

Character Appraisal 1: The Avenues



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Funded by the Avenues and Pearson Park Residents' Association and by the Community Initiative Fund, Hull City Council (Wyke Area Committee).

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1 What Is A Conservation Area Character Appraisal?

1.1 Definition

- 1.1.1 The concept of conservation areas was created by the 1967 Civic Amenities Act. A conservation area was defined as an 'area of special architectural or historic interest, the character or appearance of which it is desirable to preserve or enhance.' Conservation areas have since remained a most important part of town planning legislation. Many are popular high quality residential areas, such as The Avenues.
- 1.1.2 A character appraisal defines and analyses the special qualities and the architectural and historic interest which warranted the conservation area designation. The former *Planning Policy Guidance (PPG) 15* stated that "the more clearly the special architectural or historic interest that justifies designation is defined and recorded; the sounder will be the basis for local plan policies and development control decisions, as well as for the formulation of proposals for the preservation and enhancement of the character or appearance of an area". Character appraisals should therefore provide a framework against which development proposals can be assessed for their appropriateness in the historic environment.

1.2 Benefit and managing development

- 1.2.1 Conservation is not about preventing all change or new build copying existing architectural styles, but rather ensuring that development preserves or enhances the overall character (look) of a conservation area. This calls for high quality design, an intelligent and understanding approach from all participants – householder, builder, architect, planner and community – and a balance between enterprise, innovation and preservation. Where this is applied positively, it will ensure the continued existence of The Avenues Conservation Area as an area of outstanding urban heritage of which the City of Hull as a whole can be rightly proud.

1.3 Format and Duration

- 1.3.1 Character appraisals vary in format and detail. Various examples have been used to assist in making fundamental decisions. The intention is for this character appraisal to be accessible to many people – not just professionals with expertise in this field. Many different sources have supported the creation of this document. Where possible, references are given.
- 1.3.2 This appraisal was written over the course of two years and eleven months between November 2014 and September 2017. Photographs are accurate to current conditions.
- 1.3.3 This Conservation Area Character Appraisal is based upon the full-colour booklet, 'The Avenues Conservation Area', produced by the Avenues and Pearson Park Residents' Association (APPRA) in 2007.

1.4 Thanks

- 1.4.1 Gratitude is extended to the Wyke Area Committee for a grant from the Community Initiatives Fund.

2 Introduction

2.1 Special Interest in The Avenues Conservation Area

- 2.1.1 The Avenues and Pearson Park was designated a conservation area in 1974 in recognition of its distinctive architectural qualities and the need to protect its unique character from the pressures of development. *Pevsner & Neave* (1995) refer to 'The Avenues' as "...the most extensive area of Victorian middle-class housing in Hull..." The 230 acre estate, originally known as the Princess Bank or Westbourne Park estate, was laid out for David Parkinson Garbutt, local shipowner and shipbuilder, in 1874. It consists of the north section of Prince's Avenue, four main avenues running east to west, and two lesser streets cutting across the avenues north to south. The streets are all tree-lined and the main avenues are quite broad. Prince's Avenue was the first part to be declared 'open' in 1875 and the first houses in 'The Avenues' appeared in 1877-9. Rapid residential development followed, continuing into the first decade of the C20, and the essential character of The Avenues was formed by 1910, although other houses have been added since. The Avenues are located in the north-west area of Kingston upon Hull. It is unique in the city as a Victorian development with design and architectural features of high quality. The Avenues shares the conservation area status with Pearson Park, which is covered in Part II of this Avenues and Pearson Park Conservation Area Character Appraisal.
- 2.1.2 A predominantly green setting created by the trees, verges, long gardens and incidental open spaces is part of the area's special character. The quality of The Avenues lies in the composition of formal tree-lined boulevards, flanked by Victorian, Edwardian and interwar houses laid out in terraced, semi-detached and detached form. There is a variety of architectural styles with a wide palette of building materials – red, buff-grey and yellow stock brick, white roughcast render, half-timbering, tile-hanging, timber sliding sash and casement windows, slates and plain clay ('Rosemary') roof tiles; and a large assortment of detail in keystones, barge-boards and finials. Yet there is a great sense of unity from common building heights, proportions, materials and styles of windows and doorways.
- 2.1.3 The Avenues and its architectural details that tie us to the past are continually under threat. This is the same with all properties – it takes time and money to maintain a structure, and a level of consideration to care for it in a way that is respectful of its original specifications and quality.
- 2.1.4 Included in The Avenues Conservation Area are several grade II listed buildings: the former Industrial School for Girls on Park Avenue; the former Vicarage for St. Augustine's Church, which is part of the probation and bail hostel on the corner of Princes Road and Queens Road; houses, designed by George Gilbert Scott, junior, on Salisbury Street and two restored fountains at the junctions of Salisbury Street, to the north where it meets Park Avenue and to the south where it meets Westbourne Avenue.

2.2 Planning Policy Context

- 2.2.1 Whilst listing procedures focus on the protection of individual buildings, the designation of Conservation Areas is the principal means available to local authorities to recognise areas of special architectural or historic interest. The Planning (Listed Buildings and Conservation Areas) Act 1990 places a duty on every local planning authority to determine which parts of their area are ‘areas of special architectural or historic interest, the character of appearance of which it is desirable to preserve or enhance’, and to designate them as Conservation Areas. The Act also states that the local planning authority should, from time to time, formulate and publish proposals for the preservation and enhancement of these conservation areas.
- 2.2.2 Historic England has also provided guidance on the effective management of Conservation Areas which was republished in 2016 entitled: Conservation Area Designation, Appraisal and Management. This suggests that local authorities should prepare both Character Appraisals and Management Plans for their Conservation Areas, principally to inform the local community what is important about the area in which they live or work, and also to provide guidance to the local planning authority when applications for change are considered.
- 2.2.3 Designation as a conservation area has a number of implications. Most importantly, the local authority is required to give ‘special’ attention to preserving or enhancing the conservation area when exercising its planning functions. Because of the special nature of Conservation Areas, there are tighter planning controls and obligations in respect of demolition work; new development; trees; alterations, additions and extensions; and advertisements and signs (please see The Avenues & Pearson Park Conservation Area Management Plan for further details).

2.3 Article 4 Directions

- 2.3.1 Householders can normally make minor alterations to their houses without requiring planning permission. This is called permitted development. However in some areas, such as The Avenues & Pearson Park Conservation Area, Hull City Council have removed some of these rights by making Article 4 Directions (please see Conservation Area Management Plan).
- 2.3.2 Article 4 Directions are subject to change from time to time. Therefore, to check the most up-to-date situation and current list of Article 4 Directions in force, visit the Hull City Council website or contact Planning Services for further information.

2.4 Building Regulations

- 2.4.1 In addition to Article 4 Directions and/or planning consent, in some instances Building Regulations approval is also required when alterations are made to properties. For instance, to replace windows and doors, and replace roof coverings on pitched or flat roofs. See <http://www.gov.uk/building-regulations-approval/when-you-need-approval> for further information.

3 Location and Setting

3.1 Location and Population

3.1.1 The Avenues Conservation area extends south from Victoria Avenue to Marlborough Avenue and east from Chanterlands Avenue to Princes Avenue.

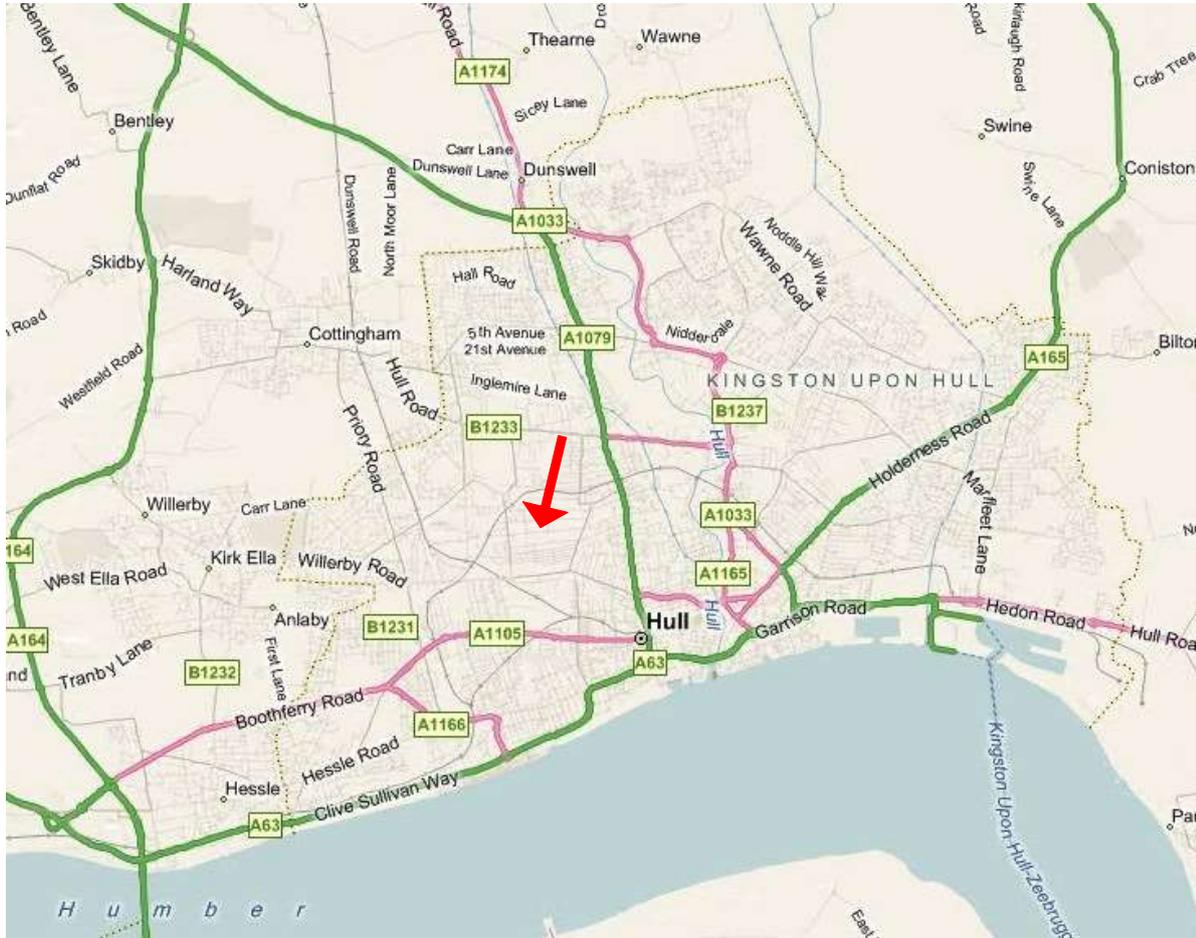


Figure 1 Location of The Avenues within the city of Kingston upon Hull

3.1.2 ‘The Avenues’ comprises Marlborough, Westbourne, Park and Victoria Avenues, crossed by Richmond Street and Salisbury Street intersecting at right angles, and a stretch of Princes Avenue (which abuts the eastern end of The Avenues) running from Marlborough Avenue to Victoria Avenue. The development is situated in the HU5 postal area of Kingston upon Hull. The Avenues area is located about 1 mile (1.5km) north-west of the city centre. It is in an area of low-lying land and was affected during the floods of 2007.

3.1.3 The area is well connected by road and local bus routes (Chanterlands Avenue and Princes Avenue).

3.1.4 It is located within the Avenue local political ward and the Wyke area for the administrative purposes of Hull City Council. It falls within the parliamentary borough of Hull North.

