2.1 No. 47 Flowergate is located in the historic core of Whitby town centre, on the west side of the River Esk, towards the southern end of Flowergate (at NGR NZ 89841 11058) (see figure 2). The street slopes down from west to east, with both pedestrian and vehicle access, with the building being set at a height of c.14.9m AOD. Nos 47 and 48 Flowergate lie on the north side of the street frontage, with a small car park and square in front of a retail outlet immediately to the west. The building is thought to date from the mid 18th century and is three storeys in height; the west gable is rendered. At the time of the site inspection, no. 47 was occupied by Astin's Property Sales and Lettings, with no. 48 by Whitby Holiday Cottages.
- 2.2 The building is a Grade II listed structure, and so is a designated asset of National importance.

3 DESIGNATED AND NON-DESIGNATED ASSETS

- 3.1 Designated Heritage Assets are defined as comprising World Heritage Sites, Scheduled Monuments, Listed Buildings, Protected Wreck Sites, Registered Parks and Gardens, Registered Battlefields and Conservation Areas (MHCLG 2019a, Annex 2: Glossary). It should be noted that there is also a lower level of heritage assets, which may or may not be of equivalent significance to a Scheduled Monument, but which are currently undesignated.
- 3.2 In order to fully assess the heritage significance of the Grade II Listed Building, and the visual implications of the installation of the mural, a study area measuring 50m in all directions (i.e. 100m diameter) from the building was considered to identify any other designated assets within its vicinity.

Scheduled Monuments

- 3.3 Scheduled Monuments are considered to be of national importance and are protected under the Ancient Monuments and Archaeological Areas Act 1979, and they are administered by Historic England (formerly English Heritage) on behalf of the Secretary of State. Under the terms of Part 1 Section 2 of the Act, it is an offence to damage, disturb or alter a Scheduled Monument either above or below ground without first obtaining permission (Scheduled Monument Consent) from the Secretary of State.
- 3.4 No. 47 Flowergate is not a Scheduled Monument, and there are no Scheduled Monuments within 50m of the building. The nearest is the remains of Whitby Abbey (National Heritage List for England 1017941), the western boundary of the scheduled area lying c.280m east of no. 47 Flowergate.

Listed Buildings

- 3.5 Listed Buildings are considered to be of Special Architectural or Historical Interest and afforded protection under the Planning (Listed Buildings and Conservation Areas) Act 1990. Listing is a national designation, but Listed Buildings are divided into three grades, I, II* and II, which relate to their architectural and historical value. Section 66 of the 1990 Act states that planning authorities must have special regard for the desirability of preserving (*inter alia*) the setting of any Listed Building that may be affected by the grant of planning permission.
- 3.6 The structure comprising nos 47 and 48 Flowergate is a Grade II Listed Building (NHLE 1204367), first listed on 23rd February 1954. The listing entry reads as follows: "*Mid C18. 3 storeys in brick. Pantile roof. Eaves cornice. Painted stone bands between storeys. Stone rusticated quoins. 5 windows, flush frames, painted brick arches with keystones, double-hung sashes with glazing bars. C19 shop front to left. Rusticated passage arch with triple keystone. Modern shop front to right, but remains of the early C19 pilastered shop front. Court at rear has 2 storey whitened wing with overhang above ground floor. Nos 47 to 50 (consec) form a group with No 1 St Anne [sic] Lane*".
- 3.7 As would be expected in the historic core of a town such as Whitby, there is a high concentration of other listed structures in the immediate vicinity of nos 47 and 48 Flowergate; within the 100m diameter study area, there are 21 Grade II listed structures and two locally-listed structures (see figure 3 and Appendix 1).
- 3.8 Starting at the western end of the south side of Flowergate, nos 7 and 8 is an 18th century three storey building of rendered stone with a Welsh slate roof, with inserted 19th century and modern shop fronts (**Site 12**); nos 7 to 12 form a group along this side of the street. Moving east, nos 1 and 2 Hall's Place dates from the late 18th or early 19th century, and is again rendered and of two storeys, with a pantiled roof (**Site 10**). To the rear of this property, away from the street frontage, nos 3 and 4 Hall's Place are 18th century in origin, of two storeys with a basement and attics, and built of brick with pantiled roofs; the basement and ground floor windows have segmental heads, and each property has a segmental-arched doorway to the first floor reached by steps with an iron balustrade (**Site 11**).
- 3.9 Continuing east along the south side of Flowergate, no. 5 forms part of a group comprising nos 3 to 5. The building itself is of 18th century date, of three storeys with a parapet and moulded cornice, a pantiled roof and a rendered exterior; there are two canted 3-light 19th century oriel windows with pediments and panelled

bases to the first floor, and a modern shop front to the ground floor (**Site 9**). No. 4 Flowergate is also 18th century in date, and of three brick-built storeys with a moulded modillion cornice and parapet, and an inserted modern shop front to the ground floor (**Site 8**). Nos 3A and 3B Flowergate form part of the same building as no. 3 (see below), but have been refaced in stone - it is of three storeys with an attic and a gabled dormer; no. 3A has one Ionic pilaster to the shop front while no. 3B has pilasters and a fascia with modern glazing (**Site 7**). No. 3 Flowergate is 18th century in origin, and is of three storeys and attic built of brick with rusticated stone quoins; there is a canted 19th century oriel window above a late 19th century and modern shop front (**Site 6**). To the rear of the street frontage, the Old Unitarian Chapel was built in 1812, on the site of an earlier chapel dating to 1715 - it is built of red brick with round-headed windows and doorway, and the interior retains good woodwork, a balcony and pulpit (**Site 5**).

- 3.10 The east end of Flowergate forms a vehicular cul-de-sac, but the route continues south-east and east as a narrow pedestrianised route called Golden Lion Bank, which emerges at the junction of Baxtergate, New Quay Road and St Ann's Staith at the west end of Whitby Swing Bridge; a further passage runs from the north-east of the cul-de-sac (St Ann's Lane). For the purposes of listing, all the listed buildings on Golden Lion Bank are considered to form a group. On the western side, no. 1 (the Sutcliffe Gallery, named after the Whitby photographer) dates to the early 19th century and is built of brick with a pantiled roof (**Site 4**). The adjacent property is 18th century in origin and of three storeys in painted brick; it has a plain pilastered 19th century shop front to the ground floor (**Site 3**). No. 3 Golden Lion Bank is late 18th century in origin, and of two storeys again in painted brick with elliptical relieving arches over the windows and 19th century and modern shop fronts (**Site 2**). On the opposite side of Golden Lion Bank, the three storey Golden Lion Public House is of late 19th century date while the rear is of 18th century - there has been an inn on this site since before 1714; the public house shop front has Doric pilasters and a fascia with the name, and the ground floor is modern (**Site 1**).
- 3.11 Returning to the north side of Flowergate, and again starting at the western end, no. 21 Cliff Street to the rear of the main street frontage dates to the 18th century and is of a rendered two storeys (**Site 13**). On the street frontage, nos. 40 and 41 were built in the first half of the 18th century and are of three storeys in painted ashlar and a pantile roof, with late 19th century and modern ground floor shop fronts (**Site 14**). Immediately to the east, no. 42 also dates to the first half of the 18th century and is of three storeys with attics but has a modern tile roof and an inserted shop front (**Site 15**). To the north of the study building, no. 47A is 18th century, of two storeys with attics and is rendered (**Site 16**); for the purpose of listing, it forms a group with nos. 47 to 50 and no. 1 St Ann's Lane. To the east of the study building, no. 48A is also 18th century in date, of two storeys in brick with a rendered ground floor; the upper floor overhangs on wooden bressumers and some of the windows have been replaced (**Site 17**). No. 49 dates to the 18th century and is of three storeys in brick with a parapet and pantiled roof (**Site 18**), as the adjacent no. 50 is similar (**Site 19**).
- 3.12 Finally, to the east of the study building, along the harbour frontage, there are two Grade II listed buildings on St Ann's Staith. No. 8 dates to the 18th century and is of four storeys in painted brick with a slate roof and has a canted 19th century 3-light window over a modern shop front (**Site 20**). To the immediate north, no. 9 is 18th century in origin, but is said to be on the site of an earlier building that was the birthplace (in 1685) of General Peregrine Lascelles who fought at the Battle of Prestonpans (East Lothian) in 1745; the existing building is of three storeys with

attics, rendered, with a slate roof and two 19th century rectangular oriel windows with panelled bases and plain pillasters to the first floor (**Site 21**). Nos. 3 and 4 St Ann's Staith are two locally-listed buildings, no. 4 being early 19th century in date (**Sites 22 and 23**).

Whitby Conservation Area

- 3.13 Whitby Conservation Area was designated in 1973 as it was recognised as an 'Area of Special Architectural or Historic Interest, the character and appearance of which is desirable to preserve and enhance'. No full review has been undertaken since designation, although partial management reviews have taken place through the Conservation Area Action Plan 1995, the Conservation Area Action Plan 1998, and the Heritage Economic Regeneration Scheme Implementation Plan 2001. A Character Appraisal and Management Plan of the Conservation Area was prepared in 2013 by the then Conservation Officer of Scarborough Borough Council (Hall 2013), and it has a direct relevance and bearing on the matters considered by this Heritage Statement. The Scarborough Borough Council website notes that, although the Character Appraisal and Management Plan is marked as 'Draft', it was adopted on by the Council in February 2014.
- 3.14 A number of issues or pressures affecting the character of the Conservation Area have been identified, namely alterations to buildings, new residential development, the increasing popularity of Whitby for visitors, and the increasing use of motor vehicles; the latter two issues in particular give rise to demands for new roads, car parks and buildings. It was considered that the effect of these pressures is greatest in Character Areas 2, 3 and 4 (Hall 2013, 64-70). In particular, the character appraisal draws attention to the problem of street clutter associated with traffic signage (Hall 2013, 66). A number of management policies were recommended (Hall 2013, 76-90); apart from RMP 4 ("*Any proposal for new development within the Conservation Area should not be submitted without a Design, Access and Heritage Statement which should include a full analysis of the characteristics of the surrounding area*"), none are directly relevant to this particular development.
- 3.15 The existing Conservation Area covers an area of 93.02ha, which is divided into eleven character areas. No. 47 Flowergate lies within Character Area 4 identified as 'the commercial centre of the town and the west side of the harbour'.
- 3.16 This character area has been subject to the greatest pressure for change over recent years due to changing town centre commercial demands. The medieval street plan is largely retained but the buildings are predominantly Victorian with some notable Georgian survivors, together with post-war developments. The harbour-side frontages of Pier Road, Marine Parade and St Ann's Staith are overtly commercial in marked contrast to the domestic appearance of the buildings on the east side of the harbour. Baxtergate, the town's main shopping centre, is a pedestrianised street and subject to extensive 20th century development; it still contains a number of interesting buildings. A sub area, Character Area 4A, lies at the south, encompassing the hospital, police station, telephone exchange and library (Hall 2013, 33).
- 3.17 The character area is characterised by relatively narrow streets, buildings close up and parallel to the street frontages, narrow plot widths, development running up the yards and high density, combining to form a generally tight grain, though with pockets of open ground and looser grain. The area has a mixture of both commercial and residential use; Baxtergate, Flowergate, Skinner Street, and New

Quay Road are dominated by retail use and many premises have good quality shop fronts. There are a large number of Listed Buildings, and also other buildings which have been recognised as making a substantial contribution to the character of the area either because of their architectural and/or historic interest (Local Interest Buildings). Building materials are predominantly red brick with natural clay pantiles, although stone and rendered buildings are evident, as well as slate roofs. Local architectural details include vertically and horizontally sliding sash windows, six panelled doors, a variety of dormers, and some interesting street furniture such as cast iron and enamelled street name plates. Negative factors include areas of open land such as car parks, a number of individual buildings and some inappropriate alterations (Hall 2013, 34-37).

Other Designated Assets

- 3.18 There are no World Heritage Sites, Protected Wreck Sites or Registered Battlefields within 50m of the building under consideration.

Non-designated Assets

- 3.19 There is no formal definition of what constitutes a non-designated asset, but they generally comprise archaeological sites and monuments (both above and below ground), locally listed buildings, find spots, and sites of known structures or other features of interest. In many cases, non-designated assets are usually taken to be sites or areas recorded on the local County Historic Environment Record (HER), in this case held by the Conservation Section of North Yorkshire County Council, and/or sites included in a local authorities' 'local list' of historic buildings and structures.
- 3.20 Given that this document is assessing the implications of installing a mural on the external gable of a Grade II Listed Building, as well as considering the implications on the significance of any other structures of heritage value that may be affected, below-ground non-designated assets such as archaeological sites or deposits have not been considered. As a result, the NYCC Historic Environment Record has not been consulted as part the preparation of this Heritage Statement.
- 3.21 A number of 'local interest buildings' have been identified within the Whitby Conservation area (Hall 2013, technical annex, section 2). Two (nos. 3 and 4 St Ann's Staith) lie with the study area (**Sites 22 and 23**) (see figure 3 and Appendix 1). No. 3 is described as having a characterful shop front whereas No. 4 is described as being early 19th century in date, of three storeys in painted brick (Hall 2013, technical annex, section 2).

4 PLANNING POLICY CONTEXT

- 4.1 The following chapter details the core planning documents that are relevant to the proposed works, in relation to Cultural Heritage issues.

National Planning Policy Framework (February 2019)

- 4.2 The National Planning Policy Framework (NPPF) (MHCLG 2019a) sets out the Government's planning policies for England and how these are to be achieved, with the purpose of achieving sustainable development; there should be a presumption in favour of sustainable development (paragraph 10). Three overarching objectives are put forward to achieve this, the environmental objective being that a development should "contribute to protecting and enhancing our

natural, built and historic environment; including making effective use of land, helping to improve biodiversity, using natural resources prudently, minimising waste and pollution, and mitigating and adapting to climate change, including moving to a low carbon economy” (paragraph 8).

