

# The Red House | Minor Repairs & Alterations

Design, Access & Heritage Statement



The Red House, viewed from the south.

File: 3252-001

Date: 16 MARCH 2023

Revision: REV 00 – PLANNING

**Maybank Buildings Conservation**

## CONTENTS

|                            |    |
|----------------------------|----|
| DESIGN & ACCESS STATEMENT  | 3  |
| HERITAGE STATEMENT         | 4  |
| CONSERVATION PRINCIPLES    | 10 |
| ASSESSMENT OF SIGNIFICANCE | 13 |
| PROPOSALS                  | 15 |
| HERITAGE IMPACT ASSESSMENT | 17 |
| PLANNING STATEMENT         | 19 |
| APPENDICES                 | 22 |

## DESIGN & ACCESS STATEMENT

### DESIGN

#### NON TECHNICAL SUMMARY

The Red House is a Grade-II\* listed building constructed as a residence c.1714. The original house, which incorporates earlier fabric, was extended in the late C19th and has undergone several minor alterations across the C20th, but remains a substantially Georgian building. The proposed work relates entirely to conservation-led repairs and minor improvements, including roofing works and external redecoration. This proposal has been carefully considered to preserve the site's special architectural and historic interest.

#### USE

The majority of the building is tenanted as retail, housing Red House Antique Centre. On the first floor is Cafe FeVa, while the attic floors are tenanted as a commercial office space, presently occupied by The York BID Company. The attics are utilised for storage.

#### AMOUNT

Neither the scale nor amount of development will alter the property at this time.

#### LAYOUT

The proposed alteration will not alter the present layout of the site.

#### SUMMARY

The proposals put forward in this application are required as part of a scheme of cyclical repairs and maintenance, and include an opportunity to make conservation-led minor upgrades. It is argued that these works will help better reveal the heritage significance of this important and prominent Georgian building. As detailed in the latter sections of this report, the proposed work has been carefully considered to ensure there is minimal impact to the heritage asset. As such we respectfully ask that listed building consent is granted in this matter.

### ACCESS

Access to and from the property is not affected.

### FLOOD RISK

This project does not include any changes to the building that might impact flood risk (see flood map in appendices).



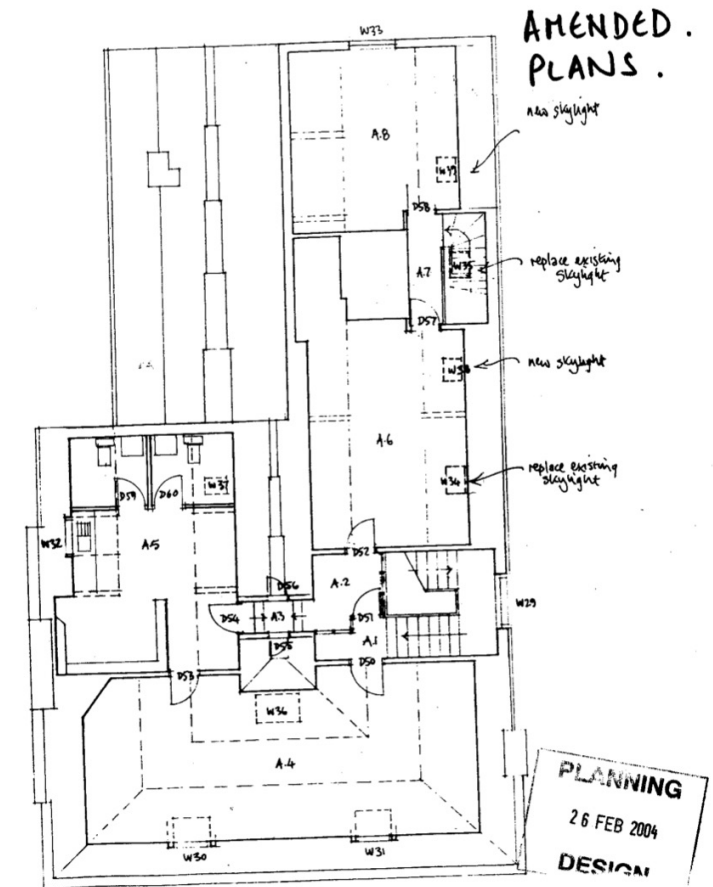
Figure 1 Part of the western elevation of the Red House ©YCT.



## PLANNING HISTORY

The following applications are listed for this site on York City Council's Planning Portal:

- 12/00334/FUL | Change of use of attic floor from offices (Class B1) to 2 bedroom flat (Class C3) (withdrawn)
- 12/00337/LBC | Internal alterations in connection with proposed use as 2 bedroom flat (withdrawn)
- 04/01627/LBC | Internal alterations (refused)
- 04/00611/LBC | Internal alterations (withdrawn)
- 04/00200/LBC | Installation of 2 new rooflights and replacement of 2 existing roof lights to side (approved)  
(see fig. 4)
- 99/00339/LBC | Internal and external alterations (approved)
- 99/00209/LBC | Display of non illuminated individual letter signs (approved)
- 99/00205/ADV | Display of non illuminated individual letter signs (approved)
- 99/00037/LBC | Internal alterations (withdrawn)
- 98/02700/FUL | Change of use of offices (Class B1) to retail (Class A1) with ancillary cafe/restaurant (Class A3) (approved)



REV. A: 1 no skylight omitted (was) 24/12/04  
**PROPOSED NEW ROOFLIGHTS**  
 1:100 SCALE PLAN  
 THE RED HOUSE, DUNCOMBE PLACE, YORK FOR YORK CONSERVATION TRUST  
 RICHARD PARKIN: ARCHITECT  
 32 MAIN ST. BISHOPSTORPE, YORK YO23 2RE 01904 701919  
 9810-13A  
 JANUARY 2004

Figure 4 Detail from 2004 Plans for the addition of 4no. rooflights.

## HISTORICAL CONTEXT / SETTING :-

No evidence for Iron Age settlement has been discovered within the historic core of York, however limited evidence exists for Iron Age settlement and field systems within the general vicinity of the site. The first known major development in the area was the construction of a Roman legionary fortress for the Legio IX Hispana in c.71AD. The site partially lies on a known road within the legionary fortress, which separated the barracks from the Praetentura (forward extent of the camp facing the Via Principalis) (fig. 5). Excavations nearby at no.9 Blake Street in the mid 1970s found evidence of timber structures from the late C1st, which were replaced by stone buildings the following century (Hall 1997).

During the foundation works for creating St Leonard's Place, the *York Herald* noted that "many relics of antiquity [were] discovered", including the Roman fortress wall with a sally port or drain passage within it (*York Herald* 03/05/1834, 3). The remains of a supposed Roman temple were also found close to Bootham Bar (*York Herald* 11/04/1835, 2), which lies on the Roman *porta principalis dextra*.

The history of the site following the Roman withdrawal is not well understood, with limited archaeological evidence for occupation prior to the C10th. During the excavation of drains for the De Grey Rooms, a horde of copper coins was discovered near the foundation of the Roman wall (*Yorkshire Gazette* 30/04/1842, 5). Saxon burial urns were discovered during excavations at the adjacent Exhibition Square in 1878 (Simpson Brown 2011, 8). Limited evidence for a church nearby has been interpreted as suggesting the area became a largely open elite or religious space (Edgar & Coppack 2014, 5), which aligns with the Saxon burial finds.

The site later formed part of St Leonard's Hospital, which was founded as St Peter's in the C10th. The Red House has been suggested as partially being located over the former East Gate of the hospital precinct (fig. 6). Cullum (1993, 11-18) suggests the site may be the remains of a gatehouse itself, although this interpretation is disputed convincingly by Edgar & Coppack (2014, 18).

As part of the Dissolution of the Monasteries, St Leonard's Hospital was surrendered to the Crown in 1540, and many of the hospital buildings appear to have been subsequently dismantled and robbed. In 1544 the area of the former hospital precinct was granted to Sir Arthur Darcy, Sir Thomas Clifford and John Bolles. However the site soon reverted to the Crown, and a Royal Mint was established between 1546 and 1553, after which the area became known as the 'Mint Yard'. In 1561 the Mint Yard was granted to Robert, Lord Dudley and subsequently passed through a succession of hands, before being purchased by the Corporation of York in 1675.