3.1.5 The Land Coverage for The Avenues and Pearson Park Conservation Area is 79.07 ha (195.39 acres).

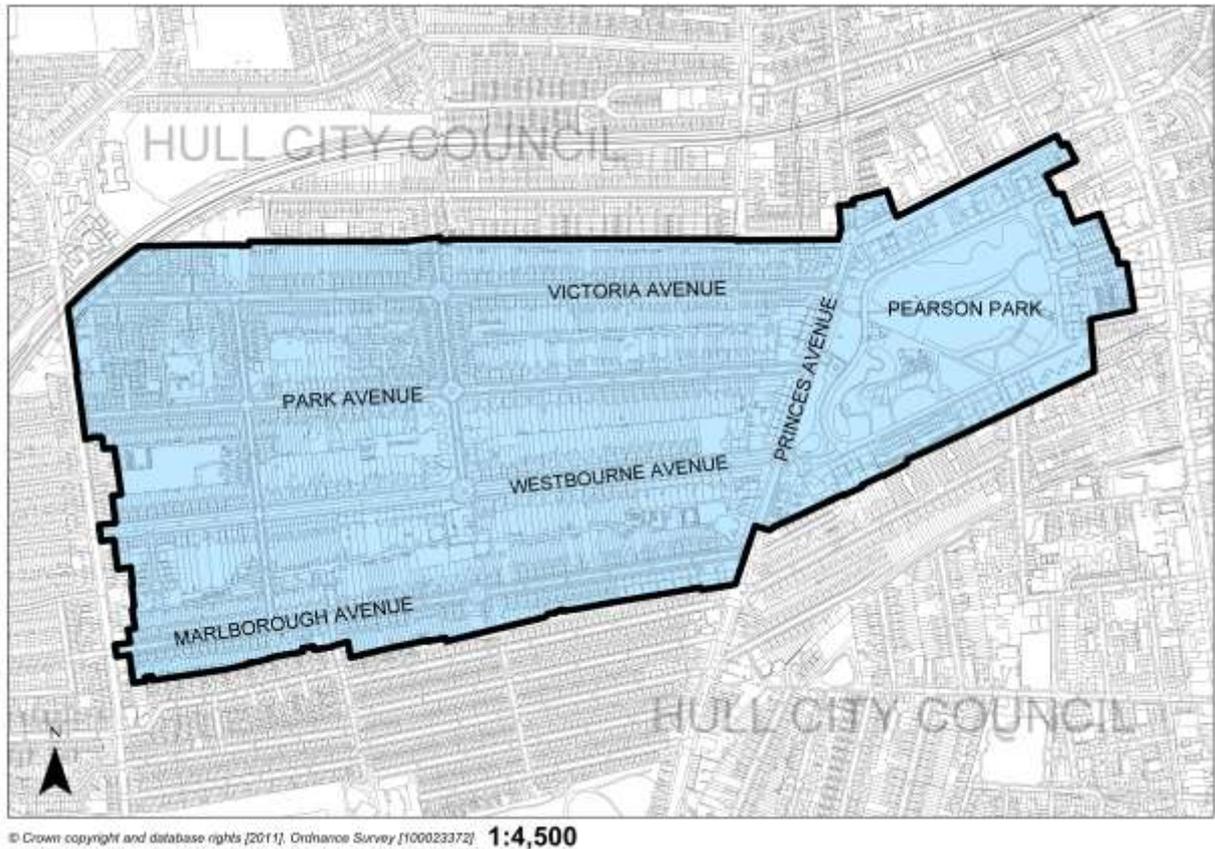


Figure 2 Current plan of The Avenues and Pearson Park Conservation Area

3.2 Landscape Setting and Boundaries

- 3.2.1 The plan of The Avenues area is roughly rectangular and comprises four straight, tree-lined avenues running approximately parallel in grid formation. House numbers run in an east to west direction. Richmond Street and Salisbury Street, also tree-lined, running north-south, connect at right angles to the four main avenues. The conservation area is capped at the east side by Princes Avenue which separates the housing development from Pearson Park. The western boundary continues to Chanterlands Avenue but does not include any of the houses on it. To the south of the conservation area is a gridded series of streets with smaller dwellings, known collectively as ‘The Dukeries’. The north of the development meets a railway line, burial ground and streets of more modest housing. A former drain known as Setting Dyke once ran at the north boundary of The Avenues.
- 3.2.2 Numbers 71a-87 and 70-88 Salisbury Street are within Ella Street conservation area. Although part of a longer street, there is a distinct break in the street scene where the Setting Dyke ran. This was a major feature of the area for hundreds of years. It is unclear as to whether this was infilled or culverted. The conservation area boundaries reflect and preserve the memory of this important land division and help explain the gap in the building line along Salisbury Street.
- 3.2.3 Conservation area designation historical data:

Avenues & Pearson Park Conservation Area designation by HCC on 06.06.1974: Public Notices: 05.09.75 (HDM) & 05.09.1975 (London Gazette)

1st Amendment: Inclusion of Princes Avenue Methodist Church & Sunday School
Approved by HCC: 07.01.1993
Public Notices: 05.04.1993 (HDM) & 05.04.1993 (London Gazette)

2nd Amendment: Transfer of Princes Avenue Methodist Church & Sunday School and northern end of Salisbury Street to Princes Avenue and Ella Street Conservation Areas respectively
Approved by HCC: 03.03.1994
Public Notices: 30.06.1994 (HDM) & 30.06.1994 (London Gazette)



Figure 3 Map of The Avenues © 2015 Google

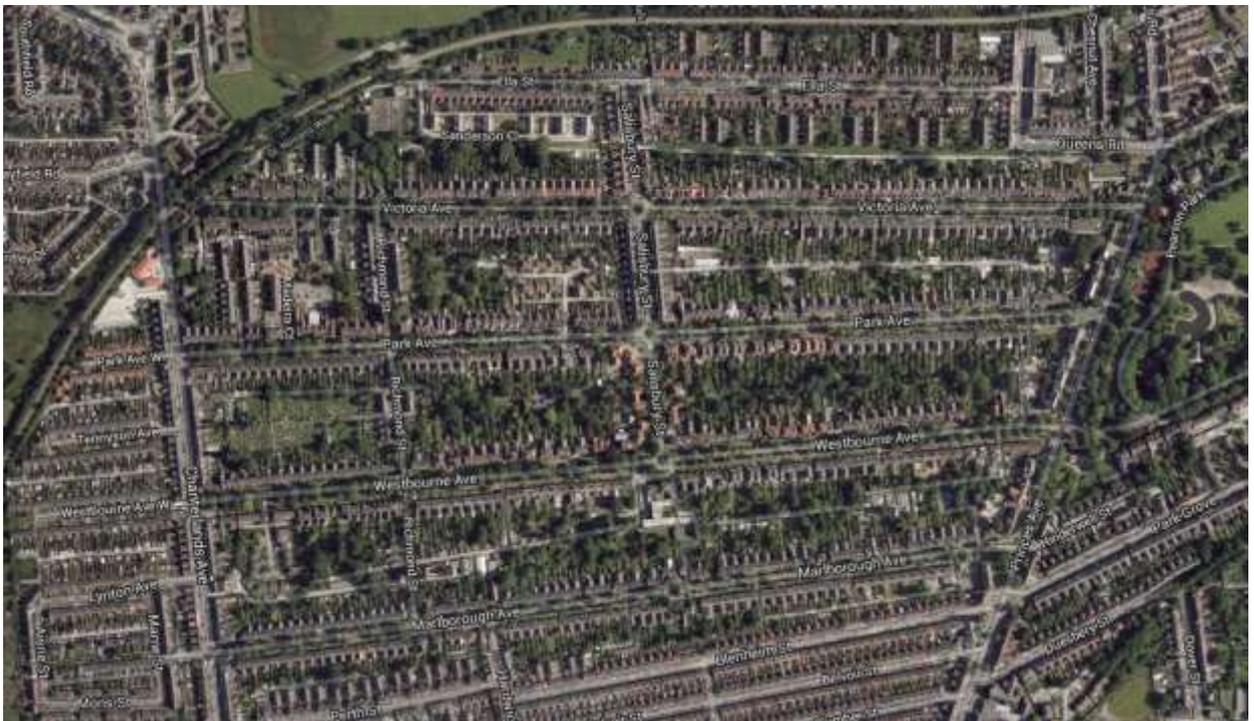


Figure 4 Satellite plan of The Avenues © 2015 Google

4 Historic Development

4.1 The Origins and the Development of The Avenues

- 4.1.1 The area was salt marsh until drained in the late 13th century. It was then incorporated into the parish of Cottingham. The area remained agricultural until the expansion of the city reached it in the 19th century.

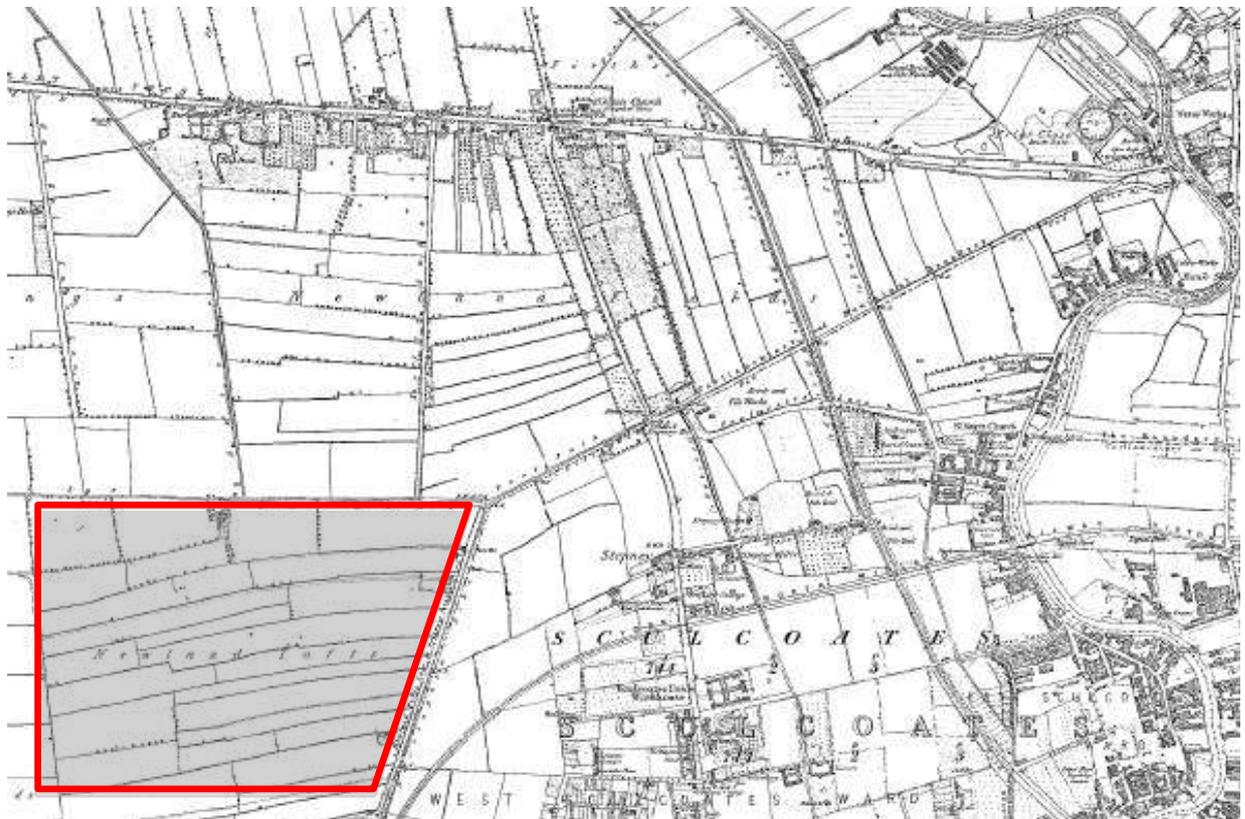


Figure 5 1854 Ordnance Survey map denoting approximate boundary (6 inches to 1 mile)

- 4.1.2 Princes Avenue occupies the site of the former Newland Tofts Lane which is shown on a map of 1834. At this time the whole area was outside the Borough which was still confined to the limits of the Old Town. The Lane formed the boundary between the ancient parishes of Sculcoates (in the east) and Cottingham (in the west). The whole parish of Sculcoates, including Pearson Park area, Cottingham portion, in 1862 became part of the new parish of St. John's Newland. This was not included in the borough until 1882.
- 4.1.3 According to the 1841 census there were only 137 persons, inhabiting 34 houses, in what then was known as Newland and Newland Tofts: by 1851 these numbers increased to 162 in 40 houses, all of which appear to have disappeared in redevelopment.
- 4.1.4 At the time of the 1837 boundary extension The Avenues area was still in the midst of open country, the limits of the thickly populated part of the town west of the River Hull being Scott Street, Pryme Street, Spring Street and Porter Street.

- 4.1.5 The 230 acre site, initially called the ‘Westbourne Park Estate’, was purchased in 1874 by David Parkinson Garbutt, Victorian shipowner and shipbuilder. Princes Avenue, lined on one side with elegant mansions, was opened in 1875.
- 4.1.6 In 1876, the owners of property in this lane had a meeting to discuss the desirability of repairing the lane and handing it over to the Local Board for upkeep, but there was little interest. In 1889, a public meeting was held and property owners agreed to stand their own portion of the scheme making Princes Avenue into a good road 37 ft wide.
- 4.1.7 The other avenues were laid out ten years later, with rapid residential development continuing into the first decade of the 20th century. It was intended to provide healthy suburban living for the expanding middle classes. There was considerable investment in infrastructure - including a water supply supplied by Newington Waterworks - before the plots were sold or leased, generally to small-scale speculative developers. The essential character of The Avenues was formed by 1910 although houses have been added since. The straight, spacious, tree-lined boulevards reflected the Paris-influenced urban planning of that time, with extensive tree planting bringing the countryside to the city.
- 4.1.8 Six grand cast-iron fountains, surrounded by railings, were installed in ‘circuses’ along the five avenues. Each had railings that surrounded the base of an octagonal pedestal, but these were removed in the Second World War. Only two remain, replaced in original style in the 1990s: at the intersections of Westbourne and Park Avenues with Salisbury Street. A group of residents is working on replacing the fountain on Victoria Avenue. The following is a description of the original fountains¹:
1. Marlborough Avenue: plain pillar hardly any decoration
 2. Westbourne Avenue: as current, decorated with mermaids²
 3. Park Avenue: as current, decorated with mermaids
 4. Victoria Avenue: decorated with dolphins
 5. Princes Avenue / Westbourne Avenue: decorated with mermaids
 6. Princes Avenue / Blenheim Street: decorated with mermaids



Figure 6 The original Victoria Ave. fountain (c. 1905) which is the design to be replicated

¹ Information from Stephen Ingram, local historian, Carnegie Heritage Centre.