- 4.3 Chapter 16 of the NPPF deals with conserving and enhancing the historic environment. Paragraphs 184 to 188 provide an introduction to the topic, paragraphs 189 to 192 deal with proposals affecting heritage assets, and paragraphs 193 to 202 cover the potential impacts on heritage assets and their settings. The relevant paragraphs are set out in Appendix 2, while the following text provides a summary of the main points.
- 4.4 When considering the conservation and enhancement of the historic environment, the NPPF notes that the conservation of heritage assets in a manner appropriate to their significance should underpin decision-making. Heritage assets are “an irreplaceable resource, and should be conserved in a manner appropriate to their significance, so that they can be enjoyed for their contribution to the quality of life of existing and future generations” (paragraph 184). Significance is defined as “the value of a heritage asset to this and future generations because of its heritage interest. The interest may be archaeological, architectural, artistic or historic. Significance derives not only from a heritage asset’s physical presence, but also from its setting” (Annex 2: Glossary). Setting is defined as “the surroundings in which a heritage asset is experienced. Its extent is not fixed and may change as the asset and its surroundings evolve. Elements of a setting may make a positive or negative contribution to the significance of an asset, may affect the ability to appreciate that significance or may be neutral” (Annex 2: Glossary).
- 4.5 The NPPF policies relating to conserving and enhancing the historic environment also state that, when determining applications, local planning authorities should require an applicant to describe the significance of any heritage asset affected, including any contribution made by its setting. This should be proportionate to the asset’s importance and, where a development site may include heritage assets with archaeological interest, local planning authorities should require developers to submit an appropriate desk-based assessment and, where necessary, undertake a field evaluation (paragraph 189).
- 4.6 The NPPF states that local planning authorities should identify and assess the particular significance of any heritage asset that may be affected by a proposal, including its setting (paragraph 190). The impact of development on a heritage asset should be taken into account when determining applications, and any conflict between the heritage asset’s conservation and any aspect of the proposal should be avoided or minimised (paragraph 190). A distinction is often made between designated and non-designated heritage assets; designated heritage assets are defined as being World Heritage Sites, Scheduled Monuments, Listed Buildings, Protected Wreck Sites, Registered Parks and Gardens, Registered Battlefields and Conservation Areas (Annex 2: Glossary), whereas non-designated assets are usually considered to be those included in a local authorities ‘local list’ or the local Historic Environment Record. However, the NPPF does say that non-designated assets of archaeological interest, which are demonstrably of equivalent significance to Scheduled Monuments, should also be considered as designated assets (paragraph 194 footnote 63).
- 4.7 Paragraph 192 guides local planning authorities to take account of the desirability of sustaining and enhancing the significance of heritage assets and putting them to viable uses consistent with their conservation, the positive contribution that

conservation of heritage assets can make to sustainable communities including their economic vitality, and the desirability of new development making a positive contribution to local character and distinctiveness. When considering the impact of a proposed development on the significance of a designated heritage asset, the NPPF notes that great weight should be given to the asset's conservation; this is irrespective of whether the potential harm is classed as being substantial, total loss or less than substantial harm to its significance (paragraph 193). Significance can be harmed or lost through alteration or destruction of the heritage asset or a development within its setting. Substantial harm to or loss of Grade II Listed Buildings or Grade II registered parks or gardens should, for example, be exceptional. Substantial harm to or loss of heritage assets of the highest significance, including Scheduled Monuments and Grade I and II* Listed Buildings, should be wholly exceptional (paragraph 194).

- 4.8 Where a proposed development would lead to substantial harm or total loss of significance to a designated heritage asset, the NPPF states that local planning authorities should refuse consent unless it can be demonstrated that the substantial harm or loss is necessary to achieve substantial public benefits that outweigh that harm or loss (paragraph 195). If a development leads to less than substantial harm to the significance of a designated asset, this harm should be weighed against the public benefits of the proposal (paragraph 196). The NPPF goes on to state that the effect of an application on the significance of a non-designated heritage asset should also be taken into account when determining an application, and a balanced judgement is required having regard to the scale of any harm or loss and the significance of the heritage asset (paragraph 197).
- 4.9 The NPPF further states that local planning authorities should make information about the significance of the environment gathered as part of the development publicly accessible. They should also require developers to record and advance understanding of the significance of any heritage assets to be lost (wholly or in part) in a manner proportionate to their importance and the impact, and to make this evidence (and the archive generated) publicly accessible (paragraph 199).
- 4.10 Finally, local planning authorities should look for opportunities for new development within Conservation Areas, and within the setting of heritage assets, to enhance or better reveal their significance (paragraph 200). Loss of a building (or other element) which makes a positive contribution to the significance of a Conservation Area should be treated either as substantial harm or less than substantial harm (see above), taking into account the relative significance of the affected element and its contribution to the significance of the Conservation Area as a whole (paragraph 201).

Scarborough Borough Council Local Plan (July 2017)

- 4.11 Whitby falls within the area covered by Scarborough Borough Council, and their Local Plan was adopted in July 2017 (SBC 2017). Those policies and sections relevant to the proposed installation of the mural are given in Appendix 2, with the salient points summarised below.

Design and Construction: Principles of Good Design (DEC 1)

- 4.12 The Local Plan contains a chapter relating to the 'Principles of Good Design' when considering the design and construction of new developments (SBC 2017, 40-44); this is relevant to the current proposal. Under the heading of 'Local Character', paragraph 5.5 notes that the "Natural and physical features such as the

topography of an area, the pattern of streets and public spaces, the street scene, the density of development, the scale and form of buildings and the materials used in construction all help to define local character and identity”. Another paragraph (5.6) states that “Local character and key features within the built environment, such as listed buildings and other heritage assets, play a significant role in promoting economic and social prosperity by providing attractive living and working conditions. It is therefore essential that local character is safeguarded”. Additionally, paragraph 5.7 emphasises that “the design of new development should reflect and reinforce locally distinctive features, thereby contributing to the character of the surrounding area in a positive manner”.

- 4.13 Under the heading of ‘Public Realm’, paragraph 5.21 notes that public realm refers to the publicly accessible areas between buildings, i.e. the streets, paths, squares and parks that people move through on a day-to-day basis. “Ensuring a high-quality, safe and accessible public realm is an essential part of creating environments that people want to live, work and invest in”.
- 4.14 This chapter culminates in Policy DEC 1, part of which is relevant to the installation of the murals being considered by this Heritage Statement. The policy includes the statement that “All development will be required to meet the following principles of good design by demonstrating (a) that an analysis of the constraints and opportunities of the site and the function of development has informed the principles of design and (d) that any elements of public realm have been designed to reinforce or complement the distinctive character of the local area and to ensure that they are attractive, safe, accessible and well connected to their surroundings”. Three points are covered under section (a), namely (i) “that the proposal reflects the local environment and creates an individual sense of place with distinctive character”; (ii) “that the detailed design responds positively to the local context, in terms of its scale, form, height, layout, materials, colouring, fenestration and architectural detailing”; and (iii) “that the proposal has taken account of the need to safeguard or enhance important views and vistas”.
- 4.15 The policy also states that “Proposals will be permitted where it can be demonstrated that the principles of good design have been followed. In meeting the above, reference should be made to the Borough Council’s relevant design guidance documents”.

Design and Construction: Protection of Amenity (DEC 4)

- 4.16 This policy primarily relates to extensions or additions to existing properties, to ensure that they complement and even enhance an existing property as well as reflecting the character of the existing building and the surrounding area (SBC 2007, 48). In other words, new development should be of sufficient quality so that there is not an adverse impact on the amenities of occupiers or nearby properties.
- 4.17 The relevant policy (DEC 4) states that: “Proposals should ensure that existing and future occupants of land and buildings are provided with a good standard of amenity. Proposals for development should not give rise to unacceptable impacts by means of (a) overbearing impact; (b) overlooking and loss of privacy; (c) disturbance arising from such things as noise, light pollution and other activities; (d) emissions including smells and other pollutants; or (e) overshadowing or loss of natural light”.

Design and Construction: Historic and Built Environment (DEC 5)

- 4.18 The Local Plan also contains a chapter relating to the ‘Historic and Built Environment’ (SBC 2017, 49-53), which is directly relevant to the current proposal. Paragraph 5.43 notes that “the Local Plan recognises the value of protecting and enhancing its heritage assets and the built environment for the benefits it brings to the social, cultural and economic life of the area, in addition to its role in contributing to the regeneration of the area”. One of the elements it considers particularly important to safeguard is “the historic grain of Scarborough Old Town and Whitby, including their street layouts, town yards, plot sizes and landscape settings.
- 4.19 Paragraph 5.44 emphasises that there are a range of historic assets in the plan area, the most important of which are the designated assets such as Listed Buildings, Conservation Areas, Scheduled Monuments and Historic Parks and Gardens. It goes on to say that proposals (which include development, demolition and advertisements) “should consider and demonstrate how development could impact on the following designated and non-designated assets and their settings including where mitigation may be required or where opportunities for the enhancement of features could arise. In the case of Listed Buildings, “any loss or substantial harm to such as asset will have to be assessed against whether substantial public benefits would be achieved that would outweigh this loss”. In the case of Conservation Areas, “elements which make a positive contribution should be preserved and any harm would need to be weighed against the public benefits of the proposal. Not all elements of a Conservation Area will necessarily contribute to its significance, and the Local Planning Authority will look for opportunities which can better reveal the significance of an asset or make a positive contribution to the area”. With regard to non-designated heritage assets, paragraph 5.44(e) notes that Whitby has distinctive characteristics that are representative of its historic origins, and “it is these features that the Local Planning Authority are keen to reinforce where possible; such elements of local character include street patterns, sky lines, views, settings, and Buildings of Local Interest such as Civic Buildings.
- 4.20 Paragraph 5.45 states that, with specific regards to the above, “proposals involving or affecting heritage assets should include as part of their application an evaluation of the significance of any heritage asset affected; the impact which their proposals would have upon that significance; and, if the proposals would result in harm, what public benefits are there that would outweigh the harm”.
- 4.21 This chapter culminates in Policy DEC 5, part of which is relevant to the installation of the murals being considered by this Heritage Statement. The policy states that “Historic rural, urban and coastal environments will be conserved and, where appropriate, enhanced and their potential to contribute towards the economic regeneration, tourism offer and education of the area exploited, particularly those elements which contribute to the area’s distinctive character and sense of place”. In order to ensure this, a number of points are made, which include (a) “Proposals affecting a designated heritage asset (or an archaeological site of national importance) should conserve those elements which contribute to its significance. Harm to such elements will be permitted only where this is outweighed by the public benefits of the proposal. Substantial harm or total loss to the significance of a designated heritage asset (or an archaeological site of national importance) will be permitted only in exceptional circumstances. Other points note that (b) “Proposals affecting a Conservation Area should preserve or enhance its character or appearance especially those elements identified in any Conservation Area Appraisal”, and (d) “Proposals which would remove, harm or undermine the

significance of a non-designated heritage asset, or its contribution to the character of a place will only be permitted where the public benefits of the development would outweigh the harm”.

Other Relevant Guidance

Planning Practice Guidance (PPG) (July 2019)

- 4.22 As part of NPPF, the Ministry Housing, Communities and Local Government have also published specific guidance on advertisements (MHCLG 2019b). This explains that, for planning purposes, ‘advertisement’ is defined in section 336(1) of the Town and Country Planning Act 1990 (as amended) as being “any word, letter, model, sign, placard, board, notice, awning, blind, device or representation, whether illuminated or not, in the nature of, and employed wholly or partly for the purposes of, *advertisement, announcement or direction*” (EDAS italics). This document confirms that, if an advertisement is to be fixed to a Listed Building, Listed Building Consent is required, over and above any planning permission that may also be required.
- 4.23 All advertisements, whether they require consent or not, are subject to standard conditions as stated in Schedule 2 of the Town and Country Planning (Control of Advertisements) (England) Regulations 2007. In summary, these are (1) no advertisement is to be displayed without the permission of the owner of the site on which they are displayed; (2) no advertisement is to be displayed which would obscure, or hinder the interpretation of, official road, rail, waterway or aircraft signs, or otherwise make hazardous the use of these types of transport; (3) any advertisement must be maintained in a condition that does not impair the visual amenity of the site; (4) any advertisement hoarding or structure is to be kept in a condition which does not endanger the public; and (5) if an advertisement is required to be removed, the site must be left in a condition that does not endanger the public or impair visual amenity.

Scarborough Borough Council Shop Front Policy & Design Guidance (1997)

- 4.24 In 1997, the Technical Services Department of Scarborough Borough Council produced a pamphlet entitled ‘Shop Front Policy & Design Guidance’ (SBC 1997). This contains a section on ‘Advertisements and Signs’ (SBC 1997, 14-16) with Appendix 2 relating to ‘Advertisements in Conservation Areas’ (SBC 1997, 15).
- 4.25 Appendix 2 of the document notes that illuminated signs or advisements would normally require ‘Advertising Consent’ in a Conservation Area. However, many do not need such consent, including (in-so-far as they might apply to the current proposals): the installation of a non-illuminated sign (which includes fascia, window, projecting or hanging signs) on the wall containing a shop window as long as it is positioned lower than the bottom of first floor windows; an identification, direction or warning sign (such as entrance or exit signs) no larger than 0.30sqm in area; an advertisement relating to a person, partnership or company such as a wall plaque commonly used by solicitors and dentists etc, no larger than 0.30sqm in area i.e. 60cm x 50cm (only one per premises); and an advertisement relating to an institution, hotel, inn or public house no larger than 1.2sqm in area (one only per premises). In all of the above cases, no part of the sign must be more than 4.6m above ground level and lettering or symbols used must be no larger than 0.75m high.

5 ARCHAEOLOGICAL AND HISTORICAL BACKGROUND

- 5.1 In order to properly understand the context and significance of the study building (no. 47 Flowergate), it is necessary to consider in summary the wider development of Whitby as a settlement and in particular that part of the town in which the building is located. A good summary history of the development of the town is given in the Whitby Conservation Area's Character Appraisal and Management Plan (Hall 2013), while further information is contained in a previous EDAS report (Richardson & Dennison 2007). The following text draws heavily from these documents, and other information taken from sources listed in the bibliography (Chapter 9) below.

Location and Setting

- 5.2 An outstanding feature of Whitby is its setting at the mouth of the River Esk, which is itself set within the wider context of the surrounding coastal and agricultural landscape, including glimpses of the moorland further inland. The form and setting of the town are profoundly influenced by its geology and topography. The slopes above the east side of Church Street comprise the Jurassic Lower Deltaic Series of silts and sandstones, which lack stability and have therefore acted as a constraint to development on this side of the town. The west side of the town is inherently more stable, with the surface geology dominated by glacial deposits, the solid rock (sandstone) being exposed only in the sea cliffs and steep-sided natural gullies (Hall 2013, 8-9).