During the C18th the Mint Yard developed in an ad hoc manner, and by the start of the C19th it contained a mix of yards, gardens, stables, and both shops and residences. By the 1820s traffic was growing in York and the principal route through the city to the north (via Coney St, Blake St, Little Blake St, High Petergate) was no longer deemed fit for purpose.

A proposal was therefore put forward in January 1831 for a new road to connect the top of Blake St with Bootham, providing a more direct thoroughfare through the city. Built on land already owned by the Corporation, this new route also presented an opportunity to create a genteel streetscape on par with those of Regency London and close to elite venues such as the Assembly Rooms, King's Manor, and York Minster. By 1834 the new St Leonard's Place had been created with a new Regency terrace lining its western side, immediately opposite the site.

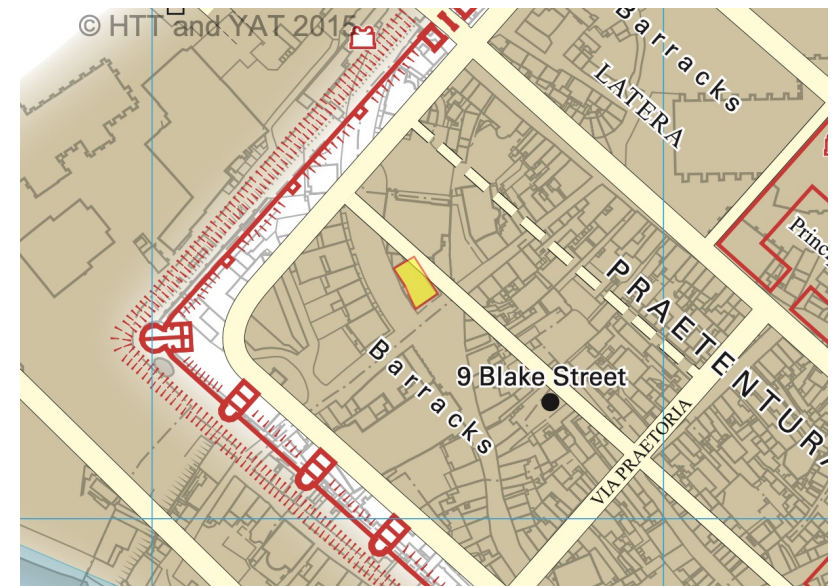


Figure 5 Detail from reconstructed c.200 AD map showing the legionary fortress, with the site highlighted in yellow at the intersection of two Roman roads © Addyman 2015.



Figure 6 Reconstruction map of the Mint Yard showing the medieval hospital over a modern map, with the site highlighted in yellow © Simpson & Brown 2011.

## BUILDING HISTORY :-

It appears that a building was constructed on the site some time after 1675, reusing medieval masonry from the wider site. A lease of 1688 to Thomas Harrison describes this "mansion house" as "lately erected" (YCA CLY/1/15/13). The clearly sizable property was described as having "orchards, gardens, graneries and other outbuildings".

The lease of this property was transferred to Sir William Robinson, Bart., in 1701 (YCA CLY/1/15/19). A prominent politician, Sir William served as Lord Mayor of York in 1700, High Sheriff of Yorkshire in 1689, and as an MP from 1698 - 1722.

The present house was constructed for Sir William Robinson (Drake 1736, 337) in c.1714, likely incorporating elements of the earlier building on the site. This building presumably followed the L-shaped plan dictated by the earlier limestone building, masonry of which survives substantially at ground floor level, particularly on the south-east elevation. The architect for this new house is not known, but has been conjectured to be William Etty (RCHME 1981).

In 1723, the York Corporation requested that Sir William surrender the Red House for use by the city. Robinson refused, prompting the construction of the Mansion House in St Helen's Square. The civic quality of the house is indicated by the coat of arms above the door, and its prominent location overlooking what was at the time the head of Blake Street. Following Sir William's death in 1736, the house passed to a relative, Richard Elcock.

In 1740 the house with "stables, outhouses, buildings, [and] gardens" was leased to Dr Burton, who is believed to have occupied the site from 1740 until his death in 1771. Dr John Burton provided the inspiration for 'Dr Slop' in Laurence Sterne's novel *The Life and Times of Tristram Shandy, Gentleman* (fig. 7).

In the later C18th an extension was added into the north-west re-entrant corner, converting the original L-shaped plan into more of a rectangular plan. This expansion may have occurred during Dr Burton's residency, or by one of his immediate successors. This extension is constructed in red-brown brick in English garden wall bond. The extension is of curious construction and is divided by two vertical building breaks, with timber bressumers set into the brickwork to the outside of each break. It is likely that the northern portion may be a later addition, while the southern bressumer represented an open ground floor, likely originally preserving access to a rear door from the c.1714 building into the garden.

The precise phasing of this extension is complicated by a series of plans prepared in the 1830s, which all depict a different footprint (fig. 8). They do however seem to indicate that the present footprint existed by this date, but that the ground floor was likely open below both bressumers. Other significant alterations were carried out across the site at this time, including alterations to staircases, new fenestration on the south-eastern elevation, and a new cornice to the principal facade. All of these were likely part of a single scheme of alteration and expansion at this time, related to internal changes prompted by the new extension.

From the late 1810s until 1840, the Red House was occupied by Dr Baldwin Wake, a physician at Bootham Park Hospital. An etching of c.1830 provides the best evidence for this range, depicting the house from its gardens shortly prior to the creation of St Leonard's Terrace (fig. 9). This etching shows an exterior doorway with stairs between the chimney breasts in the south-eastern elevation, likely replacing the earlier rear door, now infilled below the bressumer.



Figure 7 An episode in *Tristram Shandy*: Dr. Slop being attacked by Susannah with a saucepan, while the nurse holds the baby Tristram Shandy. Etching after L. Sterne © Wellcome Collection



Figure 8 Footprints of the site, produced in Sept 1831 (left), December 1831 (centre), and April 1832 (right) from Fawcett 2009.

Another etching, also from the early C19th etching (fig. 10) depicts the front elevation of the Red House appearing much as it does today. The principal difference discernible in this image is that the two dormer windows to the principal elevation are shown as simple catslide dormers, rather than pedimented dormers that today occupy the roof slope. There also appears to be a cast iron archway over the entrance through the railings, now lost.



Figure 10 Left - early C19th etching of Lop Lane (now Duncombe Place) with the principal elevation of the site shown to the far left. Note the simple catslide dormers in the front roof slope, and the cast iron archway in the railings © YAYAS; Right - these plain dormer windows can be seen in this photo of c. 1859 across the rooftops of York © York Explore.

Following Dr. Wake's death, the Red House was occupied by solicitor Henry Pearson, and his wife Sarah (Slater's Directory 1849), staying until 1867. During this period Lop Lane (otherwise Little Blake Street) was widened and Duncombe Place created, again altering the landscape setting of the house.

From the early 1870s, the site became subdivided, offering both domestic flats and office spaces. From this period, the Office of Commissioners of Taxes was located in the Red House, staying for more than half a century (Watson 1936, 297; Johnson and Tessayman 1872, 28). A directory for 1889 indicates that at this time, the Red House contained 4no. residential flats. Until 1939, the Red House hosted an increasing number of solicitors, clerks, accountants, and investment trusts (Watson 1939, 322). The subdivision and arrival of commercial offices must have resulted in considerable internal alterations, although the C18th internal decorations (cornices, stairs etc.) largely survive. On the exterior, little change appears to have taken place before the late C19th (fig. 11).