² The female water creatures at the base of the fountains are commonly referred to as *mermaids*. However, as they have two tails, they are more likely to be *mesulines*, fresh-water spirits occurring in European folklore (Coulson, C., 2012)



Figure 7 Fountain on Park Ave.



Figure 8 Park Ave. fountain detail (Photo: Chris Coulson)

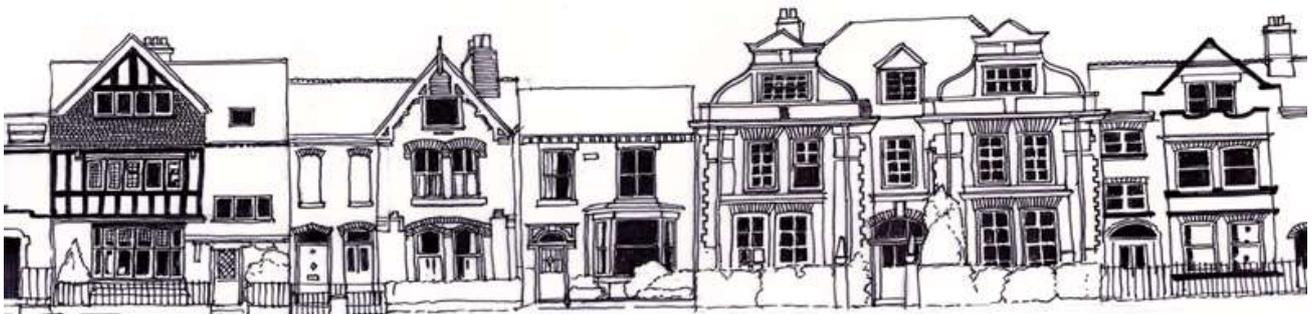
5 General Character and Appearance of The Avenues Conservation Area



Drawing by Ian Colquhoun, former local resident



Drawing by Hull City Council



Drawing by Ian Colquhoun, former local resident

5.1 General Description

- 5.1.1 The general layout of The Avenues has remained unaltered since the 1870s. Developments in the latter part of the 20th century infilled open backland and did not confirm to the rectilinear layout of The Avenues. However, the impact is small because they do not front on to the main public highway. These are:
- 5.1.1.1 Madeira Court, off Park Avenue, built in the 1990s on the site of what was the dormitory block of a Victorian Industrial Girls' School, becoming a printing works until after WWII, and then a bakery (see section 6.1.5);
 - 5.1.1.2 Parkside Close, off Park Avenue, built on a market garden, formerly tennis courts and playing fields or football pitch when originally created;
 - 5.1.1.3 Muirfield Park, off Westbourne Avenue, built in the early 1970s on the sports ground of Rose Down and Thompsons (seed crushers / oil extractors based on Bankside, Hull). Had a pavilion with a balcony on the west side and sheds for mowing equipment on the south;
 - 5.1.1.4 Town-houses at east end of Victoria Avenue and west end of Westbourne Avenue.
- 5.1.2 As stated previously, the quality of The Avenues lies in the composition of formal tree-lined boulevards, flanked by Victorian, Edwardian and interwar houses laid out in terraced, semi-detached and detached form. There is a variety of architectural styles with a wide palette of building materials – red, buff-grey and yellow stock brick, white roughcast render, half-timbering, tile-hanging, timber sliding sash and casement windows, slates and plain roof tiles; and a large assortment of detail in keystones, barge-boards and finials. Yet there is a great sense of unity from common building heights, proportions, materials and styles of windows and doorways.
- 5.1.3 The original residential nature of The Avenues remains today. However, some large properties have changed from single family occupancy to shared occupancy, with houses converted into flats, bedsits and Houses in Multiple Occupation (HIMO).

5.2 Open Space, Allotments, Trees and Landscape

- 5.2.1 Open Space
- 5.2.1.1 With the exception of allotments there are no open spaces left, following infill developments in the late 20th century.
- 5.2.2 Allotments
- 5.2.2.1 Previously a market garden and recreation ground. The Council-owned allotments situated between Westbourne and Park Avenues, bounded on the east by Richmond Street, have approximately 50 plots. These provide better horticulture than the typical enclosed terraced gardens. This valuable green space is used by local residents who may or may not live within the conservation area. The outlook for the surrounding properties is improved by this green space which also provides a safe haven for local wildlife and is an environmental asset. It also provides a close community group within the conservation area with social benefits in addition to the healthy aspects of exercise and fresh vegetables. The plots are much sought after, creating a long waiting list and should be protected from development.
- 5.2.3 Trees
- 5.2.3.1 The name "Avenue" implies a formal row of trees on opposing sides of the road. The Avenues street trees are one of the strongest elements in the area's character. Whilst felling and replacement planting has taken place, the regular spacing of the trees remains a characteristic feature.

- 5.2.3.2 Visible from every point within The Avenues, they form an essential part of the area's character and are particularly important to the visual quality of the area. They were planted at a time when bringing nature into industrial cities was seen as a means of escape from seemingly endless urban growth. Today, the trees provide the additional benefit of reducing pollution from car emissions. Each avenue has a formal double row of trees, as implied in the name. This layout is replicated in the two intersecting streets.
- 5.2.3.3 'The broad tree-lined avenues flanked by substantial but varied Victorian and Edwardian townhouses have a unity of character which is difficult to match in the City.' (Hull City Council)
- 5.2.3.4 The original street trees predominantly consisted of three types: Common Lime, Sycamore, also known as Maple, and Horse Chestnut. They were regularly spaced and, to create balance, the planting was oppositional. Some replacement trees, Silver Birch, Wild Cherry and Crab Apple, planted between 1995 and 2006, are no longer used as they are not in keeping with the original character.
- 5.2.3.5 A subsidence case in 1995 which found against the then Humberside County Council led to the insurance-driven felling of a significant number of the large old trees, but a replacement programme by the Council has prevented the loss of original character by substituting with similar species which grow less tall, approximately 18-20 metres at maturity.
- 5.2.3.6 In 2006, in liaison with Pearson Park and Avenues Residents' Association, appropriate replacement cultivars were chosen, using the criteria of the habit to be in keeping with original character as much as possible; and the habit should not be overly pyramidal or overly rounded in order to retain harmony and continuity. Thirteen types were selected:
- Field Maple (*Acer campestre*). The only maple native to Britain. Rounded, dense habit. Dark leaf, bright gold in autumn.
 - Norway Maple (*Acer platanoides*). Upright habit, rounded head. Long-lasting autumn colour.
 - Red Horse Chestnut (*Aesculus carnea*). Red flowers. Traditional shape.
 - Indian Horse Chestnut (*Aesculus indica*). Striking pink flowers. Short trunk but lower branches lopped as tree matures.
 - Sweet Chestnut (*Castanea sativa*). Planting likely to be restricted to Westbourne Avenue as this is a larger tree.
 - Italian Alder (*Alnus cordata*). Dark leaf, lacking autumn colour. Branches spreading at top at maturity.
 - American Red Ash (*Fraxinus pennsylvanica* - Cultivar Summit). Habit similar to Norway Maple. Prettily-shaped leaf.
 - Caucasian Lime (*Tilia euchlora*). In youth has drooping branches but these are lopped as tree matures.
 - Small-leaved Lime (*Tilia cordata*). Cultivars used, Rancho and Greenspire, are much less spreading than the *Tilia cordata* in Pearson Park. They are less prone to aphid infestation. Good replacement for old limes as they have no epicormic growth.
 - Silver Lime (*Tilia tomentosa* - Cultivar Brabant). Free from aphids. No epicormic growth. Leaves silvery on underside.
 - Turkish Hazel (*Corylus colurna*). Interestingly-shaped hazel nuts.
 - Beech (*Fagus sylvatica*). Native tree. Light leaf. Good replacement for the lost light-leaved trees such as Common Limes.
 - Hornbeam (*Carpinus betulus* - Cultivar Fastigiata and Frans Fontaine). Used for narrower streets of Richmond and Salisbury as habit is not spreading.

5.3 Streetscape & Vistas; Entrances; Statues & Memorials; Signs & Street Furniture; Roads, Verges & Kerbs; Tenfoots, Footways & Paths; Boundary Treatments; Vehicular Crossovers, Driveways & Front Gardens; Rear and Side Gardens

5.3.1 Streetscape & Vistas

- 5.3.1.1 The Avenues area is characterised by long, straight, wide, tree-lined roads, the eye being arrested only by the designed focal points created by the fountains. These avenues, with their superb vistas, were created at a time when trees were seen as a way of bringing nature into industrial cities. The mature woodland trees now form a canopy, linking roads, verges, walls, railings and hedges into an harmonious street scene. It is vital to preserve the character of the area through minimising the impact of further tree felling. Crossovers giving access to tenfoots are important features. Some are still surfaced in original stone slabs and sets. However, vehicular crossovers giving access to parking in front gardens have been visually detrimental as they disrupt the continuity of the vistas and in many locations degrade the verges due to ruts caused by vehicles running over the edges. Since 2003, such driveways have required planning permission under an Article 4 Direction .

5.3.2 Entrances

- 5.3.2.1 Road, foot and bicycle access to The Avenues. There are nine entrances for vehicles (in italics) and one is pedestrian only, totalling ten entrances in all:

- *Chanterlands Avenue entrances and Princes Avenue entrances for:*
 - *Marlborough Avenue*
 - *Westbourne Avenue*
 - *Park Avenue*
 - *Victoria Avenue* (Princes Ave. entrance only)
- *Salisbury Street* (from Ella Street)
- *Hardwick Street* (entering Marlborough Avenue to the east of Richmond Street)
- St Ninian's Walk (connecting Chanterlands Avenue to Ella Street, passing the west end of Victoria Avenue)

5.3.3 Signs & Street Furniture

- 5.3.3.1 The street furniture is typically:
- Street name plates on concrete or metal poles
 - Black metal, ground-based litter bins
 - Rediffusion control boxes
 - Royal Mail drop containers
 - Regulatory and information signs
 - Bollards of various types (concrete, metal, wood)
 - A few original black with white encaustic tile street signs exist
 - Green plaques, to mark famous past residents, researched and funded by APPRA

- 5.3.3.2 The green Rediffusion boxes could be removed, but they do represent a nice ‘touchstone’ to the past. Hull was one of the first cities in the UK to receive relayed Radio Channels via the Rediffusion Network as early as 1928 and boasted the UK’s largest subscriber base of over 48,000 customers. Concrete bollards and the street nameplate poles are unsightly, and some are badly eroded. In places, wooden bollards have been used to replace damaged metal ones breaking the continuity of the street furniture. As a classified road, Princes Avenue has many items of street furniture reflecting its use, including bus stops with shelters and guard railing. Most metal equipment is of black powder-coated steel in keeping with Hull City Council’s requirements.
- 5.3.3.3 In recent years, through a bid by APPRA to the Community Initiative Budget, new and replacement bollards have been the metal ‘Manchester’ type with a view to providing uniformity.
- 5.3.3.4 Street lighting is important to the safety of the area but care must be taken not to adversely affect the atmosphere and nocturnal wildlife. Street lights are of various types, height and age, reflecting the function of the roads, traffic carried and speed of travel:
- On main roads within the Conservation Area they are of sheet steel painted green or black, dating from the mid-nineties, are 8m (26ft) in height with lanterns of high-pressure sodium that emit a yellow light
 - Richmond Street has galvanised sheet steel columns
 - Princes Avenue has tubular steel columns painted green or black, which are 8m (26ft) in height and emit a yellow light
 - Parkside Close, Regina Crescent and Whitehall Gardens have a few cast-iron columns dating from the late 1970s which are 5m (45ft) in height and emit a yellow or orange light
 - St Ninian’s Walk lights are of galvanised tubular steel dating from the late 1980s, are 5m (59ft) in height and emit a yellow light
 - The tenfoot between Salisbury Street and Victoria Avenue has galvanised sheet steel columns dating from around the Millennium, are 6m in height and emit a yellow light
 - Princes Road lights are made from galvanised sheet steel, dating from around 2010 and emit a white light
- 5.3.3.5 Street lights across the City are currently being upgraded and any changes made will be respectful of the area.