The Early Medieval Period

- 5.3 The Saxon name for Whitby was *Streoneshalh* which, according to Bede, was because of a watch tower or lighthouse which stood on the cliff at the eastern side of the harbour. However, by the 11th century the town was called *Prestebi* or the 'habitation of priests' and in the 13th century *Whitebi*.
- 5.4 Following the defeat of King Penda of Mercia by the Northumbrian King Oswy at the Battle of Winwaed in 655 AD, Oswy established a double monastic community for men and women at Whitby in 657 AD, and installed his cousin Hilda, then Abbess of Hartlepool, as the first abbess. The monastery was the site for the influential Synod of Whitby, held in 664 AD, and it played an important part in the religious and political life of the Northumbrian kingdom. It is assumed to have been destroyed during the Danish invasion of Northumbria in 867 AD (Clark 1997a, 4; Hunter 2003, 34). However, the existence of the name *Prestebi* in the 11th century may point to some continuation or revival of Christianity there during the subsequent period of Danish occupation (Hall 2013, 10-11).
- 5.5 The form of the early community at Whitby is unclear, with early descriptions and comparisons with other sites suggesting it comprised either isolated monastic cells, or perhaps a more communal layout incorporating shared facilities reminiscent of later monasteries. Excavations carried out in the 1920s and more recently in the 1990s have demonstrated that there were at least two foci of Anglo-Saxon activity on the headland, with remains located both inside and outside the presumed precinct boundary of the monastery, the latter forming a large secular settlement (Clarke 1997b, 2-3). It is generally believed that this was destroyed by the Danish vikings who then re-founded a settlement by the riverside named Whitby, although there was probably also some continuity of both occupation and religious activity in the ninth and tenth centuries on the headland.

The Medieval Period

- 5.6 The monastic community at Whitby was re-founded by a Benedictine monk, Reinfrid, in 1078. The early community may have been a simple one, and the construction of a Benedictine abbey on a large scale began only in the early 12th century. The existing Abbey church is of a number of phases - the earlier church was reconstructed from the early 13th century onwards, with further major works being carried out in the 14th and 15th centuries (Clark 1997b, 25-26).
- 5.7 The associated settlement was founded in the early 12th century, when Henry I granted 'burgage' to the abbey (Russell 1968, 515). It subsequently developed as a port and a fishing town, expanding onto the west side of the river Esk with the construction of a bridge in the 14th century. Flowergate was one of the four principal streets of the medieval town (Russell 1968, 507-508). The commercial centres of the medieval town were the Old Market Place at Golden Lion Bank on the west side and the northern end of Church Street on the east side; much of the medieval street plan has survived in this area despite the replacement of the original buildings. During the medieval period, long narrow plots were laid out at right angles to the main streets, and in the post-medieval period these developed into the yards which are still an important characteristic of Whitby's old town. The fishing industry continued to develop during the medieval period, attracting ancillary trades such as salting (Hall 2013, 11-12).

The Post-Medieval and Modern Periods

- 5.8 It has been estimated that, during the 16th century, the population of Whitby was still less than 1,000. However, the growth of the nearby alum processing industry acted as a powerful stimulus to the growth of the town, with the port used to both supply the alum works with coal and as a distribution point. As a result, there was an associated growth of allied trades such as shipbuilding, rope and sail making. This development was largely brought about by the landowning Cholmley family who had converted the former Abbot's Lodging into their manor house called Abbey House; they supported the market and provided the harbour with piers and a new quay. The increased wealth of the town is evidenced by the construction of many fine buildings, and the infilling of existing built-up areas to accommodate the growing population. By the second half of the 18th century Whitby was the sixth largest port in England and, for a time, the second biggest shipbuilding area, with eleven shipyards placed along both sides of the upper harbour; at its peak in c.1780, the town's merchant fleet numbered over 300 vessels.
- 5.9 On the east side of the Esk, the steep and unstable cliff slopes inhibited expansion and led to the crowding together of cottages in the yards behind Church Street; a northern extension to Church Street created Henrietta Street and there was also a southern extension of the built up area as far as Spital Bridge. Expansion along the other main routes into the town, notably Flowergate and Baxtergate on the west side of the river, also took place, with the commercial centre of the town centred around the Church Street/Bridge Street /Grape Lane area. The market was moved from its earlier site at Golden Lion Bank to a less congested site forming the present market place at the northern end of Sandgate (Hall 2013, 12-13).
- 5.10 By the beginning of the 19th century, most of the town's growth was concentrated on the west side of the Esk, where the level cliff top area was at a lower level than on the east side and was more easily accessible. The opening of the railway station in 1847 stimulated the development of Whitby as a holiday resort, with

associated construction of new accommodation for holiday makers. In the town centre, there was a good deal of rebuilding of commercial premises during the Victorian and Edwardian periods, and there was a shift of the centre of commercial activity away from the congested east side to Baxtergate, Flowergate and to a lesser extent, Skinner Street on the west side of the river (Hall 2013, 13-14).

Map Depictions

- 5.11 Early town plans, such as John Wooler's c.1740 'Plan of the Town and Harbour of Whitby' or Lionel Charlton's 1778 plan, show the area around the study building as being built up, but include no details of individual buildings. The first map to show the study building as an individual property is John Wood's 1828 Plan of Whitby and Environs (see figure 4). At this date, no. 47 Flowergate formed part of a virtually continuous frontage along the north side of the street, with a building to its immediate west and a passage to the east.
- 5.12 The study building is similarly depicted on the 1853 Ordnance Survey 6" to 1 mile map (sheet 32) (see figure 5). The 1894 Ordnance Survey 25" to 1 mile map (sheet 32/7) is more detailed, and this shows no. 47 Flowergate as still forming part of a continuous frontage along the north side of the street, with a narrow passage to its east side, separating it from the property to the east (no. 48) (see figure 6). The study building is similarly depicted in 1913, 1928 and 1945.
- 5.13 However, at some point between 1945 and 1952, the street frontage buildings to the west of no. 47 Flowergate were demolished, presumably to create a wider street pattern. This demolition exposed the west gable of no. 47 (the proposed mural location) which was previously hidden. Subsequent to the demolition, there has been development along the north side of the space created to the west of no. 47, but set considerably further to the north than the original street frontage.
- 5.14 Aerial photographs taken of the town in 1932, prior to the later demolition, clearly show how the buildings fitted into the densely occupied Flowergate street frontages (Historic Environment Scotland EPW038928 & EPW038925). One photograph shows no. 47 as a darker coloured three storey building with two end stacks, with shops and awnings either side (see figure 7).

6 SITE DESCRIPTION

Introduction

- 6.1 The structure comprising nos 47 and 48 Flowergate is a Grade II Listed Building, first listed on 23rd February 1954. The Listed Building description reads as follows: "*Mid C18. 3 storeys in brick. Pantile roof. Eaves cornice. Painted stone bands between storeys. Stone rusticated quoins. 5 windows, flush frames, painted brick arches with keystones, double-hung sashes with glazing bars. C19 shop front to left. Rusticated passage arch with triple keystone. Modern shop front to right, but remains of the early C19 pilastered shop front. Court at rear has 2 storey whitened wing with overhang above ground floor. Nos 47 to 50 (consec) form a group with No 1 St Anne [sic] Lane*" (NHLE 1204367).
- 6.2 No. 47 forms the western half of the listed structure, and is separated from no. 48 to the east by a central passage; the relevant external elevations of both are described below. The site was visited on 28th June 2021.

Site Description

- 6.3 The building is rectangular in plan, with a small rear wing to the west end of the north elevation, and it dates to the mid 18th century; it is aligned along the street frontage. The main body of the building is of three storeys with a pitched pantiled roof and a west end ridge stack, whilst the rear wing is of a low two storeys, with a single pitch roof sloping downwards from south to north. The building is built of reddish-brown handmade bricks, not laid in any particular bonding pattern although in places the coursing equates to a rough Flemish bond (i.e. alternative headers and stretchers in each course, with the headers centred on the stretchers), with stone rusticated quoins.
- 6.4 The principal elevation faces south onto Flowergate and is of five bays (see plate 1). To the ground floor, the central bay is occupied by a passage leading through to a small rear court; the passage has a rusticated arch with triple keystone. To the east of the passage, no. 48 has a modern shop front incorporating the remains of 19th century pilasters. To the west of the passage, no. 47 has a 19th century shop front. A painted stone band is visible above the shop front of no. 48 which extends across the full elevation. There are five windows to the first floor, one to each bay, each having a painted brick arch with keystone and fitted with double-hung 12-pane (6 over 6) sashes set flush to the elevation face. Above the first floor windows, another painted stone band crosses the elevation, and then there are five similar but slightly lower windows to the second floor, with a moulded eaves cornice over.
- 6.5 The west gable, where it is proposed to mount the mural, is rendered and painted, and currently has a square sign board for Astin's Property Sales and Lettings and Whitby Holiday Cottages mounted at first floor level (see plate 2). The ground floor of the gable steps out slightly from the wall face above, possibly a remnant of a passage through to the rear, although none is shown here on the historic maps (see figures 5 and 6). At the south end of the ground floor, a stub wall is the only surviving above ground remnant of the property formerly standing to the west, which was demolished between 1945 and 1952. Where the paint has been removed from the lower parts of the gable, it appears that the render is of cement. There is a large wheelie-bin sized litter bin and bike rack adjacent to the north end of the gable's ground floor, and a bench beyond this (see plates 3 and 4).
- 6.6 A brief inspection of the interior of no. 47 was undertaken, with permission of the owners. To the rear ground floor room, a fireplace to the west wall retains a cast-iron range made by Collier and Son of Whitby. A dog-leg staircase with splat balusters rises through all floor levels of the building. The front first floor room retains a fireplace with a 19th century surround to the west wall, and 18th century panelling above. The second floor has an 18th century fireplace in the same position, again with contemporary panelling over. The attic has been boarded out with modern boards.

The Setting of No. 47 Flowergate

- 6.7 No. 47 Flowergate is located within the boundary of Character Area 4 as defined in the Whitby Conservation Area (Hall 2013, 33-39), which forms the commercial centre of the town and the west side of the harbour. The medieval street plan has been largely retained, but the buildings are predominantly Victorian with some notable Georgian survivors, as well as post-war developments; many of the adjacent structures to the study building date to the 18th century, as does the study building itself. Negative factors are considered to be inappropriate window

alterations and the poor quality of several car parks, which visually detract from the character of the area. There are key views from the railway station to the Abbey headland (debased by an inappropriately sited CCTV camera pole) and across the harbour from New Quay and near to the Swing Bridge.

- 6.8 No. 47 Flowergate is categorised as having an ‘excellent shop front’ (Hall 2013, Map 7), defined as a visually high quality shop front containing a great deal of traditional detail and which is a positive feature in both the street scene or relative to the host building. In accordance with the former 1999 Local Plan policy S14, under no circumstances should such a shop front in the Conservation Area be removed or altered other than in a very minor way; this policy was not translated to the 2017 although it is covered by alternative wording in Policy DEC 5 as well as in the Listed Building controls. It should be noted that some shop fronts are not of the same period as the host building but are good examples of a well detailed later design in their own right (Hall 2013, 69).
- 6.9 The west gable of no. 47 is a prominent feature on Flowergate, particularly when viewed from the west, due to the relatively steep downward slope of the street from west to east. The gable is visible from the junction with Brunswick Street, some 90m to the west (see plate 5). Closer to the gable, when viewed from the southern side of Flowergate, there are views over the Mountain Warehouse shop to both St Mary’s Church and part of the Abbey ruins on the headland (see plate 6). The following Listed Buildings can be seen from the vicinity of the west gable; Nos 3A and 3B Flowergate (**Site 7**), nos 4, 5, 7 and 9 Flowergate (**Sites 8, 9 and 12**), and nos 1 and 2 Hall’s Place (**Site 10**). However, the gable itself cannot be seen from no. 3 Flowergate (**Site 6**), nor any of the other structures to the east and south-east.

7 ASSESSMENT OF DEVELOPMENT PROPOSALS

Nature of the Proposals

- 7.1 The mural will help to guide visitors around the ‘Whitby Walk With Heritage’, a new heritage trail which comprises nine life-size figural sculptures relating mostly to the town’s historic fishing heritage created by local sculptor Emma Stothard and installed in 2021. The sculptures have been set up at different locations around the town, either side of the harbour, as follows:
- 1) Penny Hedge (Church Street): an ancient local custom dating back to 1159 and held on the eve of Ascension Day, the annual ceremony of the Horngarth or the Planting of the Penny Hedge.
 - 2) Bridgander (east side of Swing Bridge): a fisherman leaning against the harbour railings, sharing knowledge and ‘looking at the weather’ before determining to set sail out to sea.
 - 3) Fishwife (west side of Swing Bridge, next to railings): depicting the life of a fisherman’s wife who carried out a long day’s work.
 - 4) Net mender (bottom of Flowergate): the net menders repairing their nets after a long day out at sea in all weathers.
 - 5) Gansey Knitter (outside Flowergate Church): the ‘gansey’, knitted by the fishermen’s wives, protected the fishermen from harsh weather conditions out at sea. Each town or village had its own distinctive (family) pattern and if a fisherman was lost at sea, his gansey would help identify where he was from.
 - 6) Frank Meadow Sutcliffe (top of Skinner Street, opposite West Cliff Church): the famous local Victorian photographer captured the very essence of everyday life, particularly of the local fishing fraternity.

- 7) Crow's Nest (West Cliff, by the paddling pool): invented in 1807 by William Scoresby Jnr., the crow's nest afforded some protection from the harsh weather conditions the ship's lookout endured at the very top of the main mast.
 - 8) Skipper Dora (West Cliff, by the Sunken Garden): Dora Walker (1890-1980) was famous for being the very first female fishing boat skipper on the north east coast. She was also an author, writing her memoirs of nursing in WWI and about the history of the fishing communities. Dora owned and skippered her own boat.
 - 9) Herring Girls (Scotch Head Bandstand): when the welcome sight of the fishing fleet arrived in the harbour, the herring lasses were ready and waiting to start gutting and packing the day's catch. Generally working in teams of three, two girls would gut and salt the herrings whilst the third packed the fish in to barrels.
- 7.2 The sculptures are extremely well made, very life-like and visually attractive, and they make a positive contribution to the urban townscape. However, in some cases, the proximity of existing street furniture and other paraphernalia means that their appreciation is reduced and their visual appearance is diminished; this is discussed with reference to the sculpture nearest to the mural location below.
- 7.3 The mural will measure 4.20m wide by 3.20m in height, and has been created as four separate wooden panels which are designed to join together to create a single image (see figure 8). A method statement for the installation of the mural has been produced by the Council's contractors (see Appendix 4). Rather than fixing the mural directly to the gable, tanalised wooden battens outlining its shape will be fixed to the wall face using stainless steel wall bolts; it is envisaged that some 28 bolts will be needed. The mural will then be mounted on the wooden framework so that it protrudes c. 60mm from the wall face. A mock-up of the position of the mural on the gable has been provided by Scarborough BC (see figure 9).