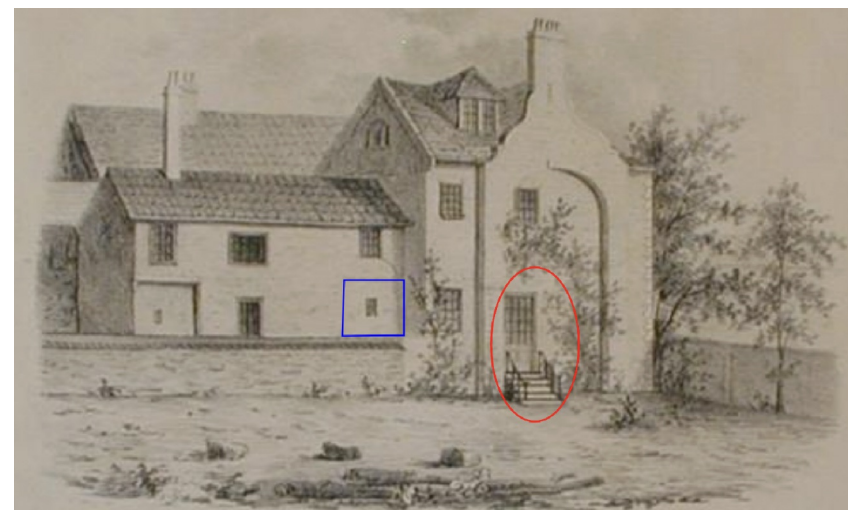


Figure 9 Etching by unknown artist of c. 1830 called "S.W. View of the Residence of Baldwin Wake Esc. Blake Street, York". Note the staircase leading to a doorway between the chimney stacks (red), and the infill below the right bressemer on the rear extension (blue). This door may have been inserted following the blocking of the original rear door through the infilling © YMT YORAG: R2962



Figure 11 Photograph of The Red House (left) in c. 1880 © York Explore



At some point between 1880 and 1910, the Red House underwent a scheme of alteration, which included the remodelling of the principal facade including alterations to the dormer window surrounds and the replacement of (presumed) sliding multi-pane sash windows with single casements. The earlier multi-pane sash windows to ground and first floors (6-over-6 to GF and 9-over-9 to FF) were replaced by 1-over-1 plate glass sash windows, as seen in photographs of 1911 (fig. 12).

The early C19th cast iron railings around the site were removed, presumably as part of the war effort, and photographic evidence confirms they were missing by 1943 (fig. 13).

As with many of York's prominent historic buildings, a restoration was undertaken at the Red House immediately preceding the Festival of Britain celebrations in 1951. The Red House was repainted in red and white, the fenestration was restored to its historic design and the cast iron railings were reinstated to the principal elevation (although not along St Leonard's Place). The newly restored building appears in photographs of 1951 (fig. 14), appearing as today.



Figure 12 Photograph of c.1911 showing the site from the south. Note the replacement of the windows to the principal facade, but not the side elevation. Note also the cast iron railing along St Leonard's Terrace.



Figure 14 The Red House before and after its c.1950 restoration © Escher 1969.

This restoration may well have marked the total shift of use into commercial offices, and by 1975, the Red House was solely occupied by Dawson & Co. chartered accountants (Kelly's Directory 1975, 320). The site was later occupied by the City of York Council's Leisure Services Department until 1996 (York Post, 6 June 1998). The site was purchased by the York Conservation Trust in 1998, and a minor scheme of alteration was carried out the following year, which included the insertion of a partition wall to create a corridor. In 2012, 4no. roof lights were installed on the south-eastern roof pitch, presumably as part of bringing the attic space into use as offices.



Figure 13 Photo of 1943 from the Northern Echo, showing the entrance canopy and signage © Historic England no: 6530\_125

## CONSERVATION PRINCIPLES

### WORK AND PHILOSOPHY OF YORK CONSERVATION TRUST

In 1945 Dr John Bowes Morrell and his brother Cuthbert formed Ings Property Company Ltd for the purposes of restoring and rehabilitating historic properties in York. Following their deaths this continued under the guidance of John Bowes Morrell's son, William, until 1976 when these properties were bequeathed to charity and the company became York Conservation Trust. The trust now owns and maintains over eighty properties, notably including York Theatre Royal, Fairfax House, The Assembly Rooms, The De Grey Rooms and St. Anthony's Hall. Most are listed buildings or hold high heritage value.

York Conservation Trust leases properties to commercial and residential tenants and uses the income earned for maintenance and repair; any surplus funds are used to purchase further historic properties in York. The Trust has a policy to guide purchasing decisions, but this is not restrictive other than the property must be located in North Yorkshire (YO postcode), it must be a recognised heritage asset, (preferably listed) and it must be in need of investment; those in particular need and in a poor state of repair are prioritised.

To sustain historic buildings and manage the burden of conservation deficit without external grants, it is important the portfolio of properties works commercially. When investing in properties York Conservation Trust is careful to ensure that restoration and conservation objectives are balanced with the need to put all parts of the property into best possible use; both from the point of view of benefit to potential tenants and to enhance the life, community and vibrancy of the City of York.

Within York and other historic cities in the UK there has been a tendency to focus only on the commercially viable parts of historic buildings, often ground floors are occupied and the upper floors, where access is difficult, are neglected. This affects the vitality of the City and contributes to the rising number of properties 'at risk'. York Conservation Trust is actively working with other interested parties to ensure this trend does not continue in York.

### APPROACH TO CONSERVATION MANAGEMENT

The following points outline York Conservation Trust's objectives for the management and conservation of its properties.

Good Management and Regular Maintenance – Good maintenance prevents the need for repair

- » Undertake to keep an accurate and up-to date record of each building including details of repairs and maintenance work that has been undertaken.
- » Undertake regular building inspections, tailored to a level of detail befitting the building's status and complexity. The trust is currently engaged in the inaugural programme of Quinquennial Inspections of all buildings within the portfolio.
- » Undertake a rolling programme of maintenance for key parts of the fabric:
  - + Windows, doors and external timberwork is repaired and redecorated on a rolling 5-year programme.
  - + Roofs are inspected annually, and gutters are cleaned no less than every six months.
  - + Shared areas of buildings are cleaned and kept clear.
  - + Windows are cleaned monthly.



*MAINTENANCE* Example of valley gutter cleaning at York Theatre Royal, this needs to be undertaken on a 3-month cycle.



*REPAIRS* Example of plasterwork repairs to the North Anteroom cornice and ceiling in the Assembly Rooms. Damage has been raked out ready to hand run new lime hair plaster.

- + Yards, gardens and external areas are maintained and kept clean, all external drains are kept free of debris.
  - + When purchasing historic properties, the exterior and internal building fabric should be recorded, and an assessment of significance must be undertaken.
- » Before redecorating a property, the existing colour scheme will be assessed for authenticity and its contribution to the aesthetic appeal of the building and its setting. Where it is found to be lacking it should be altered, a sympathetic pallet of historically authentic colours should be used. For buildings of the highest significance (grade I), paint analysis should be undertaken to reveal historic schemes and this information should be used to inform the decision-making process.

#### **REPAIRING DEFECTS - IS PREFERRED TO RESTORATION**

- » When a defect is identified, efforts to remedy the problem will be taken as soon as possible. Early intervention reduces the direct impact of defects on the property and any potential associated further deterioration.
- » Repairs will be limited to the minimum level required to resolve a defect or allow the repaired element to function as required – it is not considered to be good conservation practice to replace something when a repair is achievable; replacement should be the action of last resort
- » Efforts must be taken to identify defects at an early stage in deterioration, fabric should not be left to decay unnecessarily.
- » Repairs will not be carried out without fully researching and understanding the cause of the defect. Where possible the source of the defect should be identified and repaired at the same time.
- » When undertaking a repair to historic fabric the materials used should exactly match the original. Substitute materials should only be used where enhanced understanding and research suggests it is more appropriate to do so and its use can be justified on heritage grounds.
- » Use of local skilled craftsmen is preferred to employment of firms outside of North Yorkshire. It is important the skillset is retained and developed in the region.

#### **RESTORATION - IS ACCEPTABLE AS AN ALTERNATIVE TO NEW INTERVENTION – SUBJECT TO DETAILED RESEARCH**

- » Missing parts of building fabric can be reinstated, subject to detailed proof that what is being replaced authentically replicates original fabric. It is not acceptable to replace fabric based on assumptions, this would lower the evidential and historic significance of the property and may lead to confusion.
- » Areas of fabric that are to be restored should be fully researched, materials should be scientifically analysed, and they should be replaced to exactly match historic details; where practical to do so.
- » Restoration should be authentic in terms of quality of materials and workmanship. However, whilst a restored element may be a facsimile of an original detail it will not have a naturally aged appearance from patina or years of use. Such effects should not be artificially applied, it is right that it should look newer and be distinguishable as a later piece of work.