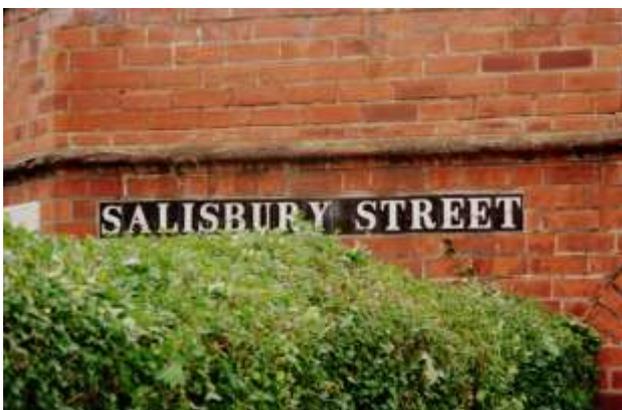


Figure 9 Original encaustic tile street sign: aesthetically preferable to modern signs on concrete posts

5.3.4 Roads, Verges & Kerbs

5.3.4.1 The four principal roads in the Avenues (Marlborough, Westbourne, Park, and Victoria) are aligned east-west. These are crossed by Richmond Street and Salisbury Street running north-south that connect at roundabout junctions known as ‘circuses’ marked originally with fountains, of which two restored examples survive. Princes Avenue is located to the east and runs north-south along a former drain, separating The Avenues from Pearson Park. It forms part of a classified, unnumbered route and it had once fountains along it too. Several side roads, which are cul-de-sacs, run off The Avenues:

- Muirfield Park located on the south side of Westbourne Avenue
- Madison Gardens, Madeira Court, and Parkside Close located on the north side of Park Avenue
- Regina Crescent located to the north of Victoria Avenue
- Whitehall Gardens located to the south of Victoria Avenue
- Victoria Gardens located to the south of Victoria Avenue

5.3.4.2 Regina Crescent, Victoria Gardens and Madison Gardens are ‘Hull closes’, served by central pedestrian paths after the incoming road reaches a circle. Their status as highways is in the list below:

- Regina Crescent and Victoria Gardens: public highways, not adopted by local highway authority
- Madison Gardens: public highway, part adopted by local highway authority
- Madeira Court and Whitehall Gardens: public highways, adopted by local highway authority

The common law meaning of a highway is a way over which all members of the public are entitled to pass and repass.

5.3.4.3 The Avenues are of generous width and straight. The width of the roads and verges vary. Westbourne Avenue is the widest at 24m (80ft) whilst Marlborough Avenue, Park Avenue and Victoria Avenue are 18m (59 ft). Richmond Street and Salisbury Street are both around 15.0m (49ft) wide. Princes Avenue is around 20m (65ft) wide. Trees, street lighting and telegraph poles are regularly spaced in verges and line both sides of the road. Timber telegraph poles with overhead cabling provide connection to telephone and broadband services.

5.3.4.4 Within The Avenues, most roads are surfaced in tarmac and are traffic calmed by speed cushions, the speed limit being 20mph. Speed cushions are designed to have minimal detrimental effect on the visual appearance of an area. The speed limit on Princes Avenue is 30mph and has three zebra crossings to reach Pearson Park.

5.3.4.5 On some stretches verges have damaged edges at the kerbside due to poor parking and low kerbs. Funded by the Community Initiative Budget through a bid from APPRA, kerbs have been replaced on a stretch of Salisbury Street (using recycled York stone) and on a stretch of Westbourne Avenue (using modern concrete).

5.3.4.6 White ‘H’ markings are in place to reduce obstruction at junctions and at the vehicle crossovers. Parking spaces are in demand from many users and evidenced, in part, by over-running of verges. Visitors to KC Stadium cause substantial additional pressure on occasions, especially at the Chanterlands Avenue end. This pressure is increased by permit parking restrictions in a residential area due south of The Avenues. Despite double yellow lines, there can sometimes be no space for two vehicles coming from opposite directions to pass each other. Consequently, vehicles have to reverse. This is especially awkward for larger vehicles making deliveries or tradesmen’s vans. Parking problems could be alleviated by residents using their garages to the rear more often.

5.3.5 Tenfoots, Footways & Paths

- 5.3.5.1 The backs of houses are generally served by hard-surfaced alleys, known as tenfoots. They are usually ten feet in width, and provide vehicular access to garages. Some tenfoots are gated. Other rear alleys exist that are unsurfaced or grassed. Originally, tenfoots were probably unsurfaced. Ash and cinders were probably deposited over the years to build up a surface that was usable in most weather conditions. Images of coach houses and garages can be found in section 7.10.
- 5.3.5.2 All tenfoots are private with two exceptions, where they have been adopted by the Council:
- South of Westbourne Avenue between the NHS Westbourne Ambulatory Centre and No.109
 - Along the conservation area boundary, on the north side of Victoria Avenue, starting at Salisbury Street, running east, and turning south onto Victoria Avenue at its extreme eastern end. This tenfoot, providing access to the rear of the properties on Victoria Avenue, has a wide, grassed strip of land adjacent, formed by an infilled drain, which gives it an open character not associated with other tenfoots. It is a busy pedestrian and cycle route.
- 5.3.5.3 Tenfoots make a positive contribution by providing space at the rear of houses for wheelie bins to be placed for council refuse collection, and thus alleviate the detrimental visual impact upon the streetscape of bins in front gardens and in public view.



Figure 10 Tenfoot entrance with original granite setts (Victoria Ave.)

- 5.3.5.4 Along the footways York stone kerbs remain in places, but the original York stone flags no longer exist, having been covered over or replaced, mainly by black bituminous surfaces. The north side of Marlborough Avenue from Chanterlands Avenue going east as far as No. 176 has modern concrete pavers, patched in places with a black bituminous surface. On Westbourne Avenue between Richmond Street and Salisbury Street the footways on both sides of the road have modern pavers in a good state of repair, and there are a few cross paths (from road to footway) in York stone.
- 5.3.5.5 At intervals, paths cross the verges from the road to the footway. They provide pedestrian access across the verge without being visually intrusive. A few are still in York stone, most are tarmac or pavers.
- 5.3.5.6 Paths to properties are usually either original or replacement flagstones, or have had original treatments replaced by concrete. A few mosaic tiled front paths remain, presenting a cohesive bridge to the public highway when preserved, or are replaced using materials and designs that would have been used at the time of construction.



Figure 11 New path replicating traditional design (Westbourne Ave.)

5.3.6 Boundary Treatments

- 5.3.6.1 Many of the front gardens were originally enclosed by identical metal railings and gates which gave a high measure of visual harmony. The railings were set in stone plinths. Many properties additionally had hedging and planting behind the railings. The lead-filled sockets are all that remain of the railings today, following their removal during the well-recorded drive to salvage metal in World War II.



Figure 12 Original metal railings and gates created uniformity of boundary treatments which is now lacking, due to their removal in World War II (Richmond St)

5.3.6.2 Today the railings have been replaced with a variety of fences, hedges, railings and walls that detract from the original concept of continuity within the street scene.



Figure 13 An historic example of an Edwardian style painted timber fence and gate in front of an Arts and Crafts house. Sadly, they were removed in 2017 without a replacement (Park Ave.)



Figure 14 Distinctive boundary treatment, unified by identical brick walls and gate posts with ball finials (Victoria Ave.)



Figure 15 Uniform approach to boundary treatment created through matching hedges trimmed to the same height (Westbourne Ave.)

- 5.3.6.3 To replicate appropriately the style of the originals, replacement railings need to be of sufficient robustness. It is not advisable from a security point of view to have hedging too high, as it limits natural surveillance between house and street.
- 5.3.6.4 Small brick walls are also evident. Some would have had fencing, others being capped with stone. Taller brick walls designed in a panel form are mainly found at the corner houses (see section 7.9 Corner Houses).
- 5.3.6.5 Regrettably, some gardens are open at the front except for the stone plinth which held the original railings. This results in the street scene missing a key element.



Figure 16 Original boundary wall (Salisbury St. and Victoria Ave.)



Figure 17 As previous figure (Salisbury St. and Victoria Ave.)



Figure 18 Original boundary wall with rendered, painted recesses (Salisbury St. and Park Ave.)



Figure 19 Original boundary wall with recesses (Salisbury St.)

5.3.7 Vehicular Crossovers, Driveways & Front Gardens

- 5.3.7.1 Some vehicular crossovers leading to tenfoots retain the original granite and sandstone setts. The vehicular crossovers leading to houses, and installed at a later date, are mainly in concrete or tarmac and have been largely detrimental to the appearance and character of the area: interrupting the visual continuity along the verges. Many also suffer erosion to the verges at their side and front edges through careless driving, although this is due in some cases to older design specifications no longer being suitable for the size of present day vehicles. Some crossovers have had the additional negative effect of the loss of some traditional front gardens which gives rise to environmental concerns along with more obvious visual implications.
- 5.3.7.2 There are some side drives, beside the end house in a terrace or a semi-detached property, for example, providing vehicular access to a coach house or garage adjacent to the house. In many terraced rows, side passages between the houses under the upper storey, provide access to the rear garden.
- 5.3.7.3 Front gardens are an asset, providing a low green margin to the architecture, acting as a buffer to the tarmac and buildings opposite. Front garden parking is highly detrimental to the streetscape, through the loss of boundary treatments and garden plantings in addition to being disruptive to vistas.



Figure 20 Damaged verge at a vehicular crossover



Figure 21 Tarmac destroys the original concept of green vistas provided by verges (Park Ave.)



Figure 22 Verges as intended (Park Ave.)

5.3.8 Rear and Side Gardens

- 5.3.8.1 The rear gardens are mostly long and narrow in proportion, and often terminate at a tenfoot, which provided access to coach houses and for tradesmen.
- 5.3.8.2 The rear gardens originally had brick walls, some of which have been replaced with fencing of various descriptions.
- 5.3.8.3 Many of the rear gardens have mature trees dating from the time the roads were first laid out and, in some cases, before (i.e. they were part of the original hedgerows that pre-dated the buildings). These species include hawthorn, ash and black poplar.
- 5.3.8.4 There is a welcome absence of backland housing development within these large rear garden areas as well as an absence of extensive hard paved parking areas. Some side gardens on the street frontage still remain. Whilst these may have originally been undeveloped plots, they have become a part of The Avenues, adding to the variety and interest of the area.
- 5.3.8.5 It is clear from the design of some houses that the side elevation, with perhaps a first floor or double-height bay, was intended to be seen and in such a case the side garden is an integral part of the dwelling. In most cases mature trees and shrubs continue the appearance of a solid frontage whilst providing a soft contrast with the hard built form, which increases both variety and character.

5.4 Strengths, Weaknesses, Opportunities & Threats (SWOT) Analysis

Strengths
<p>General</p> <ul style="list-style-type: none"> ▪ Large concentration of historic properties ▪ Historic character of residences with abundance of Victorian and Edwardian styles of architecture with period proportions and bespoke features ▪ Visual harmony created by long terraces of houses sharing unity of design, including 2-3 storey height, vertical emphasis, consistency of building materials and colours ▪ Contrast between formality of frontages and informality of rear tenfoots and outbuildings ▪ Broad, straight, tree-lined avenues with wide grass verges ▪ George Gilbert Scott, junior's houses: buildings of national importance ▪ Village-style nearby amenities are easily accessible on foot and decrease the need for private car use ▪ Public park (Pearson Park) offers wide expanse of open land contrasting with, and enhancing, The Avenues development ▪ Active residents creating strong community spirit and assisting the preservation and new growth of the area (fundraising, involvement in the planning process, preservation and awareness campaigns) ▪ Increasing awareness of heritage ▪ Plaques on houses, commemorating former residents of note, funded by APPRA <p>Architectural features, details and materials</p> <ul style="list-style-type: none"> ▪ Architectural features, such as timber guttering and chimney pots that are unique to the area, either through local manufacturing or design ▪ Traditional Victorian & Edwardian timber box sash windows of various sizes and proportions ▪ Variety of bay window styles: square, rounded, and canted ▪ Timber front doors and side panels with art nouveau inspired coloured leaded lights ▪ Original period door furniture and tiled porches ▪ Carved stone door and porch lintels, stucco entrances, porticos and recessed porches with stucco arches ▪ Superior materials, such as stone cills and lintels; cast-iron used for downpipes, hoppers and some gutters ▪ Decorative timber barge-boards, fascia boards and guttering ▪ Decorative brickwork, such as corbelling and string courses ▪ Painted external timber features, doors, windows, guttering, that bring colour and variety to the street scene ▪ An abundance of styles and shapes of traditional chimney pots ▪ Roofs in natural slate or plain tiles <p>Street scene and gardens</p> <ul style="list-style-type: none"> ▪ Fountains, restored originals, provide a unique focus in the streetscape ▪ Boundaries with original design treatment of railing plinths, brick walls, replacement railings, gates and tiled front paths ▪ Front gardens with traditional hedging (such as privet) and a wide variety of plantings, shrubs and small trees that enrich the street scene and the environment ▪ Long rear gardens, some up to 170 ft / 50 m, provide mature trees and green space which are beneficial for humans, wildlife and flora ▪ Original layout of plots and building lines creating long vistas ▪ Access to tenfoots for garage access and parking ▪ 20 mph speed limit encourages careful driving

Protected status

- Conservation area status provides protection to architectural and environmental heritage
- Well-cared for traditional buildings and features offer residents and visitors a more pleasurable experience than if decaying or replaced with out of character features
- Various Article 4 Directions provide protection for traditional architectural quality and features on front elevations
- Article 4 Direction on vehicular accesses protects the vistas and the streetscape
- Article 4 Direction on front garden parking provide increased protection for the visual amenity of the street scene
- Original design concept of wide boulevards and tree-lined vistas, threatened by increased car ownership, has largely been retained by use of Article 4 Directions