Assessment of the Significance of no. 47 Flowergate

- 7.4 Advice on the criteria to be used when assessing the significance (or value) of heritage assets is contained within several Historic England documents (2015; 2019), as well as in earlier English Heritage guidance (2008). This guidance states that heritage assets are considered to have a significance based on their evidential value (sometimes considered as archaeological interest), historical value, aesthetic value (sometimes considered as architectural and artistic interest) or communal value. The NPPF also defines 'significance (for heritage policy)' as the value of a heritage asset to this and future generations because of its heritage interest - this interest may be archaeological, architectural, artistic or historic (MHCLG 2019a, Annex 2: Glossary). Significance therefore derives not only from a heritage asset's physical presence, but also from its setting.
- 7.5 Taken together, the above documents identify the need to understand the importance of the heritage values, to understand the level of significance of an asset, and to provide an assessment of the development impact on significance; the latter two are also requirements of the NPPF. However, none of the documents provide a methodology for the ranking of significance of heritage assets, and so a scale and hierarchy derived from the Cultural Heritage and Environmental assessments of the Highways Agency's *Design Manual for Roads and Bridges* (Highways Agency 2019a & 2019b) is often used (see Appendix 3). An understanding of the relative significance of affected heritage assets is important because of the issue of proportionality expressed in NPPF paragraphs

189, 190, and 193). Following the criteria given in Appendix 3, the significance of heritage assets can range from Negligible to Very High.

- 7.6 No. 47 Flowergate is a Grade II Listed Building within the Whitby Conservation Area. The building appears to be largely of a single phase, dating to the mid 18th century, with the insertion of shop fronts in the early 19th century (see plate 1). The structure has a high level of evidential, historical and aesthetic value, due to its Grade II Listed status, that it forms an integral part of a larger group of 18th century buildings which have similar characteristics, that it will contain structural evidence relating to the origins and development of town houses and shops in Whitby's historic core, that it will provide historical links to their designers, owners and builders, and will contain architectural details showing how the building functioned and was used over time. It also has a high level of communal value, in that it lies within the Conservation Area and contributes to the town's diverse urban fabric; it provides visitors and viewers with an indication of the rich architectural and social history of the town. As a result, the building is considered to have a *Medium* value of significance.

Assessment of the Setting of no. 47 Flowergate

- 7.7 An important aspect to be considered when determining the significance of an identified asset is the contribution made by its setting. The NPPF defines the setting of a heritage asset as being the surroundings in which a heritage asset is experienced - its extent is not fixed and it may change as the asset and its surroundings evolve; elements of a setting may make a positive or negative contribution to the significance of an asset, may affect the ability to appreciate that significance, or may be neutral (MHCLG 2019a, Annex 2: Glossary). Historic England also consider that the importance of setting depends on a wide range of physical elements within, as well as perceptual and associational attributes pertaining to, the heritage asset under consideration.
- 7.8 Guidance on the potential impacts of any development upon the setting of heritage assets, including an outline methodology for assessment and how impacts can be mitigated, is also contained within the Highways Agency's *Design Manual for Roads and Bridges* (Highways England 2019a & 2019b). Historic England (2017) advocate a five-step approach, as follows:
- 1) Identify which heritage assets and their settings are affected;
 - 2) Assess the degree to which these settings and views make a contribution to the significance of the heritage asset(s) or allow significance to be appreciated;
 - 3) Assess the effects of the proposed development, whether beneficial or harmful, on the significance or on the ability to appreciate it;
 - 4) Explore ways to maximise enhancement and avoid or minimise harm;
 - 5) Make and document the decision, and monitor outcomes.

This is the approach that has been taken by this Heritage Statement.

- 7.9 A value grading system, in respect of the setting of an identified heritage asset, has been formulated, resulting in Very High, High, Medium, Low and Negligible categories; details as to how these grades can be applied are given in Appendix 3. The value given to the setting of an asset is rarely considered alone, but is generally taken into account when determining the significance of the asset.

- 7.10 It is important to note that the setting of the study building has significantly changed over time. The historic aerial photographs and Ordnance Survey maps show that the structure originally formed a part of a long range of street frontage buildings, meaning that the gable on which it is proposed to erect the mural has only become visible following the demolition of the adjacent properties between 1945 and 1952.
- 7.11 The west gable and south elevation of no. 47 Flowergate are prominent features on Flowergate due to the street sloping down from west to east (see plate 5), and no. 47 is categorised as having an 'excellent shop front' (Hall 2013, Map 7). There are limited views from the vicinity of the building across the river to St Mary's Church and the Abbey ruins on the headland (see plate 6), and another six Grade II Listed buildings are visible from the vicinity of the west gable within the 50m study area (Sites 7, 8, 9, 10, 11 and 12); the gable itself is visible for some distance to the west, at least as far as the junction with Brunswick Street, some 90m to the west. However, the gable itself cannot be seen from no. 3 Flowergate (Site 6), nor any of the other structures to the east and south-east.
- 7.12 The gable under consideration already contains a sign board for Astin's Property Sales and Lettings and Whitby Holiday Cottages mounted at first floor level (see plate 2). The large litter bin and bicycle rack at the base of the gable are dirty and poorly maintained, and they detract from the appearance of the gable and the area generally (see plate 4). The position of the wooden bench immediately adjacent to the left side of the litter bin is not conducive to rest and contemplation. The small car parking area that has been created to the immediate west of no. 47 is a somewhat sterile and discordant space, particularly given the surface treatment of red brick pavers, when compared to the rest of Flowergate; apart from three wooden bollards, there is no differentiation between the surfaces of the car park and the pavement which runs along the base of the gable (see plate 3).
- 7.13 Taken as a whole, the setting of no. 47 Flowergate can be considered to have a *Medium* value of setting, and this has been taken into account when assessing the heritage significance of the building (see above).

Assessment of Development Impact

- 7.14 In general, the assessment of development impact on any heritage asset will depend on the value or significance of that asset combined with the degree or magnitude of development impact. Magnitude of development impact can be graded according to whether it is Major, Moderate, Minor, Negligible or No Change, and this magnitude can be positive or negative; details of how these grades can be applied in principle are again given in Appendix 3.
- 7.15 An overall Significance of Effect (either positive or negative) can then be determined by combining the value or significance of the asset and the magnitude of development impact. The matrix by which this overall effect is calculated is also explained in Appendix 3, and in some cases there are two possible overall effects, depending on the site circumstances; in these instances, professional judgement is used.
- 7.16 The mural has obviously been designed to have a visual impact and draw the eye, and what has been achieved is sensitive rather than overly commercial in character. The mock-up of the proposals provided by Scarborough BC suggests that the base of the mural will be placed approximately level with the top of the wall stub at the south end of the c.5.5m wide gable, meaning that the top will be set just below the level of the painted stone band above the first floor windows on the

south elevation (see figure 9). However, in actuality, the base of the mural will probably need to be placed c.0.5m higher to avoid the projecting section to the lower part of the gable. Under the cement render, the gable is almost certainly built entirely of brickwork, although it is likely to be of a poorer quality and build, being originally essentially a partition wall, compared to the brickwork of the more ornate front elevation for example. Nevertheless, the fixing of the mural should have a minimal physical impact on the historic structure and fabric of the listed building.

- 7.17 The current Astin's sign will need to be re-located to accommodate the mural, and it is assumed that this will be placed above it on the upper part of the gable (i.e. at second floor level). If this is the case, then it is possible that the relocated sign will exceed the 4.6m above ground level maximum height allowed for advertisements in Conservation Areas (SBC 1997, 15), and special dispensation or permission may be required.
- 7.18 As noted above, the mural will be highly visible from the west along Flowergate, from both listed/non-listed structures and the street scene generally. In order for the mural to be effective, it is recommended that any defects in the gable (for example cracks, holes or locators for previous signage) are repaired and that the gable is repainted prior to installation. The visual appearance and appreciation of the mural would also be enhanced if the immediate setting of the gable was improved (see mitigation below).
- 7.19 Taking all the above into context, it is considered that the magnitude of impact for erecting the mural on the gable of no. 47 Flowergate, and the repositioning of the existing Astin's advertisement, will be *Negligible Adverse*, leading to an overall *Neutral Adverse* significance of effect. The effect will be localised, and there will be virtually no measurable change to the character of the wider Conservation Area.
- 7.20 In terms of the NPPF, this Neutral Adverse significance of effect would equate to 'less than substantial harm'; unfortunately, there are no divisions within this category, but it would lie towards the lower end of less than substantial harm. Paragraph 196 of the NPPF states that "Where a development proposal will lead to less than substantial harm to the significance of a designated heritage asset, this harm should be weighed against the public benefits of the proposal including, where appropriate, securing its optimum viable use" (see Appendix 2). In this particular case, the public benefits of the mural, both in specifically advertising the 'Whitby Walk with Heritage' heritage trail and more generally drawing the public's attention to, and improving the interest, understanding and appreciation of the town's historic past, would outweigh this harm. It is also considered that the mural is unlikely to have any impact on the visual amenity of nearby residents.

Recommended Mitigation Measures

- 7.21 In order to mitigate the impact of the proposed installation of the mural, a number of measures could be considered.
- 7.22 As noted above, it is recommended that the gable of no. 47 should be repaired and repainted prior to the installation of the mural - this will serve to enhance and maintain the listed structure. Future maintenance of the wall face behind the mural will be impossible once it has been erected. In addition, in order to improve and enhance the visual appearance and appreciation of the mural, it is recommended that the immediate setting of the gable is improved. This can be achieved by swapping the positions of the bicycle rack and litter bin at the base of the gable

relative to the wooden bench; i.e. the bench should be moved to a new position under the centre of the mural, with the litter bin and bicycle rack being moved as far as possible further to the left (or even related to elsewhere in the 'square'), but still ensuring that the access to the properties to the rear of no. 48 is maintained.

7.23 It is not known whether it will be possible to undertake these recommended mitigation measures. However, if they acted upon, it is considered that the magnitude of impact would change to *Negligible Beneficial*, leading to an overall *Neutral Beneficial* significance of effect.

7.24 Although not technically part of the remit of this Heritage Statement, it would be worth considering the setting of the nearest 'Walk with Heritage' sculpture (No. 4 The Net Mender), which is placed in the cul-de-sac of Flowergate, some 23m to the east of the study building. At present, a large litter bin (only slightly lower in height than the sculpture itself) is placed to the immediate west of the sculpture, effectively blocking it from view from one of the major sight lines and pedestrian routes along Flowergate, and even from the position of the mural itself (see plate 7). Even when viewed from the east, the bin appears in the immediate background to the sculpture, and the associated information board is rather tucked away and not especially prominent. It is suggested that the litter bin is re-located, so as to improve the visual link between the mural and the sculpture, and to make the latter more prominent to visitors walking up and down Flowergate; one possible location for the bin would be adjacent or closer to the Mountain Warehouse building to the east. Furthermore, the area around the sculpture would benefit from more regular street cleaning as, at the time of the site inspection in June 2021, there was much bird excrement and numerous old cigarette ends lying adjacent to the Mountain Warehouse building, which itself has prominent and very discordant advertising in its windows.

8 CONCLUSIONS

8.1 No. 47 Flowergate is a Grade II Listed building of Special Architectural or Historic Interest (NHLE 1204367), and is located within Character Area 4 (the commercial centre of the town on the west side of the harbour) of the Whitby Conservation Area. There are 21 other Grade II Listed structures and two locally-listed buildings within a 50m radius of no. 47 Flowergate.

8.2 With the adjacent no. 48, the building appears to be of a largely single phase dating to the mid 18th century, but with the insertion of early 19th century shop fronts; the shop front to no. 47 is categorised as being 'excellent' in the Conservation Area Appraisal (Hall 2013, Map 7). A number of original features remain inside no. 47. Taken as a whole, the building can be considered to have a *Medium* value of significance.

8.3 In terms of its setting, the west gable of no. 47 is a prominent feature on the Flowergate street scene, particularly when viewed from the west, due to the relatively steep downward slope of the street from west to east and the demolition of the western properties sometime between 1945 and 1952; the gable is visible from at least the junction with Brunswick Street, some 90m to the west. There are also limited views from the vicinity of the building to St Mary's Church and the Abbey ruins on the headland on the other side of the valley, and another seven Grade II Listed buildings are visible from the vicinity of the west gable within the 50m search area. In the immediate setting of the building, the litter bin and bicycle rack at the base of the gable are dirty and poorly maintained, and they detract from the appearance of the gable. In addition, the small car parking area to the west of

no. 47 is also a somewhat sterile space when compared to the rest of Flowergate. Taken as a whole, the setting of no. 47 Flowergate can be considered to have a *Medium value*, and this has been taken into account when assessing the significance of the building.

- 8.4 The installation of the proposed mural to the west gable of no. 47 Flowergate is unlikely to have a detrimental effect on the physical fabric of the listed building, although it is recommended that the whole of the elevation should be repaired and repainted before erection of the mural. The existing Astin's advertisement will also need to be re-located to accommodate the mural, and will presumably be placed above it. The mural will be highly visible from the west along Flowergate, from both listed and non-listed structures and within the general street scene. In order to improve the setting, it is recommended that the positions of the bicycle rack and litter bin are changed relative to the wooden bench, with the latter being centrally placed below the mural. The magnitude of impact resulting from the installation of the mural, and the repositioning of the existing Astin's advertisement, is considered to be *Negligible Adverse*, leading to an overall *Neutral Adverse* significance of effect. There will be virtually no measurable change to the character area of the wider Conservation Area.
- 8.5 In terms of the NPPF, this Neutral Adverse significance of effect would equate to the lower end of 'less than substantial harm', and this harm would be offset by the public benefits resulting from enhancing the 'Whitby Walk with Heritage' scheme and the increasing the public's interest, understanding and appreciation of the town's historic past.
- 8.6 The adoption of the above mitigation measures to improve the appearance and immediate setting of the gable would mean that the above adverse impacts would change to beneficial impacts.