*RESTORATION Archway restored to ground floor of 14 Lendal. New timberwork made to exactly replicate the original fabric by tracing their outline in the original paintwork*



*INTERVENTION New foyer at York Theatre Royal, formed entirely from space reclaimed by relocating the stalls seating.*

- » Restoration work must not be undertaken if it will limit the extent to which a building can fulfil its function. Historic buildings are not museum pieces, they can't be preserved only for historic interest or aesthetic benefit. To have a meaningful role in society they must fulfil functions and be used.
- » Prior to undertaking a restoration, a building should be fully recorded, and heritage significance assessed to enable the impact of proposed work to be properly evaluated.

#### **INTERVENTION – NEW CONSTRUCTION & ALTERATION**

- » Intervention should be readable and distinct from original fabric.
- » Interventions must enhance or improve the building and be of benefit to its use.
- » Alterations must balance the need for change against the significance of the historic asset – where possible, evidential significance must be preserved, and aesthetic qualities preserved and enhanced.
- » Alterations, where required solely for improvement of functionality, must be fully justified. The public benefit borne from change must outweigh potential harm caused by the development.
- » Alterations that harm historical features of high or very high value should be avoided, all alternatives should be explored, and the proposed work must be fully justified.
- » All interventions must be of a high standard of design – new additions must be sensitive and should complement their surroundings; this is not to say they must use the same design style, form or materials as the original. Interventions are most successful when it is clear they are not part of the original building.







## ASSESSMENT OF SIGNIFICANCE

### SUMMARY

This section provides an assessment of the significance of the Red House, using values outlined in English Heritage's (2008) *Conservation Principles*, being :-

|                         |  |
|-------------------------|--|
| <b>Evidential Value</b> | Potential for a feature, space or building to yield evidence about past human use and activity.  |
| <b>Historical Value</b> | Connectivity between a feature, space or building with past people, events and aspects of life, from past to present.  |
| <b>Aesthetic Value</b>  | Ability for a feature, space or building to provide sensory and intellectual stimulation.  |
| <b>Communal Value</b>   | Ability for a feature, space or building to provide meaning, a place that people relate to, or for whom it figures in their collective experience or memory. |

The significance of each value is rated: Very High, High, Medium, Low, Neutral, and Intrusive. The definitions of these ratings are provided below.

|                             |   |   |
|-----------------------------|---|---|
| <b>VERY HIGH</b>            |    | A feature, space or building that has exceptional cultural value of regional or national importance and is inextricably linked to the historic value of the site, its understanding and unique architectural character and appearance. Large scale change should be a measure of last resort.               |
| <b>HIGH</b>                 |    | A feature, space or building that has high cultural value and forms an essential part of the historic value of the site and its understanding. It greatly contributes towards its unique architectural character and appearance. Large scale alteration, removal or demolition should be strongly resisted. |
| <b>MEDIUM</b>               |    | A feature, space or building that has some cultural importance that aids to define the character, understanding and appearance of the site. Efforts should be made to retain features of this level if possible. A low degree of flexibility exists only suitably justified alteration is possible.         |
| <b>LOW</b>                  |    | A feature, space or building that has minor cultural importance but contributes to the character or appearance of the site. A greater degree of change is possible, but this value does not necessarily mean a feature is expendable.   |
| <b>NEUTRAL / NEGLIGIBLE</b> |    | A feature, space or building that has little or no cultural value and neither contributes to nor detracts from the character or appearance of the site. Considerable alteration or change is likely to be possible.   |
| <b>INTRUSIVE</b>            |  | A feature, space or building that is harmful and detracts from the values of the site and its special character and appearance. Removal will enhance the significance of the heritage asset.  |

| Building Element   | Heritage Value<br>EVIDENTIAL   | Heritage Value<br>HISTORICAL   | Heritage Value<br>AESTHETIC   | Heritage Value<br>COMMUNAL   | Heritage<br>OVERALL  |
|--|--|--|---|--|--|
| <p>SITE Red House, Duncombe Place, York (Grade II* listed historic building)</p> | <p><b>HIGH</b></p> <p>&gt; The building exhibits high evidential value as a fine example of high status Georgian urban domestic architecture. Despite alterations from the late C18th onwards, the site retains its external and internal character, including fine C18th internal decoration (cornices, fireplaces, and panelling) to some rooms, and quality early and late C18th staircases. A studded oak door in the cellar may relate to the earlier C17th structure.</p> <p>&gt; The site has group value as part of a collection of C18th and early C19th elite architecture, including the adjacent Assembly Rooms, St Leonard's Terrace, Theatre Royal, and De Grey Rooms.</p> <p>&gt; The site was originally located on a prominent site, facing down Blake Street, one of the key thoroughfares through historic York. This important setting has been significantly eroded by later C18th and C19th alterations to the streetscape (St Leonard's Place, Museum Street and Duncombe Place). The development of St Leonard's Place also removed the site's gardens and outbuildings, further eroding its original context.</p> | <p><b>HIGH</b></p> <p>&gt; The site demonstrates high illustrative historical value as a comparatively rare and early example of civic domestic architecture, likely being originally designed and intended as the 'city house', as demonstrated by its location and city coat of arms over its doorcase. The 1725 construction of York's Mansion House was prompted by Sir William Robinson's refusal to relinquish the Red House.</p> <p>&gt; The site also has associative historical value through its association with prominent politician, Sir William Robinson, and its potential architect, William Etty, an important regional architect.</p> <p>&gt; Red House demonstrates further associative historical value through its former resident, Dr John Burton, the inspiration for Laurence Sterne's character Dr Slope, in his important novel, <i>The Life and Times of Tristram Shandy, Gentleman</i>, published 1759-1767.</p> | <p><b>HIGH</b></p> <p>&gt; The Red House exhibits high aesthetic value as a high quality early-C18th urban house. Despite some later alterations and extensions, it retains its symmetrical Georgian principal facade, with large sash windows and fine doorcase surmounted by the city's coat of arms. Internally the site retains some fine early C18th interiors, including high quality cornices, panelling and fireplaces, and staircases. Some elements, such as the fenestration and cast-iron railings are reinstated features dating from the mid C20th, but these do not negatively impact on the site's aesthetic value.</p> | <p><b>MEDIUM</b></p> <p>&gt; The site demonstrates medium communal value as a landmark historic building located on a prominent corner site, partially framing the iconic view of the west front of York Minster down Duncombe Place.</p> <p>&gt; Since 1999 the site has housed the Red House Antique Centre, owned by celebrity antique dealer, Tim Hogarth.</p> | <p><b>HIGH</b></p> <p>&gt; The Red House demonstrates high architectural and historic special interest as a high status, early C18th urban house, likely designed and intended as a civic residence for the Corporation of York.</p> <p>&gt; Despite later alterations and extensions, the site retains much of its early C18th character. As such the site is of national significance.</p> |

## PROPOSALS

### BUILDING CONSTRUCTION

The Red House is a large residential building of c.1714, constructed in reused magnesian limestone and handmade red brick, with limestone quoins and details to the principal elevation. A later rear extension is in red-brown brick in English garden wall bond. The pitched roofs are covered with Welsh slate with lead valleys and box gutters, and rainwater goods are cast iron.