Weaknesses***General***

- Characteristic formal layout ignored by some modern housing developments
- Poor maintenance of some individual houses
- Lack of clearly demarcated cycle routes to encourage alternative to vehicle use and ownership

Architectural features, details and materials

- Loss of traditional detailing and colour variety of external timberwork.
- Some replacement materials that are unsympathetic to original design and proportions
- Loss of harmony for terraces due to installation of modern storm doors

Street scene and gardens

- Individualistic approach to boundary treatment which loses the strength of the original concept of uniformity
- Lack of front boundary treatments in some places
- Maintenance of streetscape including street furniture and surfaces; and the visual clutter of wheelie bins, many of which could be placed at the rear of houses as there are covered alleys between houses leading to the rear
- Increased car ownership puts a high demand on parking spaces, with vehicles parked on both sides of the road
- Parking on vehicular crossovers is visually detrimental to the long vistas
- Tree felling: a 1995 subsidence case which found against Humberside County Council, led to insurance-driven felling of some of the large street trees. However, replacement trees are beginning to mature

Opportunities***General***

- Further developing a sense of community by increasing understanding of heritage and increasing participation in social activities
- Review of double yellow line placement to provide parking spaces more efficiently
- Encourage cycling in order to relieve vehicle congestion: discussion between local councillors, residents and cycling authorities regarding the possibility of creating cyclist priority cycle routes through The Avenues
- New development and alterations need to consider population density and sustaining a quiet, visually attractive and safe residential atmosphere
- Where possible, wheelie bins should be stored at the rear of properties. Where rear storage is not possible, thought should be given to creating storage space which does not have a negative visual impact on the street scene.
- Safe storage for cycles at HIMOs, flats and houses converted into flats
- Flexibility of use without sacrificing style, form or layout

Architectural features, details and materials

- Continued maintenance of traditional materials and features
- Reinstatement of original features such as fountains and architectural details

Street scene and gardens

- Sympathetic replacement or reinstatement of traditional architectural details or boundary treatments
- Use of tenfoots to access garages and parking to rear of properties

Threats

General

- Lack of awareness of importance of historic details
- Poor maintenance by some homeowners and private landlords of buildings and their surroundings
- Re-development of properties unsympathetic to original designs
- Continued deterioration and eventual loss of architectural details
- Obsolete technology paraphernalia
- Original rear buildings: many are in a poor state of repair, putting them at risk of demolition or loss of traditional style through modern refurbishment
- Non-residential uses have not had such an impact as to erode the residential character of the area, but some have caused problems for their immediate neighbours especially with traffic generation, parking and noise disturbance

Architectural features, details and materials

- Inappropriate window and front door replacement; removal of bay windows; re-roofing with modern concrete tiles which are larger than the former slates or tiles; and constructing out-of-scale dormers
- Loss of details such as tiling on porches, finials on barge-boards, timber guttering, leaded and coloured glass, tiled front paths
- Sporadic theft of porch tiles and original door furniture

Street scene and gardens

- Lack of cohesion between public bodies in positioning their street furniture, columns, street boxes and other items
- Gradual erosion of grass around trees and street furniture unless trimming is carried out instead of spraying with chemicals
- Lack of landscaping or appropriate boundary treatments (front, side and rear) by some private landlords
- Damage to verges: they are becoming increasingly eroded and rutted at the road edge by thoughtless driving and poor parking. Skip delivery, building companies, and delivery vans cause damage by driving vehicles onto the verges; this causes major damage in wet weather.
- Demand for front garden parking which leads to loss of the traditional concept and layout of front gardens

Protected status

- Parking: the conversion of some front gardens into parking areas has meant the loss of natural ground drainage as well as greenery and traditional front boundary features, which are vital to the street scene. The installation of front garden parking was made subject to planning permission through an Article 4 Direction in June 2015.
- Vehicular crossovers: careless use by drivers causes damage to verges. Continuity of vistas and verges has been lost on some stretches due to crossovers. New driveways across verges are now subject to planning permission through an Article 4 Direction.
- Installation of solar panels on the front of houses is a threat to the streetscape as are rear place ones visible from the street
- Satellite dishes on front elevations, and other elevations visible from the street, contrary to national planning regulations
- Installation of solar panels on front elevations and elevations visible from the street has a highly negative impact on the street scene. They are subject to planning permission through an Article 4 Direction.

Figure 23 Table showing SWOT analysis



Figure 24 The symmetry of design has been destroyed by the addition of a single storm door in an inappropriate design and visually detrimental to the harmony of the streetscape (Marlborough Ave.)



Figure 25 Loss of original character through installation of long block of modern dormer windows which overpowers the roofline; and replacement of Victorian sashes on ground floor with out-of-character large-paned windows, with small top-hung casements (Marlborough Ave.)



Figure 26 Lack of front garden boundary treatment is a loss to the street scene (Marlborough Ave.)



Figure 27 Fine pair of Victorian houses destroyed by conversion of right-hand house to three storeys (Princes Ave.)



Figure 28 The original harmony of these roofs is destroyed by the replacement of slates with tiles of different material, design and thickness, brutally interrupting the continuous slate roof across this terrace of houses (Westbourne Ave.)



Figure 29 Original brick banded wall left in state of disrepair for many years – now demolished (Princes Ave. / Park Ave.)



Figure 30 Unsightly gap in boundary hedge for car access (Princes Ave. / Westbourne Ave.)



Figure 31 This ruinous damage to the verge was caused by a lorry delivering a skip



Figure 32 Damaged verge due to misuse of crossover



Figure 33 Uncoordinated positioning of bollards, street furniture and public utility boxes (Salisbury St. / Westbourne Ave.)

6 Buildings & Features

6.1 Listed Buildings & Features

6.1.1 1, 3, 5, 7 Salisbury Street, 96-98 Westbourne Avenue and 107 Park Avenue³

- 6.1.1.1 Of historic and architectural importance, both locally and nationally, is the group of eight Queen Anne style houses (1877-79) centred around Salisbury Street and designed by George Gilbert Scott, junior. The client for these Scott houses was his second cousin, John Spyvee Cooper, a Hull solicitor.
- 6.1.1.2 These eight very large houses form a symmetrical group on the west side of Salisbury Street, extending around the corners of Westbourne and Park Avenues. In the centre is a semi-detached pair (3-5 Salisbury Street); and beyond these, on the corners of Westbourne Avenue and Park Avenue, at an angle, are detached tower houses (96 Westbourne and 107 Park Aves.); and on each side of these tower houses is a twin-gabled detached house (98 Westbourne Ave., 1 Salisbury St., 7 Salisbury St. and 109 Park Ave.).
- 6.1.1.3 Numbers 96-98 Westbourne Avenue have since been linked together by means of an extension. The linkages between 109 and 107 Park Avenue, and 109 Park Avenue and 7 Salisbury Street, are more recent but replicate the original materials and are faithful to the original design.
- 6.1.1.4 The Scott houses are considered by D & S Neave (2010) to be ‘the most distinctive buildings on the [Avenues] estate.’ All are Grade II Listed buildings except for no. 109 Park Avenue which was delisted when rebuilt c.2000 following total demolition. Five of the properties had house names: Casa Carola (109), Argyle House (107), Strattan House (7), Kirkstall (1) and The Hawthorns (96).
- 6.1.1.5 An architect of national and historic significance, George Gilbert Scott, junior (1839-1897), came from a dynasty of architects spanning four generations. The three most distinguished members were: Sir George Gilbert Scott, architect of the Midland Grand Hotel at St Pancras Station and the Albert Memorial in London; his son, George junior, who is the least remembered; and to complete the trinity, Sir Giles Gilbert Scott, the son of George junior and architect of the Anglican Cathedral in Liverpool and the iconic red telephone kiosk.
- 6.1.1.6 Architectural historians and critics have celebrated George junior’s achievements, describing the 19th century rise of the Queen Anne style as ‘a new form of English domestic architecture’ and ‘the creative missing link between the Victorian Gothic Revival and the Arts and Crafts Movement of Pugin and William Morris.’⁴ (Glancey)
- 6.1.1.7 The Queen Anne style of domestic architecture (1860-1900) has no real connection with the architecture during her reign (1702 - 1714). The style is defined as a mixture of a few genuine Queen Anne period details and many other English, Dutch, Flemish and French influences.

³ Sources used in this section include:

Pevsner, N. and Neave, D. *The Buildings of England, Yorkshire: York and the East Riding*, Penguin Books, 1999.
Saint, A., *The Danger of Giving In*, The London Review of Books, October 17th, 2002.
Wilson, A. N., *The One They All Forgot*, The Spectator, October 5th, 2002.

⁴ Augustus Welby Northmore Pugin was the designer of the interiors of the Palace of Westminster, and the Clock Tower more familiarly known as Big Ben. Morris is England’s most famous designer of the 19th century.



Figure 34 Houses designed by George Gilbert Scott, junior (1, 3 and 5 Salisbury Street)



Figure 35 Queen Anne style villas (7 Salisbury Street and 107 Park Ave.)



Figure 36 Faced in stucco with red brick trim and details (107 Park Ave.)

6.1.1.8 Gavin Stamp, architectural historian, describes the Scott houses:

“As Scott wanted the front elevations symmetrical and the side walls flat and windowless⁵, he added unusual single-storey outbuildings between the houses; these had continuous screen walls with parapets of a wavy gable form which also appeared above the projecting bay windows. The central pair were entered at the sides and the single-storey outbuildings placed in the shared recession between the front bay windows.

All the houses were faced in stucco, with a red brick trim and details...the render was moulded into frames, garlands and a most unusual diaper texturing – like diamond tiles – which is possibly of French derivation.” (Stamp, 2002)

⁵ With the exception of the semi-detached pair, 3-5 Salisbury Street.



Figure 37 Rear gardens to the left; outbuildings to the right (3 Salisbury Street) (Photo: JD Scotney)



Figure 38 Rear elevation (3-5 Salisbury Street)

6.1.2 Westbourne Avenue Fountain

6.1.2.1 See section 4.1.8

6.1.3 Park Avenue Fountain

6.1.3.1 See section 4.1.8

6.1.4 Former Vicarage, No. 41 Queens Road

6.1.4.1 Currently used by HM Probation Service as a bail hostel: 'Former vicarage to Church of St Augustine (church now demolished). Built 1899-1900 to the designs of Temple Moore, with late C20 alterations. Moore designed the now demolished church. Brown brick with red brick and painted ashlar dressings, and steep pitched plain tile roof with three external gable and single ridge stacks. Two storeys plus attics; six window range. On the first floor, narrow 10-pane glazing bar sashes with shaped lintels. Above, a small hipped dormer with a 2-light plain casement, flanked by single much larger dormers with glazing bar casements. Below, six narrow 12-pane sashes with shaped lintels. Late C20 single-storey porch to left. Included for group value.' (Historic England)

6.1.4.2 St Augustine's Anglican church, built near the junction of Queens Road and Princes Road was demolished in 1976, due to severe subsidence, but its former Parish Hall (1902, by John M. Dossor), not listed, survives on Princes Road. The former Parish Hall now contains several flats. John M. Dossor was a local architect and designed several houses on The Avenues including 34-40 Westbourne Avenue.



Figure 39 Former Vicarage (Queens Road)

6.1.5 Former Industrial School for Girls, Park Avenue⁶

- 6.1.5.1 Built in 1888 in Flemish Renaissance style, it is unique in Hull in being an 'Industrial School' designed to educate and train girls aged from 9-16 years (who were committed to the school by a magistrate for having fallen within the range of offences laid down in the Industrial Schools Act of 1860) in domestic service skills, although the scope was broadened considerably in later years. Unlike other schools built by the Hull School Board, it had residential accommodation. There are a few surviving features which reflect its residential character, including the bell indicators near the main front entrance.
- 6.1.5.2 The school was built within the then developing Westbourne Estate, probably with an eye to the future placement of girls into domestic service in the locality. The land was readily available, as no houses had been built west of Richmond Street.
- 6.1.5.3 The schools built by the Hull School Board were designed by prominent architects William Botterill and John Bilson and are regarded by Pevsner and Neave as 'some of the best Victorian buildings in Hull'. Botterill was architect to the Hull School Board and also one of the Board's Trustees. The design of the school on Park Avenue, however, suggests that his younger partner John Bilson [1856 -1943] probably had a major input. Bilson favoured the 'Flemish' style of this school rather than Botterill's gothic style. He had studied in Belgium and also been an architect to the London School Board: schools designed by him strongly resemble smaller versions of the London schools. Bilson was also a highly regarded architectural historian.
- 6.1.5.4 Attractive details include the rubbed brick design on the front gables and the brick dentil pattern at the eaves. Stonework is concentrated around the main entrance. The roof material is red clay plain tiles, probably locally manufactured. Characteristic 'Board School' features include cupolas on the roof which conceal an innovative 'passive stack' ventilation system. The high windows flooded the classrooms with light while being too high to distract the children.
- 6.1.5.5 Historic England in their listing decision of October 2016 say, 'The school retains much of its Queen Anne detailing, including window hoods and aprons, decorative eaves bands, console brackets, vase columns, pilasters, moulded string course and pedimented rubbed brick cartouches, all produced in good quality moulded brickwork with ashlar detailing.
- 6.1.5.6 Particular features make this school different from other Hull Board Schools. The emphasis on a central front door reflects the fact that this school had a residential aspect and was also single sex. The other Board Schools had separate boys' and girls' entrances. At the back it has a large covered 'veranda', possibly for drying laundry or used as a play area.
- 6.1.5.7 In 2004, a two-storey rear extension was built to make more provision for classes and provide a lift and additional staircase.
- 6.1.5.8 The following are the various uses to which the building has been put over the years:
- 1888 to 1919: Park Avenue Industrial School for Girls. Included residential accommodation for 70 girls.
 - 1920 to 1963: School for Physically Handicapped Children. This school moved to the Open Air School on Cottingham Road [next to Newland School for Girls] in 1963 and became known as Frederick Holmes School.
 - 1932 to 1963: Arts and Crafts College, a junior branch, initially for 13 to 15 year olds, of the Art College on Anlaby Road.
 - During the 2nd World War: used for Civil Defence purposes.
 - 1963 to 1986: In-service Teacher Training.
 - 1986 to July 2015: Park Avenue Adult Education Centre; day and evening classes.
 - Closed in July 2015.