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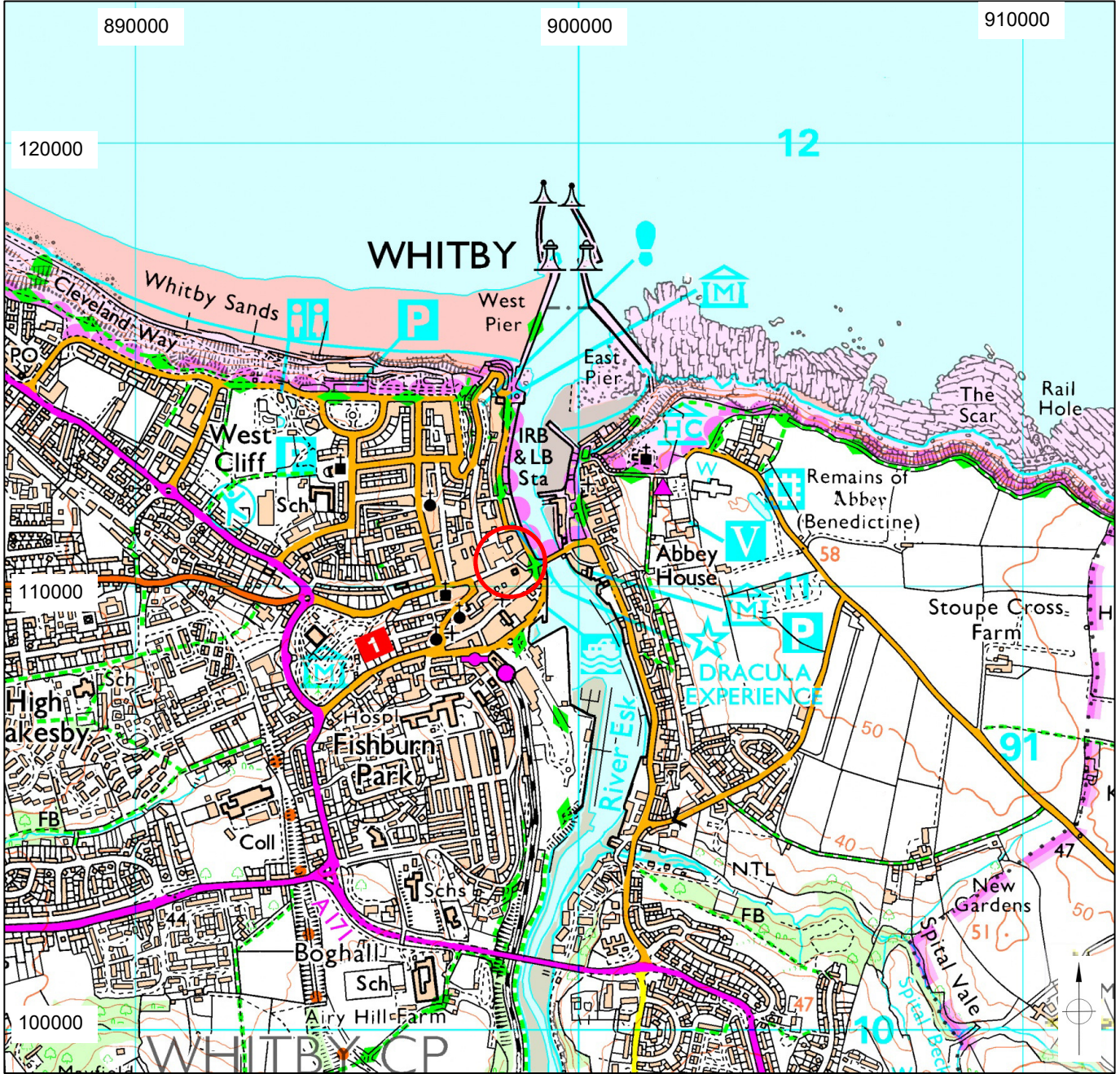
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PROJECT		47 FLOWERGATE, WHITBY	
TITLE		GENERAL LOCATION	
SCALE	DATE	AS SHOWN	AUG 2021
EDAS	FIGURE		1



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PROJECT		47 FLOWERGATE, WHITBY	
TITLE		DETAILED LOCATION	
SCALE	AS SHOWN	DATE	AUG 2021
EDAS		FIGURE	2

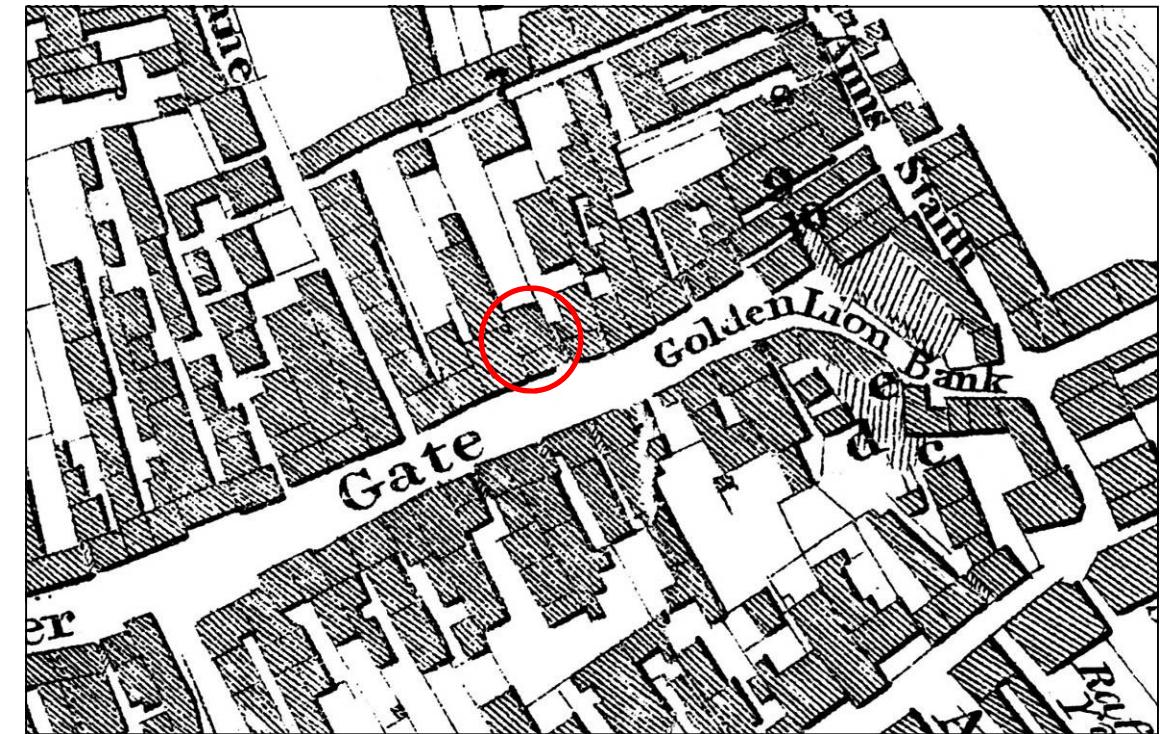


Grade II Listed Buildings in red,
Locally listed buildings in green.



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PROJECT	47 FLOWERGATE, WHITBY	
TITLE	STUDY AREA	
SCALE	AS SHOWN	DATE
		AUG 2021
	EDAS	FIGURE
		3



No. 47 Flowergate.

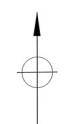


PROJECT		47 FLOWERGATE, WHITBY	
TITLE		JOHN WOOD'S 1828 PLAN	
SCALE	DATE	NTS	AUG 2021
EDAS		FIGURE	4

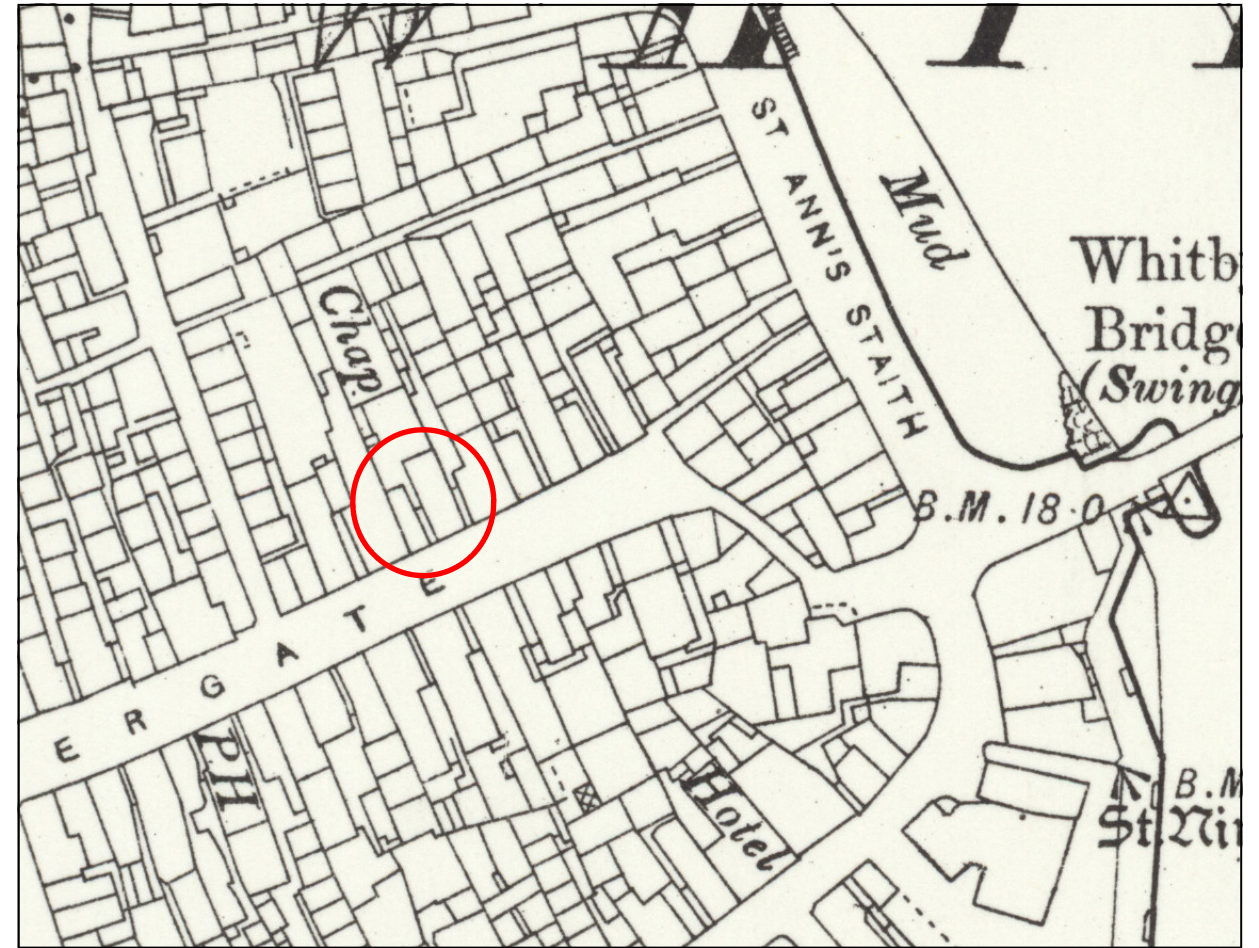
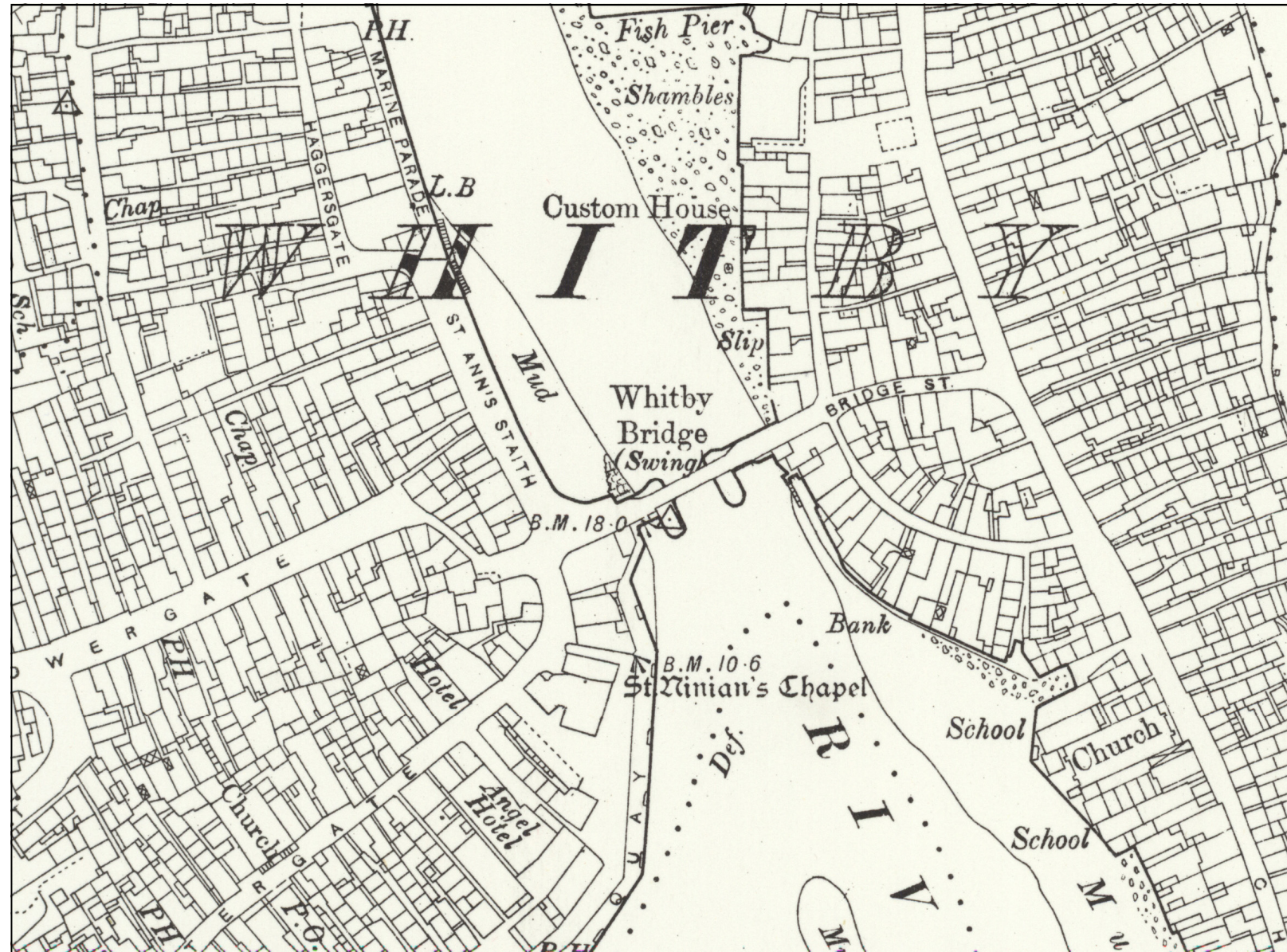


No. 47 Flowergate.