### PROPOSED ALTERATION

The following provides a summary of the proposed works. For detail please also refer to the associated drawings and work schedule for more details.

| 1.0 EXTERNAL REPAIRS & INTERVENTIONS |  |
|--------------------------------------|--|
| <b>1.05</b>                          | <b>Replace Roof Coverings</b>  |
|                                      | All roof coverings to be replaced (slopes RSI-14 inclusive). Strip existing roof coverings (slates and leadwork/flashings) and recover with new natural Welsh slates, suitably sized, coloured and textured to match existing. Install new Tyvek Supro breathable roofing membrane / eaves carrier membrane, and softwood battens. Ridge tiles to be replaced by new traditional lead roll to all ridges and hips. |
| <b>1.06</b>                          | <b>Replace Rooflights</b>  |
|                                      | Replace 6no. existing rooflights with new <i>Stella Conservation Low Profile Roof Lights</i> incorporating central glazing bar, to match existing dimensions. See fig. 14  |
| <b>1.08</b>                          | <b>Renew Roof Leadwork</b>   |
|                                      | All leadwork to be replaced, detailed to match existing as closely as possible. New Code 6 lead to flat roofs, dormer tops, and gutter linings; Code 5 lead to abutment flashings; and Code 4 lead to penetrations etc.  |
| <b>1.09</b>                          | <b>Repoint Brickwork to Parapets and Chimneys</b>  |
|                                      | Loose / friable pointing to be raked out by hand to a minimum depth of twice the width of joint. All brickwork to walls and parapets to be repointed with NHL 3.5 lime mortar. All brickwork to chimneys to be repointing with NHL 2.5 lime mortar. Sample panel to be provided for approval.  |
| <b>1.12</b>                          | <b>Localised Brick Replacement to Chimney CHI</b>  |
|                                      | Allow for replacement of approximately 10no. decayed or missing bricks to chimney stack with salvaged clamped bricks to match existing dimensions and colour and texture.  |

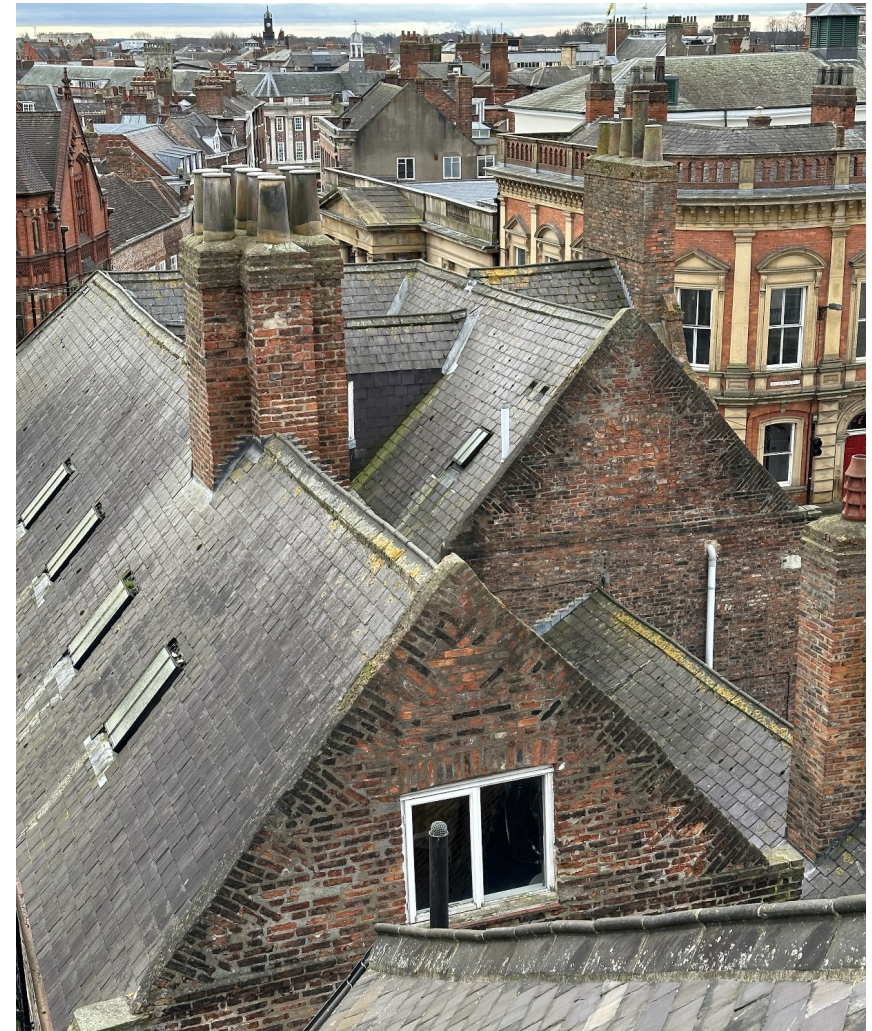


Figure 14 Roofscape of the site viewed from the north, showing 5no. rooflights (1.05), and in the left gable end, the casement window proposed for replacement (1.15).

|             |   |
|-------------|---|
| <b>I.13</b> | <b>Refurbishment of Rainwater Goods</b>   |
|             | Clean and test all rainwater goods, provide new mechanical fixings to rainwater pipes in existing positions.  |
| <b>I.14</b> | <b>Reconfiguration of External Foul Pipework</b>  |
|             | Remove existing foul pipework, include branch connectors, and provide new cast iron pipework. Details to be agreed. See fig. 15   |
| <b>I.15</b> | <b>Replacement of Window Office A8</b>  |
|             | Replacement of decayed modern timber casement window, with new Yorkshire sliding sash window. See fig. 14   |
| <b>I.17</b> | <b>External Redecoration</b>  |
|             | Redecorate external features, including but not limited to rainwater goods, fascias, soffits, exposed timberwork, windows, external doors and frames. See paint schedule in appendix for details. See fig. 16 |



Figure 15 Existing External Foul Pipework on the south-west elevation (from St Leonard's Place).

#### PROPOSED PAINTS COLOURS

| Element  | Paint           | Finish                 | Colour                |
|--|-----------------|------------------------|-----------------------|
| FRONT ELEVATION  |                 |                        |                       |
| Existing Red Painted Brickwork                         | Farrow & Ball   | Exterior Masonry Paint | Eating Room           |
| Masonry, Ouoins Etc                                    | Farrow & Ball   | Exterior Masonry Paint | String                |
| Timber Guttering / Cornice (including side elevations) | Farrow & Ball   | Exterior Eggshell      | String                |
| Windows  | Farrow & Ball   | Exterior Eggshell      | Clunch (discontinued) |
| Metalwork (all)  | Farrow & Ball   | Exterior Metal Paint   | Carriage Green        |
| OTHER ELEVATIONS                                       |                 |                        |                       |
| Windows  | Farrow & Ball   | Exterior Eggshell      | Carriage Green        |
| OTHER  |                 |                        |                       |
| Doors  | Farrow and Ball | Exterior Gloss         | Carriage Green        |

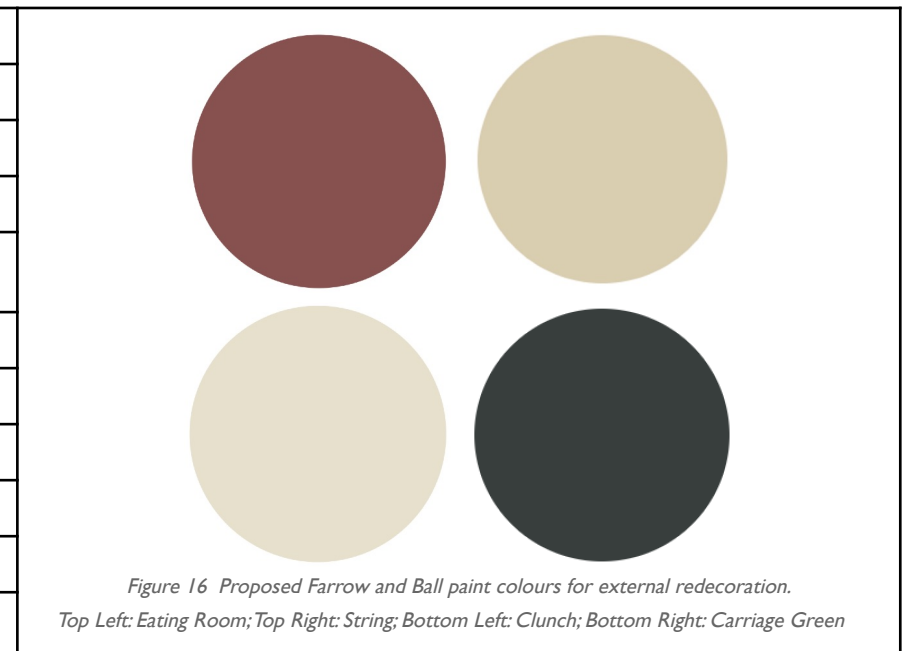


Figure 16 Proposed Farrow and Ball paint colours for external redecoration.  
Top Left: Eating Room; Top Right: String; Bottom Left: Clunch; Bottom Right: Carriage Green



## HERITAGE IMPACT ASSESSMENT

### METHODOLOGY OF ASSESSMENT

Giving consideration to the National Planning Policy Framework; in particular paragraphs 192 – 196. The principal issue to consider in terms of planning conservation is whether the proposals put forward in this application preserve or enhance the character, appearance and special architectural interest of the property and that substantial harm to the asset has been avoided. To determine if this requirement has been met it is necessary to assess the impact of the proposed changes.