⁶ Sources used in this section include:

Allison, K. J., *A History of the County of York: East Riding Vol 1: The City of Kingston Upon Hull*.

Byers, H., *Victorian Board Schools in Kingston Upon Hull*.

K.K., *A Sketch History of the Avenues Centre 1888-1988*.



Figure 40 Former Industrial School for Girls (Park Avenue)

6.1.5.9 August 2017: there are plans to turn the building, still owned by Hull City Council, into a community hub, following a campaign by local residents to save the building for social and educational purposes for the wider community.

6.2 Local Heritage List

- 6.2.1 As described by Historic England, ‘Local lists can be used to identify significant local heritage assets to support the development of Local Plans. Encouraging the use of local lists will strengthen the role of local heritage assets as a material consideration in the planning process.’ (Historic England)
- 6.2.2 Hull City Council has drawn up a Local List of buildings recognised as being of local importance, either for architectural, historic or townscape interest. They are often buildings holding key positions in the streetscape, or of good architectural quality, but not necessarily included on the Statutory List of Buildings. The following table shows the only locally listed building that is in The Avenues conservation area.

Building	Description
The Queens (including former pub bowling pavilion), Queens Road	Good traditional example of a late-19th century public house with former integral off-licence and bowling pavilion to rear (existing car park was once the pub bowling green).

Figure 41 Table of locally listed buildings in The Avenues

6.3 Unlisted Non-Residential Buildings and Features

- 6.3.1 The variety of amenities in The Avenues gives the feeling of the area ‘being like a village’. Together with private housing (the predominant type of use), rented accommodation, and some residential care facilities, there are also some other non-residential establishments embedded within the area, including:
- St. Cuthbert’s Church, Marlborough Avenue: a post-war modest brick building
 - Froebel House School, Marlborough Avenue: comprising several converted terraced houses
 - St. Ninian’s and St Andrew’s United Reformed Church
 - NHS Westbourne Ambulatory Centre, Westbourne Avenue: a converted large villa
 - Vehicle repair garages on Richmond and Salisbury Streets: on tenfoots leading off these streets
 - Children’s nurseries on Princes Avenue and Salisbury Street
 - Allotments, Richmond Street (see 5.2.2.1)

6.4 Architectural Styles

- 6.4.1 The Avenues has a rich legacy of architectural styles, ranging from late Victorian (1875-1901) and Edwardian (1901-1910) suburban mansions and large terraced houses to smaller inter-war terraces, modern purpose-built flats, town-houses and detached dwellings.
- 6.4.2 A mixture of styles and inspirations are visible in The Avenues within an overall unity of building line and plot layout: Victorian Gothic, Italianate, Mock Tudor, Queen Anne, Art Nouveau, Edwardian, Arts & Crafts.
- 6.4.3 The houses were constructed in small numbers by local builders, as was the practice of the building industry of the time. This created an immense variety of architectural styles in The Avenues. Each group has its own distinctive architectural image which makes it very different from the others around. However, the elements that made up the designs – the type of bricks, tiles and slates; and the styling of windows, doors, porches, lintels, guttering and barge-boards – are similar and came from common sources.
- 6.4.4 Article 4 Directions have been introduced as the replacement of these elements with modern out-of-character substitutes was threatening to destroy the essential architectural quality of the area through its piecemeal loss of original features. Change to an individual house or its immediate environment affects the appearance of a row of houses; and changes to a row affect the whole street. In order to protect windows, a specific Article 4 Direction was introduced in April 2003. Due to increasing loss of other original features further Article 4 Directions followed in December 2011 and a further one in June 2015.
- 6.4.5 Traditional materials include:
- Smooth buff brick in either white, cream or grey
 - Red brick
 - Slate
 - Plain tiles
 - Clay tiles on tile-hung walls and ridge tiles
 - Timber used for window frames and bays, doors, door surrounds and porches, barge-boards, guttering, gutter blocks, roof finials
 - Cast-iron used for rainwater down pipes and hoppers
- 6.4.6 On late 20th century properties red clay roof tiles, concrete roof tiles and PVC guttering are used.



Figure 42 Detached house with Gothic influence (Marlborough Ave.)



Figure 43 Terraced housing forms the core of The Avenues (Park Ave.)



Figure 44 Late Victorian grandeur ‘opened’ The Avenues development (east end of Westbourne Ave., adjoining Princes Ave.)



Figure 45 Late Victorian terrace has timber bays and first floor balconies with cast-iron railings (Westbourne Ave.)



Figure 46 Tower houses are a distinctive feature of The Avenues (Park Ave.)



Figure 47 This small-scale Italianate detached house fills a gap (Park Ave.)



Figure 48 Traditional details make up a well-proportioned façade. Original open porches. (Westbourne Ave.)



Figure 49 Red brick façades of terraced houses enlivened by stonework around windows and doors (Marlborough Ave.)



Figure 50 Fine relationship between houses, front gardens, wide verges and large trees (Westbourne Ave.)



Figure 51 Housing grouped around a spacious Hull 'Close' (Regina Crescent off Victoria Ave.)



Figure 52 Open balcony is an unusual feature of the street scene (Westbourne Ave.)



Figure 53 Italianate windows and large timber bays in two early Avenues houses (Westbourne Ave.)



Figure 54 Queen Anne style: tall windows, rendered panels with stucco decorations on a villa, by George Gilbert Scott, junior (Salisbury St.)



Figure 55 House in Victorian Gothic style emphasised by tall windows and arches (Park Ave.)



Figure 56 Victorian Gothic style terrace with superb brick arches and detailing (Salisbury St.)



Figure 57 Detached tower house with distinctive barge-board and bay windows (Westbourne Ave.)



Figure 58 Victorian terrace dating from the early years of The Avenues development. Unfortunately, the original roof slates have been replaced with modern concrete tiles. (Westbourne Ave.)



Figure 59 Late Victorian all-timber bay window with vertical sliding sashes (Westbourne Ave.)



Figure 60 Edwardian terrace in yellow brick with decorative stonework (Marlborough Ave.)



Figure 61 Edwardian house in red brick with stone lintels (Park Ave.)



Figure 62 Matching pair of well-proportioned Edwardian houses in yellow brick (Westbourne Ave.)



Figure 63 Mock-Tudor terrace of 1905. Rendered first floor with half-timbered gables. (Victoria Ave.)



Figure 64 Mock-Tudor terrace of 1904. Half-timbered first floor with tile-hung gables. (Westbourne Ave.)



Figure 65 Early 20th century, symmetrically designed, semi-detached houses with half-timbered gables and open porches (Westbourne Ave.)



Figure 66 Terrace with varied elevations and half-timbered gables (Victoria Ave.)



Figure 67 Arts and Crafts houses with partial rendering and round bays (Victoria Ave.)



Figure 68 1970s town-houses with projecting first floor living room windows (Victoria Ave.)



Figure 69 1950s police houses (Victoria Ave.)



Figure 70 Houses from the 1970s. White cladding protected by covenant. (Muirfield Park)



Figure 71 Recent example of a traditional/subtle modern design which harmonises suitably with its surroundings (Park Ave. / Richmond St.)

7 Features

7.1 Repair and Renovation

- 7.1.1 Attention to detail was typical of much of the design and construction of Avenues housing. Repair to its original condition will not only enhance the appearance of the house but will also raise its resale value. Wherever replacement is inevitable, care must be taken with selection as many of today's standard building products may not be suitable in appearance. This applies just as much to small details as larger ones.
- 7.1.2 *'The Avenues and Conservation Area: Practical guidance for residents on renovation, planning and design'* booklet provides useful advice when undertaking repairs to the features listed in this section. The APPRA website provides an up-to-date list of [Suppliers and Local Crafts People](#).

7.2 Windows

- 7.2.1 There are two predominant window types in the Avenues: the vertical sliding sash and the side-hung casement.



Figure 72 Arts and Crafts sliding sash windows, positioned to reflect the internal floor plan, add interest to the façade (Park Ave.)

7.2.2 Vertical Sliding Sash Window

- 7.2.2.1 The sash window with its subtle proportions and elegance was one of the most important visual elements of buildings in the 18th and 19th centuries. By early Victorian times it was the most common form of window in Britain.
- 7.2.2.2 Traditional sash windows of The Avenues area are made of high quality Baltic pitch pine and consist of two sashes which slide up and down in a timber frame with cords, pulleys and lead weights to counterbalance in a boxed compartment.
- 7.2.2.3 The invention of plate glass in the 1830s led to the four-pane Victorian sash. In the Edwardian era the vertical glazing bar was dropped, creating the two-pane sash. Both types are commonly represented in The Avenues.
- 7.2.2.4 Traditional sash windows have sometimes been replaced with mock sashes but these bear only a superficial resemblance to the real thing – when open, they behave like top-hung casements protruding from the façade, which is inauthentic and spoils the visual harmony of the street. A significant benefit of the sash is that it can be opened top and bottom, facilitating good ventilation, which is beneficial for humans and buildings. Additionally, escape from fire is made easy by the unobstructed lower opening.



Figure 73 2-over-2 sash windows, characteristic of Victorian terraces (Park Ave.)



Figure 74 Victorian Gothic windows with pointed top frame and brick arches (Salisbury Street)



Figure 75 Tall Queen Anne style sash windows with small panes on a villa, by George Gilbert Scott, junior (Salisbury Street)



Figure 76 Early 20th century 1-over-1 vertical sliding sash windows (Marlborough Ave.)

7.2.3 Side-Hung Casement Window

- 7.2.3.1 The shift away from sash windows started in the late Victorian era with the emergence of the Arts and Crafts movement, reflecting a desire to return to the roots of traditional English architecture found mainly in rural buildings. Small panes of glass and leaded lights became popular again: mainly in casement form but sometimes in sashes. This style manifested itself in the housing of the first half of the 20th century with the building of suburbs and garden villages. Glazed panels are of three types: clear glass, leaded clear lights and leaded coloured glass panels. The Avenues contains many examples.



Figure 77 Side-hung casement windows in Arts and Crafts terrace (Park Ave.)



Figure 78 Casement windows in identical timber bays with small casement windows over porches. (Westbourne Ave.)



Figure 79 Arts and Crafts top-hung casement window with small panes (Park Ave.)



Figure 80 Timber windows with leaded lights in top-hung casements (Park Ave.)

7.3 Doors and Porches

- 7.3.1 The variety of front doors and porches is one of the visual delights of The Avenues. The original timber doors were made of solid framing and panels in pitch pine, which is very similar to Douglas Fir and Southern Yellow Pine obtainable today if you need repair or replacement. Many of the doors, some set into very grand glazed screens, contain cut-glass or leaded glass of intricate design, which matches the style of the door and the age of the house. If the original glass gets broken, it can be replaced from antique shops or a glass craftsman can make a new pane.
- 7.3.2 The style of the front door is an indicator of the age of the house. Modern doors, often in hardwood or PVCu, are rarely compatible with the early styles, as they lack the proportioning and fine detailing. The Victorian door was usually split into four separate panels, in imitation of the window style. The Edwardian door tended to have a three-panel arrangement.
- 7.3.3 The porch is an integral part of the front entrance. There are two main types of porch: recessed or projecting. The recessed types (usually Victorian or Edwardian) have a variety of stone or brick arches, and side walls with colourful tiling. The projecting types frequently have canopies roofed in small plain tiles and supported by large wooden posts and beams. Canopies range from the simple bracketed type to more elaborate examples with classical columns, or Arts and Crafts detailing in wood.
- 7.3.4 Many porches are designed as a pair with the adjoining house. If the composition is altered in any way (e.g. different roofing material or changes to the timber supports) the visual unity is spoiled.