Source: 1853 Ordnance Survey 6" to 1 mile map Yorkshire sheet 32 (surveyed 1849).



PROJECT		47 FLOWERGATE, WHITBY	
TITLE		1853 ORDNANCE SURVEY MAP	
SCALE	NTS	DATE	AUG 2021
EDAS		FIGURE	5



No. 47 Flowergate.



Source: 1894 Ordnance Survey 25" to 1 mile map Yorkshire sheet 32/7 (surveyed 1891-92).

PROJECT		47 FLOWERGATE, WHITBY	
TITLE			
1894 ORDNANCE SURVEY MAP			
SCALE	NTS	DATE	AUG 2021
EDAS		FIGURE	6

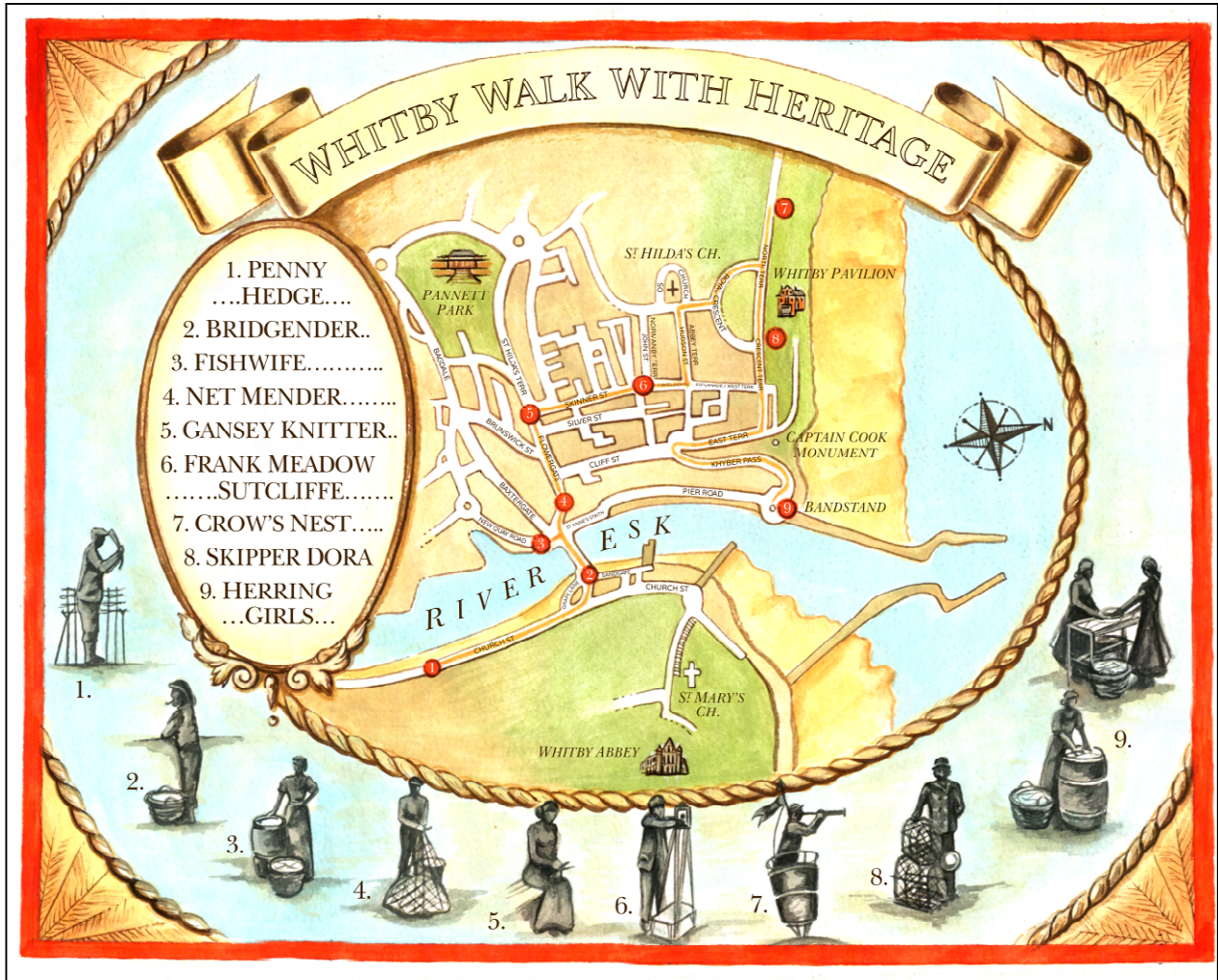


No. 47 Flowergate is the three storey dark coloured building with two end stacks.

Oblique black and white aerial photograph showing New Quay and the town, Whitby, taken July 1932.

Source: Historic Environment Scotland, EPW038928, © Historic England.

PROJECT		47 FLOWERGATE, WHITBY	
TITLE		1932 AERIAL PHOTOGRAPH	
SCALE	NTS	DATE	AUG 2021
EDAS		FIGURE	7



Mural measures 4.2m wide by 3.2m high.

Image provided by Scarborough Borough Council.

PROJECT		47 FLOWERGATE, WHITBY	
TITLE		PROPOSED MURAL	
SCALE	NTS	DATE	AUG 2021
EDAS		FIGURE	8



West gable of no. 47 Flowergate with indicative position of mural (re-located Astin's advertising hoarding not shown).

Image provided by Scarborough Borough Council.

PROJECT		47 FLOWERGATE, WHITBY	
TITLE			
		PROPOSED MURAL MOCK-UP	
SCALE	DATE		
NTS	AUG 2021		
EDAS		FIGURE	9



Plate 1: No. 47 Flowergate, south elevation, looking N.



Plate 2: No. 47 Flowergate, looking NE.



Plate 3: No. 47 Flowergate, showing car parking area and street furniture at base of west gable, looking NE.



Plate 4: No. 47 Flowergate, street furniture at base of west gable, looking NE.



Plate 5: No. 47 Flowergate from the west, within wider Flowergate street setting, looking E.



Plate 6: No. 47 Flowergate from the west, showing views to east, looking E.



Plate 7: The setting of the 'Walk with Heritage' sculpture (No. 4 The Net Mender), at the east end of Flowergate, looking NW.

APPENDIX 1
LISTED AND LOCALLY LISTED BUILDINGS WITHIN 50m OF THE STUDY BUILDING

APPENDIX 1: LISTED AND LOCALLY LISTED BUILDINGS WITHIN 50M OF THE STUDY BUILDING

The Study Building (No. 47 Flowergate, Grade II Listed)

<i>Asset</i>	<i>NHLE no.</i>	<i>NGR</i>	<i>Description</i>
	1204367	NZ 89841 11058	Nos 47 & 48 Flowergate (north side). Mid C18. 3 storeys in brick. Pantile roof. Eaves cornice. Painted stone bands between storeys. Stone rusticated quoins. 5 windows, flush frames, painted brick arches with keystones, double-hung sashes with glazing bars. C19 shop front to left. Rusticated passage arch with triple keystone. Modern shop front to right, but remains of the early C19 pilastered shop front. Court at rear has 2 storey whitened wing with overhang above ground floor. Nos 47 to 50 (consec) form a group with No 1 St Anne Lane.

Other Listed Buildings within Study Area (all Grade II Listed apart from Sites 22 and 23)

<i>Asset</i>	<i>NHLE no.</i>	<i>NGR</i>	<i>Description</i>
1	1148244	NZ 89885 11048	Golden Lion Public House, 8, Golden Lion Bank (east side). An inn here prior to 1714, but front elevation is late C19. 3 storey. 2 windows, segmental arches. Public house shop front with Doric pilasters and fascia with name. Rear elevation of C18 origin. 2 storeys in brick. Small modillion cornice. 5-light sash window. Round-arched staircase window to the left, partly modern glazing. Modern ground floor. Listed solely as a group with No 1 and the other premises opposite. All the listed buildings in Golden Lion Bank form a group.
2	1204467	NZ 89870 11042	No. 3 (Chocolate Box), Golden Lion Bank (west side). Late C18 origin. 2 storeys in painted brick. Pantile roof. 2 windows, elliptical relieving arches over double-hung sashes, flush frames, no glazing bars. One sloped dormer. C19 and modern shop fronts. All the listed buildings in Golden Lion Bank form a group.
3	1316406	NZ 89870 11047	Premises occupied by the Betting Office, Golden Lion Bank (west side). C18 origin. 3 storeys in painted brick. Pantile roof. 2 windows, fixed light with one opening casement. Later canted oriel on wood. Base to left on 1st floor. Fixed light with opening casement in segmental architrave to the right. Plain pilastered C19 shop front with half-glazed door to left. Painted tiled stall riser. To right, door of 6 panels under rectangular fanlight. All the listed buildings in Golden Lion Bank form a group.
4	1316415	NZ 89870 11042	No. 1 (The Sutcliffe Gallery), Flowergate (south side). Early C19. Red brick. Pantile roof. 3 windows, stone flat arches, double-hung sashes with glazing bars, flush frames. No glazing bars to 1st floor windows. Modern shutters. Modern shop front and tiled stall risers, remains of C19 end pilasters. Named after the famous photographer of late C19 Whitby.
5	1281323	NZ 89859 11037	The Old Unitarian Chapel, Flowergate (south side). 1812, on site of chapel built in 1715. Red brick. 2 windows with round heads and one smaller window above round arched doorway. 6-fielded door with glazed fanlight. Interior has good woodwork, balcony and pulpit.
6	1148267	NZ 89850 11042	No. 3 Flowergate (south side). C18 origin. 3 storeys and attic in brick. Stone rusticated quoins. Modern asbestos tile roof with one later gabled dormer at eaves. Cornice continues heads of 3rd floor windows. 2 windows, brick arches, no glazing bars. On the 1st floor, one canted C19 oriel window above a late C19 and modern shop front. Nos 3 to 5 (consec) form a group.

<i>Asset</i>	<i>NHLE no.</i>	<i>NGR</i>	<i>Description</i>
7	1316416	NZ 89842 11041	Nos 3A & 3B Flowergate (south side). Same building as no. 3 but refaced in stone. Welsh slate roof. 3 storeys and attic. One gabled dormer. 4 windows, moulded frames, no glazing bars. Ground floor of no. 3A has one Ionic pilaster to the shop front. No 3B has pilasters and fascia. Modern glazing. 6 panel door. 4 panel door to passage. Nos 3 to 5 (consec) form a group.
8	1204230	NZ 89835 11036	No. 4 Flowergate (south side). C18. 3 storeys in brick. Parapet, moulded modillion cornice. 3 storeys. 3 windows, flat stone arches and moulded architraves, no glazing bars. Modern ground floor shop front. Nos 3 to 5 (consec) form a group.
9	1148268	NZ 89828 11033	No. 5 Flowergate (south side). C18. Rendered. Pantile. roof. 3 storeys. Parapet and moulded cornice. 3 windows, moulded architraves, no glazing bars. On 1st floor, 2 canted 3-light C19 oriels with pediments and panelled bases. Modern ground floor shop front. Included for group value. Nos 3 to 5 (consec) form a group.
10	1148240	NZ 89818 11020	Nos 1 & 2 Hall's Place, Flowergate. Late C18 or early C19. 2 storeys, attics and basement. Rendered. Pantile roof. One dormer. One window, double-hung sash with glazing bars. Fixed basement window. Plain door.
11	1316403	NZ 89821 11015	Nos 3 & 4 Hall's Place, Flowergate. C18. 2 storeys, basement and attics in brick. Pantile roof. 4 windows, flush frames and double-hung sashes to no. 4, modern windows to no. 3. Segmental-headed windows to ground floor and basement. Segmental arched doorways at 1st floor height, steps with iron balustrade to two 6-panel doors, 3-light rectangular fanlight.
12	1148269	NZ 89810 11022	Nos 7 & 8 Flowergate (south side). C18 origin. Rendered on stone. Welsh slate roof. Rusticated quoins. 3 storeys. 2 windows in moulded wood frames, no glazing bars. C19 and modern ground floor shop front. Nos 7 to 12 (consec) form a group.
13	1316413	NZ 89791 11050	No. 21 Cliff Street (west side). C18. Rendered. Pantile roof. 2 storeys and attics. One dormer. One window, flush frame, double-hung sash with glazing bars, to each storey and to basement. 4-panel door up 6 steps with iron rail.
14	1204359	NZ 89807 11044	Nos 40 & 41 Flowergate (north side). First half of C18. 3 storeys in painted ashlar. Pantiles. 2 windows, flush frames, double-hung sashes, glazing bars. To 1st floor, 1:2 windows. Late C19 and modern ground floor shop fronts with tiled stall risers and modern doors.
15	1148275	NZ 89811 11045	No. 42 Flowergate (north side). First half of C18. Painted ashlar. 3 storeys and attics. Modern tile roof with one dormer of 2 lights, casements. 2 windows, flat arches, flush frames, double-hung sashes without glazing bars. Remains of keystones, rendered. One small later window inserted to left on the 1st floor. Large fascia and modern shop front. Included for group value.
16	1148276	NZ 89835 11068	No. 47A Flowergate (north side). C18. 2 storeys and attics. Rendered. Pantile roof with one sloped dormer. 2 windows, wood architraves, double-hung sashes without glazing bars. Modern door in passage with wood beams. Nos 47 to 50 (consec) form a group with no. 1 St Anne Lane.
17	1316417	NZ 89841 11068	No. 48A Flowergate (north side). C18. 2 storeys. Ground floor rendered, upper, in brick, overhangs on wood bressumers, part repaired. Fixed windows with opening lights on ground floor. One window with glazing bars and one modern window below cement band. Modern door in passage. Nos 47 to 50 (consec) form a group with no. 1 St Anne Lane.
18	1148236	NZ 89848 11062	No. 49 Flowergate (north side). C18. 3 storeys in brick. Pantile roof. Parapet. Brick bands between storeys. One window, flat stone arch, double-hung sash with glazing bars. Shop front with modern glazing. Modern door set back. Nos 47 to 50 (consec) form a group with no. 1 St Anne Lane.