The impact of the proposal is evaluated by reference to the key items listed in the 'Proposals' section of this report; the magnitude of impact is assessed against the adjacent table, which is an extract from British Standard 7913:2013 Guide to the conservation of historic buildings. The Standard explains how this should be assessed.

The magnitude of impact of change should be assessed in relation to the significance of the value of the historic building. The magnitude of impact can range from a neutral impact where the value is low or negligible and there is no change, to very large where the value is very high and the impact is major. (BS 7913:2013).

### IMPACT ASSESSMENT

In the assessment table below the location each intervention is given a significance value ranging from very high to negligible, this is based on the wider assessment of significance as outlined in the 'Significance' section of this report. The magnitude of change is then assessed using values derived from the adjacent table (fig. 17).

|                       |            |           |                  |                   |                    |                    |
|-----------------------|------------|-----------|------------------|-------------------|--------------------|--------------------|
| V<br>A<br>L<br>U<br>E | Very High  | Neutral   | Slight           | Moderate / Large  | Large / Very Large | Very Large         |
|                       | High       | Neutral   | Slight           | Slight / Moderate | Moderate / Large   | Large / Very Large |
|                       | Medium     | Neutral   | Neutral / Slight | Slight            | Moderate           | Moderate / Large   |
|                       | Low        | Neutral   | Neutral / Slight | Neutral / Slight  | Slight             | Slight / Moderate  |
|                       | Negligible | Neutral   | Neutral          | Neutral / Slight  | Neutral / Slight   | Slight             |
|                       |            | No change | Negligible       | Minor             | Moderate           | Major              |
| MAGNITUDE OF IMPACT   |            |           |                  |                   |                    |                    |

Figure 17 Magnitude of Impact Plotted Against Value – Adapted from BS 7913:2013

| Proposed Intervention<br>(As detailed in 'Proposals') | Heritage Value of Impacted Element<br>(Significance)  | Magnitude of Impact  | Impact of Change        | Justification & Mitigation Measures  |
|---|---|--|-------------------------|--|
| I.05 Replace Roof Coverings                           | <b>Low</b><br>Roof coverings were likely last replaced in the mid C20th, and require periodic replacement as part of cyclical repairs.. | <b>Minor</b><br>Like for like replacement, with positive change to ridge & hip detail. | <b>Neutral / Slight</b> | The principal roof coverings all require periodic replacement on a like-for-like basis as part of cyclical maintenance and repair to ensure a water-tight envelope. The proposed change is to remove the (presumed mid C19th) ridge tiles, reinstating a more traditional rolled lead detail to all ridges and hips. This would result in a small visual change to the appearance of the roof structures, but as a more traditional detail, it is deemed to be a beneficial change. The overriding architectural special interest of the site lies in its largely unaltered Georgian appearance, particularly to the principal elevation. The proposed leadwork detailing would be more appropriate for this building, and thus would help to better reveal that architectural special interest. |
| I.06 Replace Rooflights                               | <b>Negligible</b><br>Modern utilitarian rooflights, all dating to the later C20th (4 installed in 2004)                                 | <b>Minor</b><br>Positive change  | <b>Neutral / Slight</b> | The poor quality and inappropriate design of the present late C20th / early C21st rooflights cause them to have a detrimental impact on the site's heritage values. Their replacement with more appropriate equivalents is deemed a positive change.   |

|   |   |  |                         |  |
|---|---|--|-------------------------|--|
| I.08 Renew Roof Leadwork                        | <b>Negligible</b><br>Utilitarian and sacrificial covering, which is reaching the end of its functional lifespan | <b>Negligible</b><br>Like-for-like replacement | <b>Neutral</b>          | The roof leadwork and flashings all require periodic replacement on a like-for-like basis as part of cyclical maintenance and repair to ensure a water-tight envelope.   |
| I.09 Repoint Brickwork to Parapets and Chimneys | <b>Low</b><br>Functional mortar is presumed to be a functional C20th cementitious mortar                        | <b>Minor</b><br>Positive change                | <b>Neutral / Slight</b> | Mortar is a sacrificial element that requires periodic replacement as part of cyclical maintenance and repair to ensure a water-tight envelope. The replacement of any cementitious mortar with lime mortar represents a positive change. An appropriate mortar mix, matching colour and texture will be trialled for approval to ensure the repair does not adversely impact on the site's aesthetic value. |
| I.12 Localised Brick Replacement to Chimney CHI | <b>Low</b><br>Historic brickwork at high level and in poor condition  | <b>Negligible</b><br>Like-for-like replacement | <b>Neutral / Slight</b> | Minor repairs at high level to ensure the site performs correctly structurally and in terms of water management. The proposed works will not affect heritage significance. Proposed salvaged bricks to be approved.  |
| I.13 Refurbishment of Rainwater Goods           | <b>Low</b><br>Functional, standard C19-C20th rainwater goods  | <b>Minor</b><br>Positive change                | <b>Neutral / Slight</b> | The replacement of functional fixings on a like-for-like basis will not harm heritage significance. The cleaning and testing of rainwater goods is part of cyclical maintenance.   |
| I.14 Reconfiguration of External Foul Pipework  | <b>Negligible</b><br>Functional, standard C19-C20th pipework  | <b>Minor</b><br>Positive change                | <b>Neutral / Slight</b> | The present configuration of foul pipework is unsightly and highly visible from St Leonard's Place (see fig. 15). The rationalisation and reconfiguration of this pipework is deemed to be a positive change and will better reveal the site's architectural special interest.   |
| I.15 Replacement of Window to Office A8         | <b>Medium</b><br>C19th Yorkshire sliding sash window, in location not publicly visible                          | <b>Minor</b><br>Positive change                | <b>Slight</b>           | Present window is an inappropriate modern casement within an historic opening, which is in poor condition and requires replacement (see fig. 14). This presents an opportunity to reinstate a more traditional sliding sash window into this gable end, which is not visible from the street.  |
| I.17 External Redecoration                      | <b>Medium</b><br>An important element of the present appearance of the site                                     | <b>Minor</b><br>Positive change                | <b>Slight</b>           | External redecoration is part of cyclical maintenance. Proposed colours and finishes have been carefully selected to complement the existing decorative scheme and to be appropriate to the architectural special interest of the site.  |

## PLANNING STATEMENT

### PLANNING AND CONSERVATION POLICY

#### LOCAL POLICIES

Local to York the relevant conservation policies are contained within:-

- City of York Draft Local Plan (Incorporating 4th set of changes), April 2005.
- City of York Local Plan Publication Draft, February 2018. Each policy document is explored further below.

Within the above the following policies apply to this application:-

#### CITY OF YORK DRAFT LOCAL PLAN, APRIL 2005

**POLICY HE4 – Listed Buildings:-** With regard to listed buildings, consent will only be granted for the following types of development where there is no adverse effect on the character, appearance or setting of the building:

- Development in the immediate vicinity of listed buildings;
- Demolition;
- Internal or external alterations;
- Change of use;
- Erection of satellite antenna.

**Response:** The proposals detailed within this application will not adversely affect the character, appearance or setting of the Red House.