Figure 81 Pair of inter-war doorways with shared central column, stone quoins and arches, leaded lights and coloured glass (Marlborough Ave.)



Figure 82 Fine Victorian stone arch above a recessed porch. Four-panel Victorian door (Park Ave.)



Figure 83 Edwardian style doorway with arch above flat canopy. Three-panel Edwardian style door (Westbourne Ave.)



Figure 84 Pair of Arts and Crafts doorways beneath a carved wooden canopy roofed with plain tiles (Westbourne Ave.)



Figure 85 Late Victorian brick porch with ornate string courses (Princes Ave. end of Westbourne Ave.)



Figure 86 Ogee arched doorway next to a round arched one with decorated keystone and impost mouldings (Marlborough Ave.)



Figure 87 Pair of arched doorways with carved keystones and side tiling. (Marlborough Ave.)



Figure 88 Brick porch with decoratively carved barge-boards (Park Ave.)



Figure 89 Cambered brick arches over recessed doorways. Front doors have coloured glass. (Victoria Ave.)



Figure 90 Door and winglights with coloured leaded lights set under a large semi-circular brick arch (Victoria Ave.)



Figure 91 Slate-covered canopy extending over front doors and bay windows (Marlborough Ave.)



Figure 92 Timber porch, roofed with plain tiles, spanning two adjoining houses. Front doors and side windows have leaded lights with coloured glass. (Westbourne Ave.)



Figure 93 Arts and Crafts porch and door with bull's eye window (Park Ave.)

7.4 Leaded Lights

- 7.4.1 The Avenues has good examples of coloured glass and leaded lights. They are most commonly found in semi-glazed front doors and their surrounding window panels; and in the top windows of some bays. Popular in both the Victorian and Edwardian eras, the styles varied between the periods. The Victorian designs were usually composed of angular patterns, whilst the Edwardian period followed the more organic floral designs of the Art Nouveau era.
- 7.4.2 Leaded lights are a feature that some properties have sadly lost, removed when windows and some doors were replaced. Hopefully their value is now recognised as an original feature which gives a sense of quality to a property and provides a visual enrichment to the conservation area.



Figure 94 Art Nouveau style coloured glass (Park Ave.)



Figure 95 Victorian style leaded glass in rich colours behind storm doors (Park Ave.)



Figure 96 Leaded lights, intact on door and all its surrounding glazed panels, give this porched property an inviting entrance (Park Ave.)



Figure 97 Arched doorway enhanced by intricate leaded light design (Westbourne Ave.)



Figure 98 Edwardian period leaded lights, influenced by Art Nouveau designs, in door and surrounding glazed panels (Marlborough Ave.)



Figure 99 Good example of a leaded light front door, with its house number featured in the overlight: in stark contrast to the adjacent out-of-character storm door (Victoria Ave.)

7.5 Bricks and Walling Materials

- 7.5.1 The use of bricks and masonry on Avenues houses is inventive and artistic. The predominant brick types, red, buff-grey or yellow, are used to great effect. Some wall panels and arches over windows are expressed in contrasting brickwork. Fancy coursing in dentillated brickwork under eaves is to be found in many locations.
- 7.5.2 Some of the brick arches above windows are built of finely tapered bricks. It is important that any new brickwork matches the existing weathered brick which has subtly changed colour over time. Aged brick is beautiful. Whole terraces, including garden walls, were built of the same colour materials to produce an harmonious effect which can easily be destroyed.



Figure 100 Superbly crafted dentillated brickwork beneath the eaves (Victoria Ave.)



Figure 101 Victorian craftsmanship at its best: finely tapered brick in the window arches (Park Ave.)



Figure 102 String courses of contrasting brickwork (Victoria Ave.)



Figure 103 Fine brick dentils beneath eaves. Brick detailing around windows and doorways (Victoria Ave.)

7.5.3 Pebbledashing and Rendering

7.5.3.1 Many of the mock-Tudor and Arts and Crafts houses are rendered and pebbledashed on the upper storey to contrast with the brick. Upper storey pebbledashing also features on some smaller houses.

7.5.3.2 A few houses have front elevations which are totally rendered.



Figure 104 Rendered Arts and Crafts terrace (Park Ave.)



Figure 105 Unusual rendered gable (Victoria Ave.)

7.5.4 Stone

- 7.5.4.1 Stone was extensively used for dressings, such as lintels above doors and windows and for sills. Some dressings are highly decorative.



Figure 106 Castellated porch in red brick with stone arch and detailing (Westbourne Ave.)



Figure 107 Symmetrical pair of doorways with single stone arch over recessed porches. Front doors have coloured glass (Marlborough Ave.)



Figure 108 Stone lintels above windows and doorways give a sense of robustness. String course of contrasting brick (Marlborough Ave.)

7.5.5 Tile-hanging and half-timbering:

7.5.5.1 The mock-Tudor houses have examples of tile-hanging or half-timbering on the upper storeys.



Figure 109 Mock-Tudor houses have half-timbered and tile-hung treatment to the façade (Westbourne Ave.)

7.6 Barge-boards, Eaves Gutters, Gutter Blocks, Fascia Boards and Down Pipes

7.6.1 Barge-boards

- 7.6.1.1 Many of the timber barge-boards on front gables are of a plain design typical of the Edwardian period. However, good examples exist of the more decorative mid-Victorian styles. These feature carved edges, intricate patterned designs and detailing, and provide a decorative addition to the apex of roofs. Some have the added ornamentation of finials.

7.6.2 Eaves Gutters, Gutter Blocks and Fascia Boards

- 7.6.2.1 The majority of Avenues houses were constructed with traditional Hull timber guttering, supported with gutter blocks (in some instances these being an extended ceiling joist) and fascia boards. These timber features, which may include scotia mouldings, decorative fascias and ornate gutter blocks, work as one composition and are totally connected, making a substantial original feature on front elevations. By tradition they are usually painted in harmony with other timber paintwork of the property. Some Arts and Crafts design properties have cast iron semi-circular guttering

7.6.3 Down Pipes

- 7.6.3.1 Down pipes and associated fittings such as hoppers and brackets were originally made from cast-iron. Many properties still retain these.



Figure 110 The striking angular gables of these semi-detached houses are enriched by bargeboards of matching design (Park Ave.)



Figure 111 Decorative timber barge-boards on double-fronted house (Westbourne Ave.)



Figure 112 Elaborate barge-board with detailed queen post truss and carved finial (Victoria Ave.)



Figure 113 Modern PVCu fascia lacks the detailing and character of original timber fascia board (with diamond-shape relief and twin gutter blocks) and contrasts harshly with the original, creating discontinuity in the terrace (Westbourne Ave.)



Figure 114 Fine eaves detailing: timber gutter with turned timber brackets with pendants (Victoria Ave.)

7.7 Roofs, Roofing Details and Chimneys

7.7.1 Roofs and Roofing Details

7.7.1.1 There are two main types of traditional roofing material in The Avenues: natural slates and plain clay tiles. With these tiles comes a variety of hipped and ridged styles of roofing, varying from plain to ornamental.

7.7.1.2 Attention to detail was typical of much of the design and construction of Avenues housing.



Figure 115 Renovated roof in new plain tiles reflects the original style and quality of houses by George Gilbert Scott, junior (Salisbury St.)



Figure 116 Continuous line of slate roofs on terraced houses, uninterrupted by re-roofing (Victoria Ave.)



Figure 117 Preserving the plain tiles and their pattern is vital to retaining the unified appearance of this pair of late Victorian houses, as is retaining the matching ridge tiles (Westbourne Ave.)



Figure 118 Fine finials and ridge tiles are features worth preserving (Westbourne Ave.)



Figure 119 A gable-top detail in the form of an angel (Westbourne Ave.)



Figure 120 Tower house steeple and weather-vane (Park Ave.)



Figure 121 Gable topped with cast-iron finial (Westbourne Ave.)



Figure 122 Corner bay topped with elegant finial and ridge tiles (Park Ave.)

7.7.2 Chimneys

- 7.7.2.1 Chimneys were important to the original design of Avenues houses. Now less essential to heating, they add greatly to the external appearance, providing rhythm to terraces and a lively skyline. They reflect the style of the individual houses with intricate types of brick banding and corbelling.
- 7.7.2.2 Traditional chimney pots have a very wide variety of shapes and details, complementing the design of the chimney stack.



Figure 123 Tall chimneys accentuate the shape of the hipped roof (Park Ave.)



Figure 124 A line of tall chimneys with corbelling creates a distinctive roofscape (Westbourne Ave.)



Figure 125 Contrasting patterned brickwork to end-gable chimney (Marlborough Ave.)



Figure 126 Chimneys with corbelling and contrasting brickwork (Park Ave.)



Figure 127 Unusually shaped and vented chimney pots, likely to have been manufactured in Sculcoates, Hull (Westbourne Ave.)



Figure 128 Chimney pots and stack: most common style throughout The Avenues (Marlborough Ave.)



Figure 129 Chimneys create a striking visual impact and are a prominent and important feature of the roof line (Marlborough Ave.)



Figure 130 Octagonal chimney pots with iron witches-hat cowls (Richmond St.)



Figure 131 Castellated chimney pots in white clay with ornate banding on chimney stack (Park Ave.)

7.8 Dormers and Roof Lights

- 7.8.1 Victorian and Edwardian roof construction did not have the trussed rafters used today. Thus roof space with dormers was habitable. Sadly, the conversion of houses into flats has sometimes in the past led to the installation of out-of-proportion dormers that do not replicate original designs.



Figure 132 Original timber dormer with segmental pediment (Westbourne Ave.)



Figure 133 Dormer with hipped roof and finial (Westbourne Ave.)



Figure 134 Round arched dormer with intricate iron finial (Westbourne Ave.)



Figure 135 Dormer with Yorkshire sliding sash (Westbourne Ave.)



Figure 136 Dormer with hipped roof and casement window (Park Ave.)



Figure 137 Victorian mansard slate roof with heavily patterned brick dormers with gables (Princes Ave.)

7.9 Corner Houses

- 7.9.1 Houses on corners are focal points at several street intersections. In modern planning terms they are visual landmarks that help people identify where they are. A number were specially designed with front elevations which wrap round the corner, with windows offering sweeping views from inside the houses. Some houses were built with towers to emphasise the corner location.



Figure 138 Angled bay window helps the elevation flow round the corner (Victoria Ave. / Salisbury St.)



Figure 139 Tower emphasises corner position. Bay window and arched doorway add to the effect (Westbourne Ave. / Salisbury St.)



Figure 140 Corner design enhanced by chimneys and side windows (Park Ave. / Salisbury St.)



Figure 141 Villas by George Gilbert Scott, junior, are linked on the corner by low, angular, recently constructed buildings in matching style (Park Ave. / Salisbury St.)



Figure 142 Arts and Crafts design for a corner location (Park Ave. / Richmond St.)



Figure 143 Corner location enhanced by a multiangular corner bay with Chinese fret style windows (Park Ave. / Salisbury St.)

7.10 Coach Houses, Garages and Rear Buildings

- 7.10.1 A coach house is an outbuilding which was originally built to house horse-drawn carriages and related tack. In the Avenues they tend to be two storeys high and are generally situated at the bottom of rear gardens, accessible from the alleyways known locally as tenfoots. Although most are not visible from the road, they are a significant Victorian addition to the conservation area.
- 7.10.2 There are a number of single storey rear outbuildings which match the style of the houses in that they have gable roofs, traditional brickwork and tall timber double doors with large lintels above. They are now used mainly as garages.
- 7.10.3 In addition to coach houses and other period outbuildings, modern prefabricated garages have been introduced.



7.10.4 **Figure 144** Rendered and half-timbered coach house, unusually positioned adjacent to the terrace. Now used as a dwelling house. (Marlborough Ave.)



Figure 145 Tall example of a coach house with interesting corner brickwork detail and high side windows (tenfoot between Park and Victoria Aves.)



Figure 146 Coach house, recently destroyed by arson, rebuilt to its original proportions, while at the same time creating a modern practical use (between Park & Victoria Aves.)



Figure 147 Well-maintained coach house with contrasting brick detailing (Marlborough Ave.)



Figure 148 Garages in traditional style: gable roofs (covered with slates) and timber double doors (between Park & Victoria Aves.)



Figure 149 Large coach house with slate covered gable roof, timber doors and 'pend' (a passageway through the building) designed for vehicular access (Park Ave.)



Figure 150 Long view of an Avenues gated tenfoot with trees in full leaf (between Westbourne and Marlborough Aves.)

8 Sustainability

8.1 Definition

- 8.1.1 Sustainability is the aim to meet current needs by using what we already have in order not to deplete the resources of future generations. It has important ramifications for our environmental, economic, and social well-being. Sustainability is a dynamic concept: it evolves over time with new technology providing different solutions to old and new demands from people.

8.2 Benefits and Balance

- 8.2.1 Heritage conservation has demonstrated the significant role it plays in sustaining local communities: by reinforcing local identity, traditions and practices. It brings economic benefits by providing work for skilled local craftsmen by maintaining traditional methods of building and renovation.
- 8.2.2 A balance needs to be maintained between the desire for modern living and the need to maintain the special architectural heritage. Therefore, new technology and modern needs have to be balanced with traditional architecture, materials, styles, and craftsmanship.