<i>Asset</i>	<i>NHLE no.</i>	<i>NGR</i>	<i>Description</i>
19	1316438	NZ 89852 11066	No. 50 Flowergate (north side). C18. 3 storeys and basement in brick. Pantile roof. Stone quoins, bands and parapet. Rendered basement. 3 windows, double-hung sashes, one to right on each floor blocked. Bands continue cills. Open pedimented doorcase with fluted pilasters, semi-circular blank radiating fanlight. 6-fielded panelled door in reveals. Door and window in basement. NMR. Nos 47 to 50 (consec) form a group with no. 1 St Anne Lane.
20	1253835	NZ 89874 11086	No. 8 St Anns Staith. C18. 4 storeys in painted brick. Slate roof. Workroom window on top floor, above brick band, 6-light casement. Below is a 2-storey canted C19 oriel of 3 lights, glazing bars to 2nd floor, thin wood pilasters, band at 2nd floor cill height. Modern ground floor shop front.
21	1253836	NZ 89871 11093	No. 9 St Anns Staith. C18 origin, but said to be on the site of the birthplace, in 1685, of General Peregrine Lascelles, who fought at Prestonpans. 3 storeys and attics, rendered. Slate roof. Coved eaves cornice. 2 gabled dormers. 2 windows, moulded shouldered architraves with frieze and pediment. On first floor, 2 early C19 rectangular oriel windows with panelled bases and plain pilasters, 4 lights, bolection moulded frieze and cornice with pedimented centre, no glazing bars. On ground floor, door of 4 fielded panels to right in glazed wood surround. Double yard doors to right.
22	Local list	NZ 89886 11065	No. 3 St Anns Staith. Characterful shop front.
23	Local list	NZ 89884 11072	No. 4 St Anns Staith. Former Grade III. Early C19. Three storeys in painted brick. Cornice and parapet. Two windows, elliptical arches over moulded wood frames, no glazing bars. On first floor canted oriel in wood, no glazing bars. Ground floor shop front.

APPENDIX 2
RELEVANT PLANNING POLICIES

APPENDIX 2: RELEVANT PLANNING POLICIES

NATIONAL PLANNING POLICY FRAMEWORK 2019

Paragraph 184:

Heritage assets range from sites and buildings of local historic value to those of the highest significance, such as World Heritage Sites which are internationally recognised to be of Outstanding Universal Value. These assets are an irreplaceable resource, and should be conserved in a manner appropriate to their significance, so that they can be enjoyed for their contribution to the quality of life of existing and future generations.

Proposals affecting Heritage Assets

Paragraph 189:

In determining applications, local planning authorities should require an applicant to describe the significance of any heritage assets affected, including any contribution made by their setting. The level of detail should be proportionate to the assets' importance and no more than is sufficient to understand the potential impact of the proposal on their significance. As a minimum the relevant historic environment record should have been consulted and the heritage assets assessed using appropriate expertise where necessary. Where a site on which development is proposed includes, or has the potential to include, heritage assets with archaeological interest, local planning authorities should require developers to submit an appropriate desk-based assessment and, where necessary, a field evaluation.

Paragraph 190:

Local planning authorities should identify and assess the particular significance of any heritage asset that may be affected by a proposal (including by development affecting the setting of a heritage asset) taking account of the available evidence and any necessary expertise. They should take this into account when considering the impact of a proposal on a heritage asset, to avoid or minimise any conflict between the heritage asset's conservation and any aspect of the proposal.

Paragraph 191:

Where there is evidence of deliberate neglect of, or damage to, a heritage asset, the deteriorated state of the heritage asset should not be taken into account in any decision.

Paragraph 192:

In determining applications, local planning authorities should take account of

- a) the desirability of sustaining and enhancing the significance of heritage assets and putting them to viable uses consistent with their conservation;*
- b) the positive contribution that conservation of heritage assets can make to sustainable communities including their economic vitality; and*
- c) the desirability of new development making a positive contribution to local character and distinctiveness.*

Considering Potential Impacts

Paragraph 193:

When considering the impact of a proposed development on the significance of a designated heritage asset, great weight should be given to the asset's conservation (and the more important the asset, the greater the weight should be). This is irrespective of whether any potential harm amounts to substantial harm, total loss or less than substantial harm to its significance.

Paragraph 194:

Any harm to, or loss of, the significance of a designated heritage asset (from its alteration or destruction, or from development within its setting) should require clear and convincing justification. Substantial harm to or loss of:

- (a) grade II listed buildings, or grade II registered parks or gardens, should be exceptional.*
- (b) assets of the highest significance, notably scheduled monuments, protected wreck sites, registered battlefields, grade I and II* listed buildings, grade I and II* registered parks and gardens, and World Heritage Sites, should be wholly exceptional.*

Paragraph 195:

Where a proposed development will lead to substantial harm to (or total loss of significance of) a designated heritage asset, local planning authorities should refuse consent, unless it can be demonstrated that the substantial harm or total loss is necessary to achieve substantial public benefits that outweigh that harm or loss, or all of the following apply;

- (a) The nature of the heritage asset prevents all reasonable uses of the site; and*
- (b) No viable use of the heritage asset itself can be found in the medium term through appropriate marketing that will enable its conservation; and*
- (c) Conservation by grant-funding or some form of not for profit, charitable or public ownership is demonstrably not possible; and*
- (d) The harm or loss is outweighed by the benefit of bringing the site back into use.*

Paragraph 196:

Where a development proposal will lead to less than substantial harm to the significance of a designated heritage asset, this harm should be weighed against the public benefits of the proposal including, where appropriate, securing its optimum viable use.

Paragraph 197:

The effect of an application on the significance of a non-designated heritage asset should be taken into account in determining the application. In weighing applications that directly or indirectly affect non-designated heritage assets, a balanced judgement will be required having regard to the scale of any harm or loss and the significance of the heritage asset.

Paragraph 198:

Local planning authorities should not permit the loss of the whole or part of a heritage asset without taking all reasonable steps to ensure the new development will proceed after the loss has occurred.

Paragraph 199:

Local planning authorities should require developers to record and advance understanding of the significance of any heritage assets to be lost (wholly or in part) in a manner proportionate to their importance and the impact, and to make this evidence (and any archive generated) publicly accessible. However, the ability to record evidence of our past should not be a factor in deciding whether such loss should be permitted.

Paragraph 200:

Local Planning Authorities should look for opportunities for new development within Conservation Areas and World Heritage Sites and within the setting of heritage assets to enhance or better reveal their significance. Proposals that preserve those elements of the settings that make a positive contribution to the asset (or which better reveal its significance) should be treated favourably.

Paragraph 201:

Not all elements of a Conservation Area or World Heritage Site will necessarily contribute to its significance. Loss of a building (or other element) which makes a positive contribution to the significance of the Conservation Area or World Heritage Site should be treated either as

substantial harm under paragraph 195 or less than substantial harm under paragraph 196, as appropriate, taking into account the relative significance of the element affected and its contribution to the significance of the Conservation Area or World Heritage Site as a whole.

Paragraph 202:

Local planning authorities should assess whether the benefits of a proposal for enabling development, which would otherwise conflict with planning policies but which would secure the future conservation of a heritage asset, outweigh the disbenefits of departing from those policies.

Government guidance on conserving and enhancing the historic environment in support of the NPPF (<https://www.gov.uk/guidance/conserving-and-enhancing-the-historic-environment>)

“Whether a proposal causes substantial harm will be a judgment for the decision taker, having regard to the circumstances of the case and the policy in the National Planning Policy Framework. In general terms, substantial harm is a high test, so it may not arise in many cases. For example, in determining whether works to a listed building constitute substantial harm, an important consideration would be whether the adverse impact seriously affects a key element of its special architectural or historic interest. It is the degree of harm to the asset’s significance rather than the scale of the development that is to be assessed. The harm may arise from works to the asset or from development within its setting.

While the impact of total destruction is obvious, partial destruction is likely to have a considerable impact but, depending on the circumstances, it may still be less than substantial harm or conceivably not harmful at all, for example, when removing later inappropriate additions to historic buildings which harm their significance. Similarly, works that are moderate or minor in scale are likely to cause less than substantial harm or no harm at all. However, even minor works have the potential to cause substantial harm”.

SCARBOROUGH BOROUGH COUNCIL’S LOCAL PLAN (JULY 2017)

Policy DEC 1: Principles of Good Design

Good design will be expected in order to create attractive and desirable places where people want to live, work and invest, and to reduce carbon emissions from development. All development will be required to meet the following principles of good design by demonstrating

- a that an analysis of the constraints and opportunities of the site and the function of development has informed the principles of design, including*
 - i that the proposal reflects the local environment and creates an individual sense of place with distinctive character;*
 - ii that the detailed design responds positively to the local context, in terms of its scale, form, height, layout, materials, colouring, fenestration and architectural detailing; and*
 - iii that the proposal has taken account of the need to safeguard or enhance important views and vistas.*

- b that the layout, orientation and design of buildings (where these factors are not otherwise constrained) helps to reduce the need for energy consumption, and, how buildings have been made energy efficient thereby reducing carbon emissions from development;*

- c *that the proposal provides suitable and safe vehicular access and suitable servicing and parking arrangements;*
- d *that any elements of public realm have been designed to reinforce or complement the distinctive character of the local area and to ensure that they are attractive, safe, accessible and well connected to their surroundings, including through the provision of walking and cycling routes to and within the development to encourage their use;*
- e *that any associated landscaping scheme has been developed to enhance both the natural and built environment, retaining existing features of interest where possible.*

Proposals will be permitted where it can be demonstrated that the principles of good design have been followed. In meeting the above, reference should be made to the Borough Council's relevant design guidance documents.

The Local Planning Authority will promote the use of design review where appropriate, particularly for major projects, to assist in the delivery of good design.

Policy DEC 4: Design and Construction: Protection of Amenity

Proposals should ensure that existing and future occupants of land and buildings are provided with a good standard of amenity. Proposals for development should not give rise to unacceptable impacts by means of

- a. *overbearing impact;*
- b. *overlooking and loss of privacy;*
- c. *disturbance arising from such things as noise, light pollution and other activities;*
- d. *emissions including smells and other pollutants; or*
- e. *overshadowing or loss of natural light.*

The criteria listed above are not exhaustive and development that causes significant harm to amenity by means of these or other impacts will not be permitted.

Policy DEC 5: The Historic and Built Environment

Historic rural, urban and coastal environments will be conserved and, where appropriate, enhanced and their potential to contribute towards the economic regeneration, tourism offer and education of the area exploited, particularly those elements which contribute to the areas distinctive character and sense of place. In order to ensure this:

- a. *Proposals affecting a designated heritage asset (or an archaeological site of national importance) should conserve those elements which contribute to its significance. Harm to such elements will be permitted only where this is outweighed by the public benefits of the proposal. Substantial harm or total loss to the significance of a designated heritage asset (or an archaeological site of national importance) will be permitted only in exceptional circumstances;*

- b. *Proposals affecting a Conservation Area should preserve or enhance its character or appearance especially those elements identified in any Conservation Area Appraisal;*
- c. *Proposals affecting archaeological sites of less than national importance should conserve those elements which contribute to their significance in line with the importance of the remains. In those cases where development affecting such sites is acceptable in principle, mitigation of damage will be ensured through preservation of the remains in situ as a preferred solution. When in situ preservation is not justified, the developer will be required to make adequate provision for excavation and recording before or during development;*
- d. *Proposals which would remove, harm or undermine the significance of a non-designated heritage asset, or its contribution to the character of a place will only be permitted where the public benefits of the development would outweigh the harm; and*
- e. *Proposals which will help to secure a sustainable future for heritage assets, especially those identified as being at greatest risk of loss or decay, will be supported.*

APPENDIX 3
METHODOLOGY FOR IMPACT ASSESSMENTS ON HERITAGE ASSETS

APPENDIX 3: METHODOLOGY FOR IMPACT ASSESSMENTS ON HERITAGE ASSETS

Based on Highways England 2019 Design Manual for Roads and Bridges LA106 'Cultural Heritage Assessment' and LA104 'Environmental Assessment and Monitoring', and in accordance with advice contained in the 2019 National Planning Policy Framework (NPPF).

Assessing the Significance of Heritage Assets

<i>Value (Significance)</i>	<i>Criteria</i>
Very High (International)	<p>World Heritage Sites, Scheduled Monuments of exceptional quality, or assets of acknowledged international importance or can contribute to international research objectives.</p> <p>Other buildings and built heritage of exceptional quality and recognised international importance.</p> <p>Historic landscapes and townscapes of international value or sensitivity, whether designated or not, or extremely well preserved historic landscapes and townscapes with exceptional coherence, integrity, time-depth, or other critical factor(s).</p>
High (National)	<p>Scheduled Monuments, or undesignated archaeological assets of national quality and importance, or than can contribute significantly to national research objectives.</p> <p>Grade I and II* Listed Buildings, other built heritage assets that can be shown to have exceptional qualities in their fabric or historical associations not adequately reflected in their listing grade.</p> <p>Conservation Areas containing very important buildings or with very strong character and integrity, undesignated structures of clear national importance.</p> <p>Grade I and II* Registered Parks and Gardens, Registered Battlefields and designated or non-designated historic landscapes and townscapes of outstanding interest, quality and importance, or well preserved historic landscapes which exhibit considerable coherence, integrity time-depth or other critical factor(s).</p>
Medium (Regional)	<p>Undesignated archaeological assets of regional quality and importance that contribute to regional research objectives.</p> <p>Grade II Listed Buildings, historic unlisted buildings that can be shown to have exceptional qualities in their fabric or historical associations.</p> <p>Conservation Areas containing buildings that contribute significantly to its historic character.</p> <p>Historic townscapes or built-up areas with important historic integrity in their buildings, or built settings (e.g. including street furniture and other structures).</p> <p>Designated special landscapes, undesignated historic landscapes that would justify special historic landscape designation, landscapes of regional value, and averagely well preserved historic landscapes with reasonable coherence, integrity, time-depth or other critical factor(s).</p> <p>Assets that form an important resource within the community, for educational or recreational purposes.</p>
Low (Local)	<p>Undesignated archaeological assets of local importance, assets compromised by poor preservation and/or poor survival of contextual associations, or assets of limited value but with potential to contribute to local research objectives.</p> <p>Locally listed buildings, historic (unlisted) buildings of modest quality in their fabric or historical association.</p> <p>Historic landscapes or built-up areas of limited historic integrity in their buildings or built settings (including street furniture and other structures).</p> <p>Robust undesignated historic landscapes, historic landscapes with importance to local interest groups, historical landscapes whose value is limited by poor preservation and/or poor survival of contextual associations.</p> <p>Assets that form a resource within the community with occasional utilisation for educational or recreational purposes.</p>
Negligible	<p>Archaeological assets with very little or no surviving interest.</p> <p>Buildings of no architectural or historical note.</p> <p>Landscapes and townscapes that are badly fragmented and the contextual associations are severely compromised or have little or no historical interest.</p>
Unknown	<p>The importance of the asset has not been determined.</p> <p>Buildings with some hidden (i.e. inaccessible) potential for historic significance.</p>