#### CITY OF YORK LOCAL PLAN PUBLICATION DRAFT, FEBRUARY 2018

**POLICY D5 – Listed Buildings:-** Proposals affecting the special architectural or historic interest of listed buildings (designated heritage assets) will be supported where they:

- Sustain the significance and heritage values of the building; and
- Are accompanied by an evidence based heritage statement and justification. Proposals affecting the setting of a listed building will be supported where they protect its setting, including key views, approaches and aspects of the immediate and wider environment that are intrinsic to its value and significance. Alterations and extensions to listed buildings will generally be supported when they do not harm the special architectural or historic interest of the building or its setting, and when proposals have clear and convincing justification. As the purpose of listing a building is to conserve it for future generations, demolition should be wholly exceptional, requiring the strongest justification.

**Response:** The requirements of this policy are met within this application. The proposed minor alterations will not adversely impact the site's heritage significance, and are deemed to better reveal the site's heritage values.

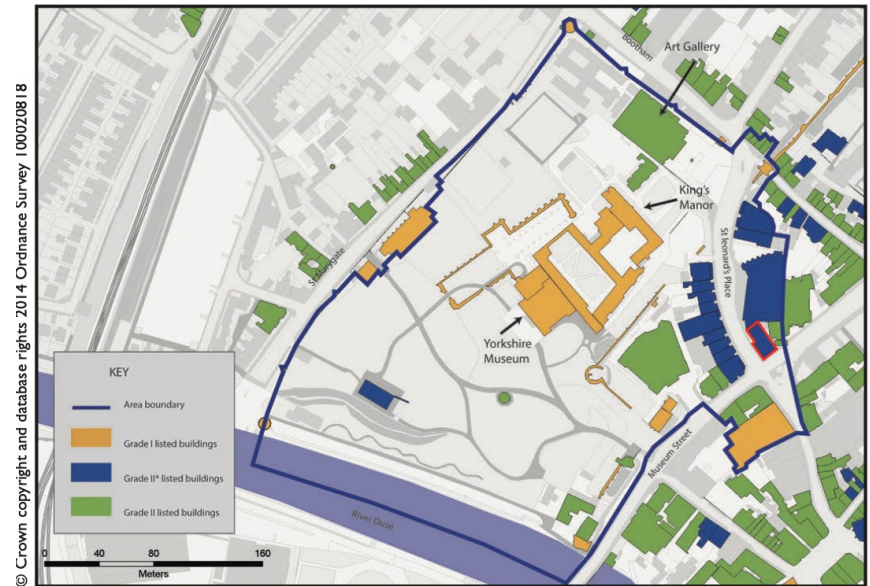


Figure 21 Listed Buildings within the Character Area (site in red) © City of York Council.

**POLICY D11** – Extensions & Alterations:- Proposals to extend, alter or add to existing buildings will be supported where the design:

- responds positively to its immediate architectural context and local character, in terms of the use of materials and detailing, scale, proportion, landscaping and the space between buildings;
- sustains the significance of a heritage asset and/or its setting and the character and appearance of conservation areas;
- positively impacts on the setting, wider townscape, landscape and views;
- protects the amenity of current and neighbouring occupiers, whether residential or otherwise.

**Response:** The requirements of this policy are met within this application.

## NATIONAL POLICIES

At national level guidance is contained within Section 16 of the National Planning Policy Framework (NPPF). The relevant sections are as follows:- Policy 189 In determining applications, local planning authorities should require an applicant to describe the significance of any heritage assets affected, including any contribution made by their setting. The level of detail should be proportionate to the assets' importance and no more than is sufficient to understand the potential impact of the proposal on their significance. As a minimum the relevant historic environment record should have been consulted and the heritage assets assessed using appropriate expertise where necessary. Where a site on which development is proposed includes, or has the potential to include, heritage assets with archaeological interest, local planning authorities should require developers to submit an appropriate desk-based assessment and, where necessary, a field evaluation

**Response:** Relevant details provided in 'Significance' & 'Heritage Impact Assessment' sections of this report.

**POLICY 190** Local planning authorities should identify and assess the particular significance of any heritage asset that may be affected by a proposal (including by development affecting the setting of a heritage asset) taking account of the available evidence and any necessary expertise. They should take this into account when considering the impact of a proposal on a heritage asset, to avoid or minimise any conflict between the heritage asset's conservation and any aspect of the proposal.

**Response:** Relevant details provided in 'Significance' & 'Heritage Impact Assessment' sections of this report.

**POLICY 192** In determining planning applications, local planning authorities should take account of:

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

**Response:** The proposal within this application will cause negligible harm to the heritage asset and will sustain its significance.



Figure 22 Character Area Map (site in red) © City of York Council.

**POLICY 193** When considering the impact of a proposed development on the significance of a designated heritage asset, great weight should be given to the asset's conservation (and the more important the asset, the greater the weight should be). This is irrespective of whether any potential harm amounts to substantial harm, total loss or less than substantial harm to its significance.

**Response:** Please refer to the 'Heritage Impact Assessment' section of this report. This demonstrates less than substantial harm is proposed to the heritage asset.

**POLICY 194** Any harm to, or loss of, the significance of a designated heritage asset (from its alteration or destruction, or from development within its setting), should require clear and convincing justification. Substantial harm to or loss of: a) grade II listed buildings, or grade II registered parks or gardens, should be exceptional;

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

**Response:** Please refer to the 'Heritage Impact Assessment' section of this report. This demonstrates there is less than substantial harm.

**POLICY 195** Where a proposed development will lead to substantial harm to (or total loss of significance of) a designated heritage asset, local planning authorities should refuse consent, unless it can be demonstrated that the substantial harm or total loss is necessary to achieve substantial public benefits that outweigh that harm or loss, or all of the following apply: a) the nature of the heritage asset prevents all reasonable uses of the site; and b) no viable use of the heritage asset itself can be found in the medium term through appropriate marketing that will enable its conservation; and c) conservation by grant-funding or some form of not for profit, charitable or public ownership is demonstrably not possible; and

d) the harm or loss is outweighed by the benefit of bringing the site back into use.

**Response:** Please refer to the 'Heritage Impact Assessment' section of this report. This demonstrates there is less than substantial harm.

**POLICY 196** Where a development proposal will lead to less than substantial harm to the significance of a designated heritage asset, this harm should be weighed against the public benefits of the proposal including, where appropriate, securing its optimum viable use

**Response:** The proposals put forward in this application are considered to cause less than substantial harm. Most of the proposed works form part of cyclical maintenance, and the few proposed changes are argued to represent positive changes that will better reveal the architectural special interest of this significant and prominent structure.



Figure 23 Construction Date Character Area Map (site in red) © City of York Council.

## APPENDIX A LISTING | Historic England

### THE RED HOUSE AND RAILINGS ATTACHED AT FRONT

THE RED HOUSE AND RAILINGS ATTACHED AT FRONT, DUNCOMBE PLACE

Heritage Category: Listed Building  
Grade: II\*  
List Entry Number: 1257875  
Date first listed: 14-Jun-1954  
List Entry Name: THE RED HOUSE AND RAILINGS ATTACHED AT FRONT  
Statutory Address 1: THE RED HOUSE AND RAILINGS ATTACHED AT FRONT, DUNCOMBE PLACE

The building or site itself may lie within the boundary of more than one authority.