8.3 The Avenues as a Sustainable Development

- 8.3.1 The Avenues functions as an urban village being surrounded by shopping areas with independent traders: Princes Avenue, Newland Avenue and Chanterlands Avenue. These are all easily accessible on foot or by bicycle.
- 8.3.2 The Avenues has always been considered a desirable place to live because of the original concept of bringing the countryside to the city: the spaciousness of the park and the green expanse of trees and plants, providing a sense of calm.
- 8.3.3 The rich variety of mature trees in rear gardens and along the streets helps maintain the urban ecosystem and biodiversity of the area.
- 8.3.4 In the pursuit of conservation of the properties and the environment, The Avenues will provide its own source of sustainability.

9 Appendices

9.1.1

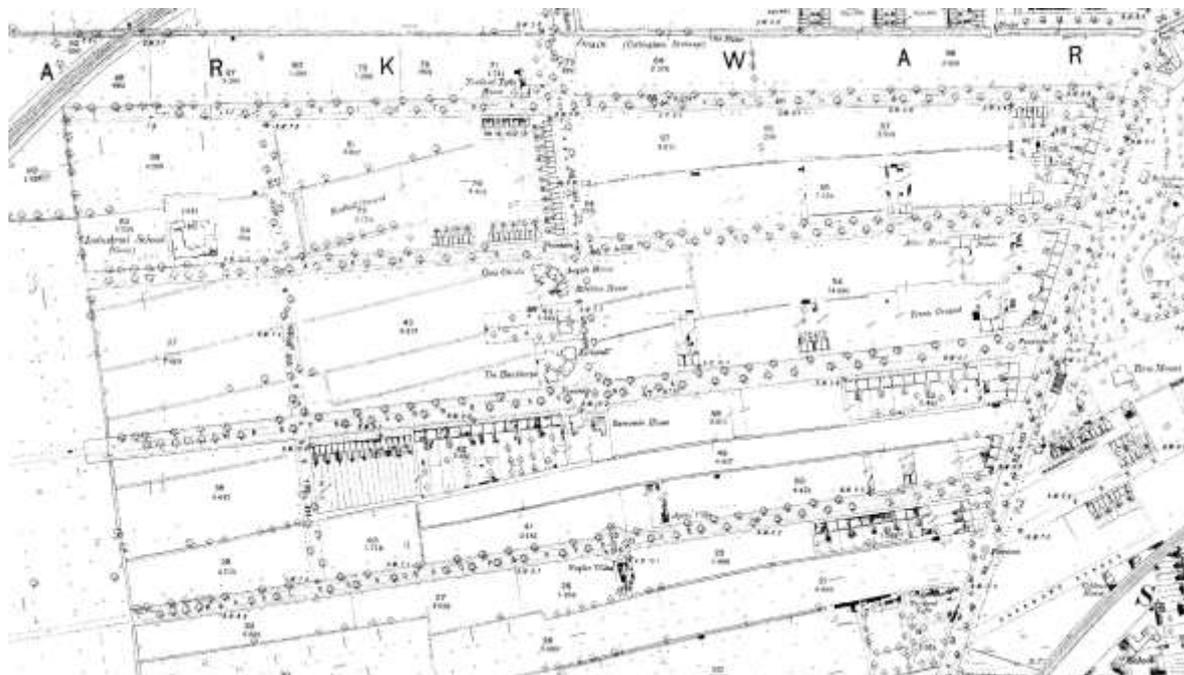


Figure 151 1890 map



Figure 152 1910 map

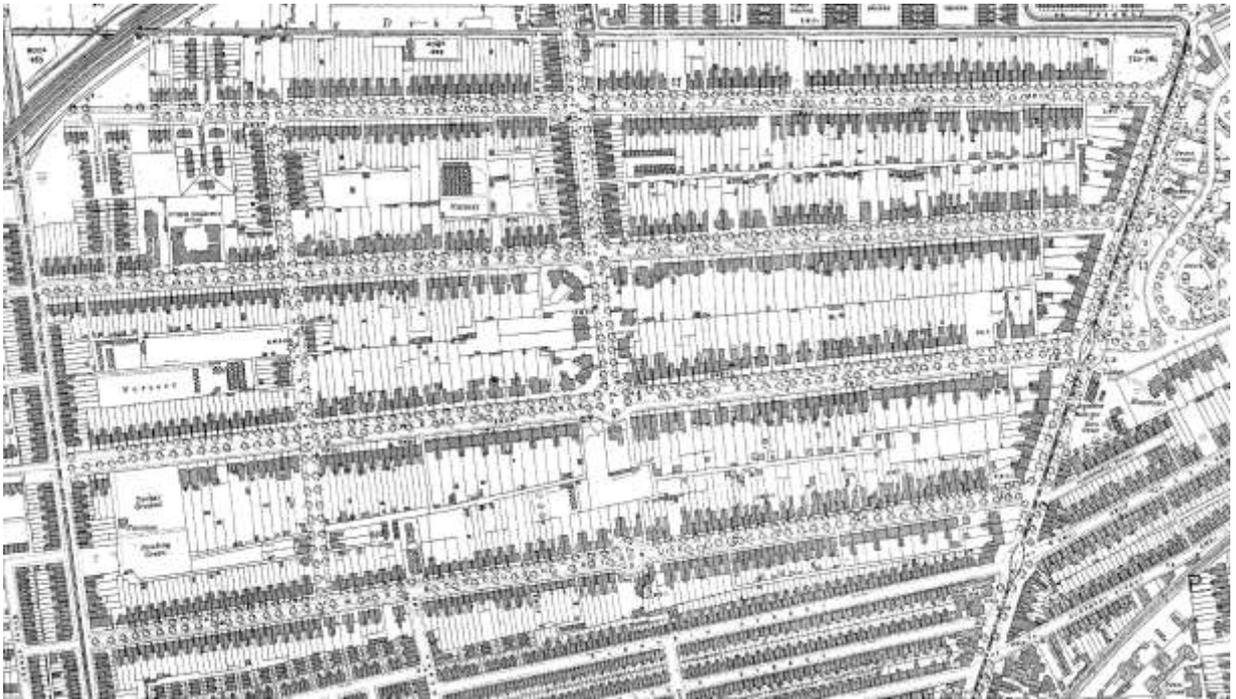


Figure 153 1928 map



Figure 154 1947-50 map



Figure 155 1951-64 map

10 Glossary

Word or Term	Description (relating to use within this document)
Art Nouveau	Decorative style, approximately 1890-1910, characterised by drawing inspiration from the natural world
Arts & Crafts architecture	Late 19th century movement advocating traditional building crafts and local materials
ashlar	Masonry made of large square cut stones, used as a facing on a wall of brick
barge-board	Ornamental timber edge to pitched roof usually at gable ends
boundary stone	Stone marking the edge of a specified area
boundary treatment	Stone plinth for railings, hedging, wall or fence at the edge of a garden or piece of land
buff brick	Often used with cream, grey or white, this describes a tonal quality
canted	A bay window with a flat front and angled sides
capital	Separate block or thickening at the top of a column or pilaster, used to spread the load of a beam, or as decoration
cartouche	carved element, or scroll-like frame resembling a sheet of parchment with its ends or corners rolled
castellated	Describing a pattern, component etc. with a series of indents or rectilinear undulations, as with battlements
Classical architecture	Usually denotes architecture which is derived from the principles of Greek and Roman architecture, or sometimes even more specifically, from the works of Vitruvius
console bracket	Type of Classical bracket or corbel
corbel	Bracket, often in stone or brick, projecting from the face of a building surface to provide support for an overhanging object or member
decorative eaves band	An ornamental band or strip below the eaves
dentil	Ornamental motif consisting of a series of square plates in relief
dogtooth brickwork	Decorative brickwork in which a course or courses of bricks are laid diagonally so as to expose a horizontal sawtooth edge in a wall surface
eaves	The junction of the roof and wall of a building
edging stone	See 'boundary stone'
Edwardian architecture	The reign of King Edward VII was 1901-1910 but the term 'Edwardian' extends beyond this. Characteristic was the amount of fine domestic design much influenced by the Art & Crafts movement.
elevation	The face of a building
fascia board	In roof construction, a horizontal board attached vertically to the ends of joists or rafters at eaves level
finial	Florid Gothic decoration for the top of a gable, spire or pinnacle
Fleur-de-Lys	Decorative detail in the form of a stylised lily
gable	The triangular upper portion of wall at the end of a pitched roof
gault	Hard textured smooth faced brick, colours vary from creamy white to yellow
gutter block	Often made from timber, a device or framework for supporting or fixing a gutter in place
HIMO	House/s In Multiple Occupation
hip and valley roof	Pitched roof constructed with both hips and valleys, as with an L-shaped building
hipped roof	Pitched roof with slopes on all four sides which meet at the corners to form hips; it may or may not have a ridge
hopper	The container at the top of a downpipe that collects the water from one or more guttering pipes

Italianate	Referring to any architecture or ornamentation which adopts the styling and motifs of the Italian Renaissance
jettied gable	Projection of a timber-framed upper storey
keystone	Central stone of an arch
lintel	Horizontal stone or timber spanning an opening
like for like	Replacement in same design, detailing, dimensions and appearance. In its finest form this includes materials used.
mansard roof	Has steep lower slope punctured by dormer windows and flatter upper part
Mock Tudor / Tudor Revival architecture	Architecture that imitates the style of the Tudor period (c. 1485-1603), often referring to timber supports painted black and whitewashed wattle and daub walls.
mullion	A vertical divide, separating windows
oriel window	A projecting window supported from the wall rather than the ground
pediment	Low pitched triangular gable
pilaster	Architectural element used to give the appearance of a supporting column, with only ornamental function
PVC	Polyvinyl chloride; a synthetic thermoplastic material made by polymerising vinyl chloride; properties depend on the added plasticiser
Queen Anne Revival architecture	Architectural style that was popular around 1860-1900, deriving the name from Queen Anne who reigned during 1702-1714. Based on some Classical principles, the style is mixture of a few genuine Queen Anne details, with Dutch and Flemish influence. It includes picturesque details, intricate gables, multi-paned windows, and Jacobean and Japanese elements. It is informal, irregular and asymmetric.
quoin	Corner stone of a building
reveal	Side surface of a wall opening into which a window or door fits
render	Plaster applied to an external wall
Rosemary	Brand name of a red plain clay roof tile; this is of a particular size and colour and the traditional tile of The Avenues and Pearson Park
rubbed brick	Soft bricks made from fine clay; and cut, carved or rubbed to shape
sash	A timber, metal or plastic surround for glazing. It fits into the window frame and can be hinged, sliding or fixed.
sill or cill	The lowest horizontal member in a door, window or other vertical framework
string course	Horizontal band of masonry across the face of a building, to throw off rainwater and as decoration
tenfoot	The pedestrian and vehicle access between or behind neighbouring land or properties; so-called as the width is ten feet; local to Hull
transom	Horizontal bar of timber or stone across a window or the top of a door
uPVC or PVCu	Unplasticised polyvinyl chloride, a rigid, chemically resistant form of PVC used for pipework, window frames, and other structures
Victorian Gothic / Gothic Revival architecture	Beginning in the 1740s, increasing in popularity in the early 19 th century. This contrasted with the Neoclassical architectural style prevalent at the time. Gothic Revival draws features from the original Gothic style, including decorative patterns, finials, scalloping, lancet windows, hood mouldings, and label stops.
window apron	A raised panel below a window cill
window hood	External moulded projection from wall to throw off rainwater

Adopted by Cabinet, 24th September, 2018 (Minute No.40).

11 Bibliography

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12 Contacts and Links

Organisation	Website
UK Government Building Regulations Approval	http://www.gov.uk/building-regulations-approval/when-you-need-approval
Historic England Register of Parks and Gardens of Special Historic Interest	http://www.parksandgardens.org/places-and-people/site/2580/description
Hull City Council Planning Services	http://www.hull.gov.uk/planning
Hull City Council Strategic Flood-risk Assessment	http://www.hullcc.gov.uk/portal/page?_pageid=221,578325&_dad=portal&_schema=PORTAL
Hull Civic Society	http://www.hullcivicsoc.info
Larkin Trail	http://www.thelarkintrail.co.uk/
Society for the Protection of Ancient Buildings (SPAB)	https://www.spab.org.uk/
The Avenues and Pearson Park Residents' Association	http://www.avenuesonline.org.uk/wp/ https://www.facebook.com/avenueshull
The Friends of Pearson Park	http://www.friendsofpearsonpark.co.uk/
The Pearson Family	http://www.familypearson.com/Content/home
The Victorian Society	http://www.victoriansociety.org.uk/publications/hull/
Yorkshire Wildlife Trust	http://www.ywt.org.uk/pearson-park-wildlife-garden
Traditional Windows: their care, repair and upgrading (Historic England)	https://www.historicengland.org.uk/images-books/publications/traditional-windows-care-repair-upgrading/