Assessing the Value of the Setting of Heritage Assets

<i>Value (Setting)</i>	<i>Criteria</i>
Very High	A defined setting that is contemporary with, and historically and functionally linked with, the heritage asset, may contain other heritage assets of international or national importance, has a very high degree of intervisibility with the asset, and makes a very substantial contribution to both the significance of the heritage asset and to the understanding and appreciation of the significance of the asset.
High	A setting which is broadly contemporary with, and historically and functionally linked with, the heritage asset, with minor alterations (in extent and/or character), which exhibits a high degree of intervisibility with the asset, and/or which makes a substantial contribution to both the significance of the heritage asset and to the understanding and appreciation of the significance of the asset.
Medium	A setting which is basically contemporary with, and historically and/or functionally linked with, the heritage asset but with alterations which may detract from the understanding of the heritage asset, which exhibits a moderate degree of intervisibility with the asset, and/or which makes a moderate contribution to the significance of the heritage asset, and/or a moderate contribution to the understanding and appreciation of the significance of the asset.
Low	A setting which is largely altered so that there is very little evidence of contemporaneous and/or historic and/or functional links with the heritage asset, which exhibits a low degree of intervisibility with the asset, and/or which makes a minor contribution to both the significance of the heritage asset and to the understanding and appreciation of the significance of the asset.
Negligible	A setting which is significantly altered or destroyed so that there is no remaining evidence of contemporaneous and/or historic and functional links with the heritage asset, which exhibits no intervisibility with the asset, and/or which makes no contribution to both the significance of the heritage asset and to the understanding and appreciation of the significance of the asset.

Assessing Magnitude of Impact (Adverse or Beneficial)

<i>Magnitude of Impact</i>	<i>Typical Criteria Descriptors</i>
Major	<p><i>Adverse:</i> Impacts will damage or destroy cultural heritage assets; result in the loss of the asset and/or its quality and integrity; causes severe damage to key characteristic features or elements; almost complete loss of setting and/or context of the asset. The asset's integrity or setting is almost wholly destroyed or is severely compromised, such that the resource can no longer be appreciated or understood.</p> <p><i>Beneficial:</i> The proposals would remove or successfully mitigate existing damaging and discordant impacts on assets; allow for the restoration or enhancement of characteristic features; allow the substantial re-establishment of the integrity, understanding and setting for an area or group of features; halt rapid degradation and/or erosion of the heritage resource, safeguarding substantial elements of the heritage resource.</p>
Moderate	<p><i>Adverse:</i> Substantial impact on the asset, but only partially affecting the integrity; partial loss of, or damage to, key characteristics, features or elements; substantially intrusive into the setting and/or would adversely impact on the context of the asset; loss of the asset for community appreciation. The assets integrity or setting is damaged but not destroyed so understanding and appreciation is compromised.</p> <p><i>Beneficial:</i> Benefit to, or restoration of, key characteristics, features or elements; improvement of asset quality; degradation of the asset would be halted; the setting and/or context of the asset would be enhanced and understanding and appreciation is substantially improved; the asset would be brought into community use.</p>
Minor	<p><i>Adverse:</i> Some measurable change in assets quality or vulnerability; minor loss of or alteration to, one (or maybe more) key characteristics, features or elements; change to the setting would not be overly intrusive or overly diminish the context; community use or understanding would be reduced. The assets integrity or setting is damaged but understanding and appreciation would only be diminished not compromised.</p>

	<i>Beneficial:</i> Minor benefit to, or partial restoration of, one (maybe more) key characteristics, features or elements; some beneficial impact on asset or a stabilisation of negative impacts; slight improvements to the context or setting of the site; community use or understanding and appreciation would be enhanced.
Negligible	<i>Adverse:</i> Very minor loss or detrimental alteration to one or more characteristics, features or elements; minor changes to the setting or context of the site. <i>Beneficial:</i> Very minor benefit to or positive addition of one or more characteristics, features or elements; minor changes to the setting or context of the site.
No change	No discernible change in baseline conditions.

Identifying Significance of Effect (Adverse or Beneficial)

<i>Value of Asset</i>	<i>Magnitude of Impact</i>				
	<i>Major</i>	<i>Moderate</i>	<i>Minor</i>	<i>Negligible</i>	<i>No change</i>
<i>Very High</i>	Very Large	Large/ Very Large	Moderate/Large	Slight	Neutral
<i>High</i>	Large/ Very Large	Moderate/Large	Moderate/Slight	Slight	Neutral
<i>Medium</i>	Moderate/Large	Moderate	Slight	Slight/Neutral	Neutral
<i>Low</i>	Moderate/Slight	Slight	Neutral/Slight	Slight/Neutral	Neutral
<i>Negligible</i>	Slight	Neutral/Slight	Neutral/Slight	Neutral	Neutral

APPENDIX 4
SCARBOROUGH COUNCIL'S CONTRACTOR'S METHOD STATEMENT
FOR INSTALLATION OF MURAL



Method Statement

1. Scope of Works

- Move existing mural further up the wall, then fix a new mural beneath existing mural.

2. Related Documentation

This method statement & risk assessment is to be read in conjunction with the following documents:

- Wilf Noble Site Rules.
- Any applicable toolbox talks.

3. Pre-Start Activities

Prior to work commencing on the activity, the following items will be completed:

- Operatives to read through RAMS and sign documentation to signify RAMS are understood.

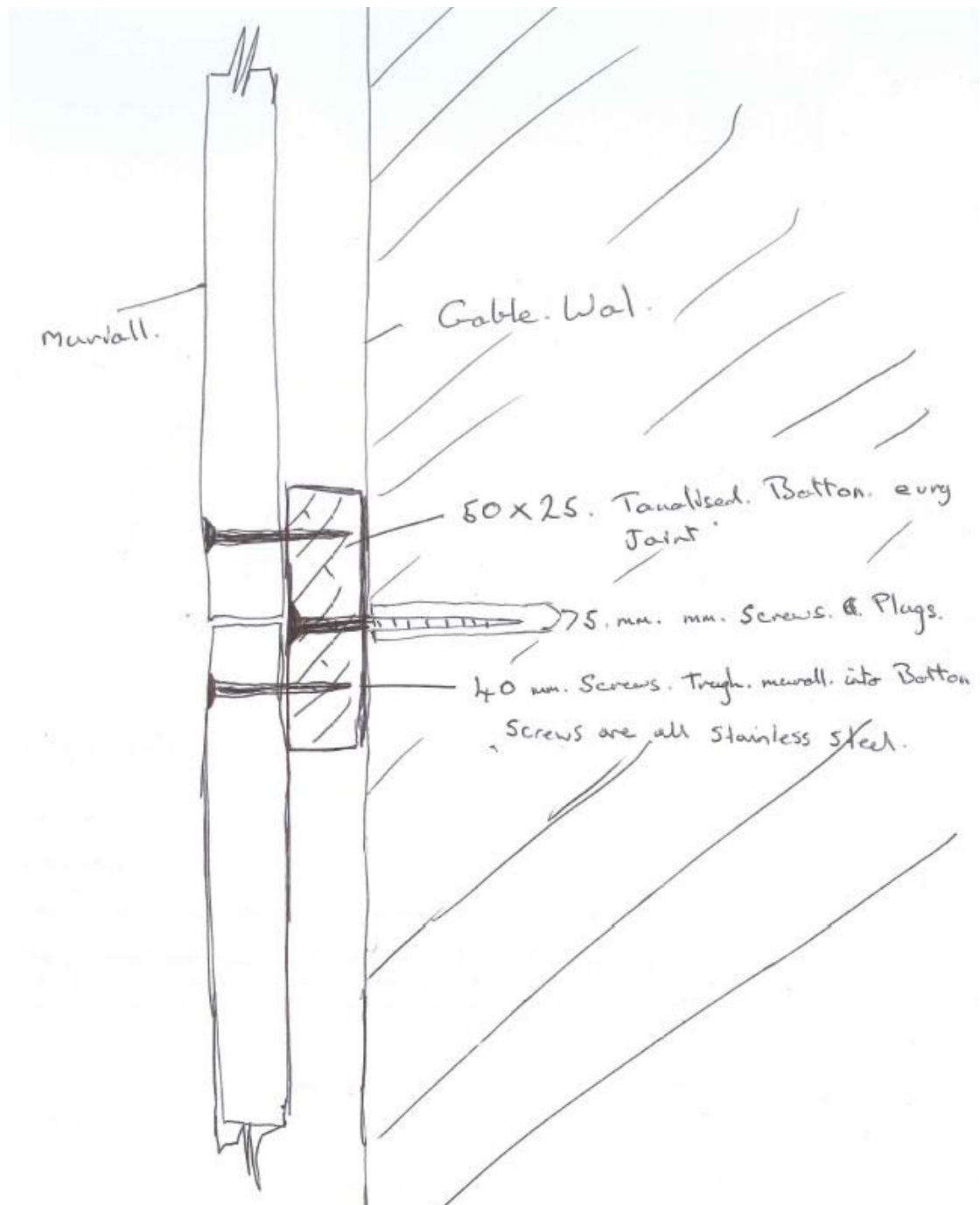
4. Approach / Methodology

After completion of all the above pre-start activities, work will commence following the procedure below. If at any point something changes which requires amendments to the following procedure, work must be stopped and the risk assessment reviewed and methodology rewritten. Under no circumstances must work be carried on outside of this procedure.

- Wilf Noble will mobilise site
- Erect Men at work signage and plastic safety barriers
- No street furniture requires moving.
- Sky Scaffolding will erect a 3 tier/lifts scaffold with edge protection and toes boards to eliminate the risk of falls from height.
- There is a risk of objects falling from height therefore as well as toe boards fitted to scaffolding Wilf Noble will ensure an exclusive safety zone to be formed with plastic barriers around the scaffold working area, where no members of the public or unauthorized persons permitted, a watchman will monitor this, employees will wear hard hats.
- First task is to remove the existing mural and fix it further up the wall making enough space to fix the new mural beneath it.
- Once the existing mural has been relocated, mark out a template on the wall for the new mural which will come in 4 pieces which combined will complete the mural, complete size of mural is approx. 4.2x2.4 metres.
- Once the making out is done use a cordless battery powered drill to drill holes in the wall to fix batons on the wall as pictured below.
- Then work from the bottom and upward fixing the 4 pieces of the mural on the batons with stainless steel screws.
- Ensure work area is left clean and tidy once work in complete.



Diagram of how mural will be fixed





An artist's impression of how the mural would look on the wall of Astin's estate agents in Whitby





5. Emergency procedures

Certain activities will require the development of emergency procedures. Examples of these might be roof work, confined space entry, working for MEWP/MCWP, working in areas that are hazardous to health e.g. presence of substances/chemicals whether they are present as part of Client operations or as part of our activities. This section shall be completed in these events and shall contain details of the procedure to be followed, the names of responsible persons, their roles and contact numbers/details.

- Hospital route attached to the bottom of this Method Statement. Scarborough Hospital 01723 368111

6. Personal Protective Equipment

In accordance with Company site rules, personnel must wear hard hats, safety boots and high visibility jackets / vests. The work covered by this method statement also requires:

Hard Hat	Y	Light eye protection	Ear muffs	Fall arrest lanyard
Safety Footwear	Y	Medium impact goggles	Safety Wellingtons	Respiratory protection
Hi-viz jacket/vest (yellow)	Y	Hi-viz jacket/vest (orange)	Harness	Waterproofs
Gloves	Y	Ear plugs	Restraint lanyard	Life jacket/preserver

7. Permit to Work

The following Permits to Work will be required for this activity:

Confined Spaces Permit	N	General Permit to Work	Y
Permit to Dig (Client)	N	Other (specify)	N
Hot Work	N	Client Permit	N
Roof work/working at height	N	Low Voltage Permit to Work	N

8. Labour

The following labour resources are expected to be utilised during the course of this activity.

Job Title / Designation	Number	Specific Training / Competence Required
Operatives	2	One will be the nominated first aider.

9. Vibration and Noise from Plant / Equipment / Tools

THE FOLLOWING PLANT, EQUIPMENT AND POWER TOOLS SHALL BE UTILISED DURING THE COURSE OF THIS ACTIVITY. FIGURES FOR NOISE AND VIBRATION OUTPUT ARE IN-USE FIGURES PROVIDED BY THE MANUFACTURER, SUPPLIER OR HIRER.

Hand Arm Vibration (HAVS) THIS TABLE SHOULD BE VIEWED IN CONJUNCTION WITH THE "HAVS CALCULATOR" FOR DETAILS OF CUMULATIVE USE

Where vibration exposure times are calculated these will be based on the **2.5m/s² (100points)** exposure limit value (ELV)

Source of Hand Arm Vibration	Specific Use	Weighted Acceleration (m/s ²)	Maximum permitted exposure time (mins)

Noise: For noise levels above 85 dB(A) hearing protection MUST be worn

Plant Tool and Equipment noise also effects people working adjacent to the operator: Keep a safe distance or wear ear defenders

Noise Source	Specific Use	Noise Level dB(A)	Hearing Protection (Y/N)



10. Hazardous Substances

The following substances will be used or may be encountered during this activity. where operatives are not familiar with the hazardous substance, they will be briefed with the COSHH assessment prior to work commencing (see section x below).

Hazardous Substance	COSHH Assessment Ref	Precautions / Risk Controls

11. Management and Supervision

Implementation of the approach / methodology and various risk control measures identified in this risk assessment and method statement will be supervised by the Site Manager with the assistance of the site Foreman / Ganger. Details as below:

Site Manager	Nigel Henderson	Foreman / Ganger	TBC
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12. Briefing

All personnel will sign below to confirm that they understand the content of this risk assessment and method statement.

Name (Print)	Name (signature)	Company	Date