District: York (Unitary Authority)  
Parish: Non Civil Parish  
National Grid Reference: SE 60125 52107

#### Details

#### YORK

SE6052SW DUNCOMBE PLACE | 12-1/27/307 (North West side) 14/06/54 The Red House and railings attached at front

#### GV II\*

Town house, now offices; railings attached to front. c1714 with later C18 extension; C19 and C20 alterations. For Sir William Robinson MP. MATERIALS: front of red painted brick in Flemish bond, with painted stone doorcase, quoins and dressings, on painted stone basement; ashlar basement and ground floor to both returns, upper storeys of orange-brown brick, English garden-wall bond to left, random bond to right; timber modillion eaves cornice, returned at each end; brick stacks to slate hipped roof. Extension of red-brown brick in English garden-wall bond. Rear wing and extension have slate roofs with tumbled brick gable ends. Cast-iron railings on low stone plinth and stone steps. PLAN: central entrance hall plan with rear right wing and rear left extension. EXTERIOR: 2 storeys, basement and attic; 5-bay front, each bay breaking forward slightly. Basement openings blocked. Steps lead up to 6-panel front door and overlight recessed in moulded architrave with palmette bootscrapers on either side. Overdoor cartouche with segmental pediment has City arms set on panel between garlanded volutes. To right of door, conical torch extinguisher with moulded stone panel. Ground floor windows are 12-pane sashes over full-width sill band; first floor windows are tall 18-pane sashes with sills extended the width of each bay. Dormers have squat 6-pane windows and segmental pediments. Left return: 2-storey return with Dutch gable, to right of lower 2-storey 3-bay extension. In centre of gable end, two full-height chimney flues conjoin in keyed semicircular arch over first floor window. Windows are 12-pane sashes, those on first floor with segmental brick arches over blind tympana. In extension, ground floor has two 12-pane sashes, one C20 9-pane light; first floor, 12-pane sash, 2x6-pane Yorkshire sash and 16-pane sash. Right return: 2-storey gable end to left of long 2-storey wing. Steps lead up to 4-panel door recessed beneath timber lintel in gable end. Second door of 6 sunk panels with divided overlight beneath stone arch to wing. Between doors is tall sash window to staircase, with radial-glazed secondary staircase window further right. Other windows include two unequal 15-pane sashes, one with original glazing, and one tripartite sash window with elliptical brick arch. INTERIOR: cellars in front range separated by stud partition wall: two chamfered mullioned windows survive, both blocked. Kitchen in rear wing has segment-arched blocked fireplace of painted brick. Ground floor: left front room retains heavy moulded ceiling beams. Opening in fluted surround leads to rear left room which has moulded dado rail and plain fireplace with round-headed grate: two semi-domed niches in rear wall, one converted to doorway to extension. Round arch leads to stairhall. Main staircase to second floor has open string, slender turned balusters and shaped treadends, moulded ramped-up handrail, wreathed at foot around turned newel on shaped curtail step: stairwell retains parallel moulded dado rail. Secondary staircase rises from ground floor to attic and has moulded close string, turned balusters with square newels, and splat balusters to top flight. Rear room in wing has fireplace with timber lintel and doors of 3 raised and fielded panels. Rear room in extension has plain fireplace with duck-nest grate. First floor: front left room lined in full height bolection moulded panelling: enriched overmantel panels to blocked fireplace: moulded cornice. Rear left room, entered through bolection-moulded doorcase, has heavy moulded cornice and fireplace with round-headed grate in egg-and-dart surround. Front right room retains moulded cornice and has altered fireplace with moulded jambs, angle roundels and square-headed moulded grate. Passage to rear wing lined with square wainscotting and bolection moulded panelling. First room in wing: plain fireplace has central frieze panel with vestigial composition mouldings, dentilled cornice shelf and hob grate: flanking cupboards have 2-panel doors: fluted skirting and door and window architraves. Second room in wing: partly fitted with square panelling above moulded dado rail: bolection moulded fireplace with plain shelf: moulded cornice: two doors are 2-panelled. Rooms in extension have plain fireplaces

with basket grates, one flanked by cupboards with panelled and plank doors. SUBSIDIARY FEATURES: early C19 cast-iron railings. Between 1740-71, The Red House was the residence of Dr John Burton, model for Dr Slop in Lawrence Sterne's Tristram Shandy. (City of York: RCHME: The Central Area: HMSO: 1981-: 130-1).

Listing NGR: SE6012552107

#### Legacy

The contents of this record have been generated from a legacy data system.

Legacy System number: 463352

Legacy System: LBS

#### Sources

##### Books and journals

An Inventory of the City of York V Central, (1981), 130-1

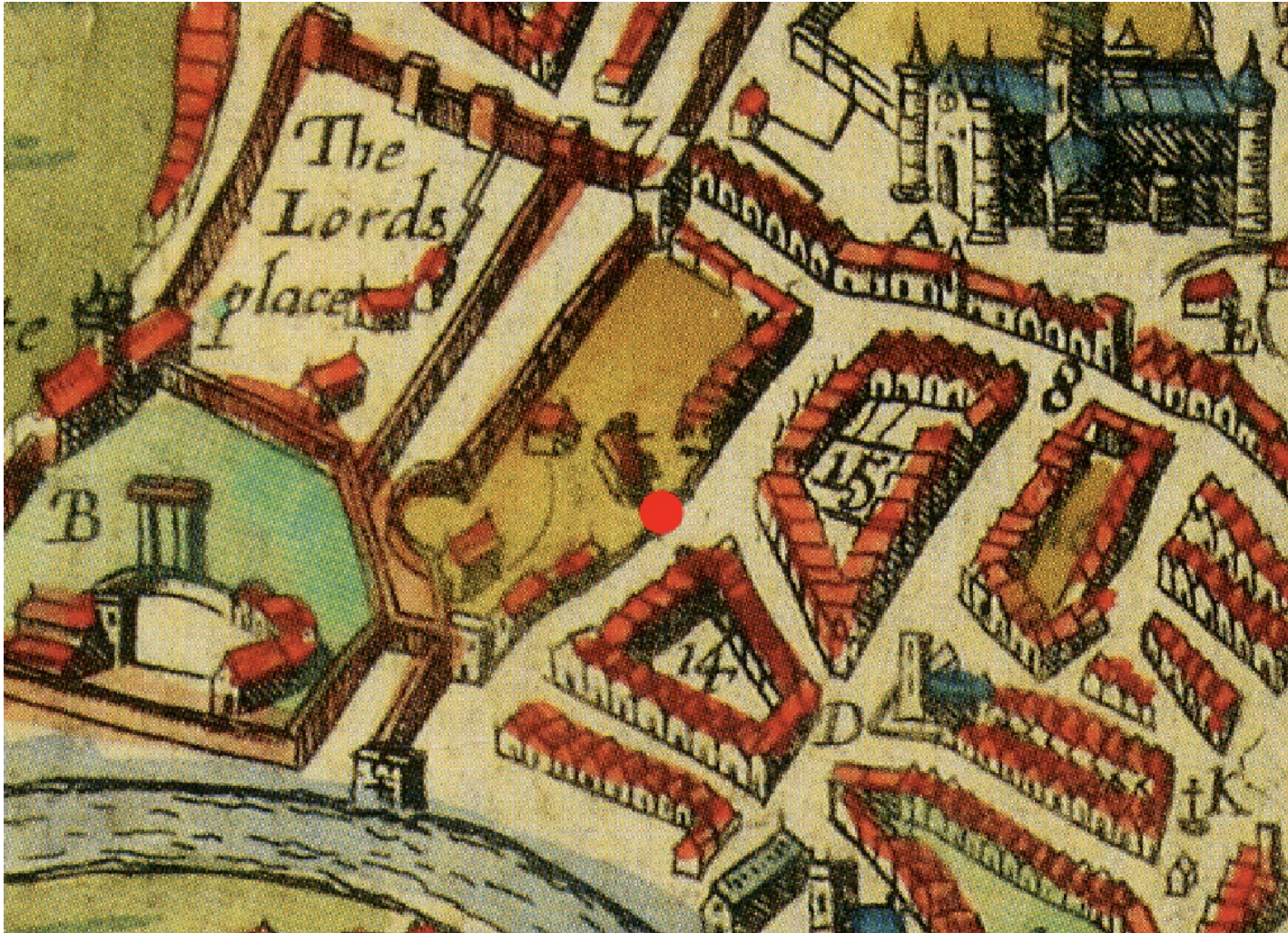
#### Legal

This building is listed under the Planning (Listed Buildings and Conservation Areas) Act 1990 as amended for its special architectural or historic interest.

End of official list entry

APPENDIX B Historic Mapping

1610 | JOHN SPEED



Detail from John Speed's 1610 map of York, with approximate site location (red dot) © York Explore.



1822 | EDWARD BAINES' MAP



Detail from Baines' Directory of 1822 of York showing the late C18th extension, as well as the now lost gardens and orchards associated with the house.

