

Dumfries and Galloway Council

LOCAL DEVELOPMENT PLAN 2

Dumfries Conservation Area Character Appraisal and Management Plan

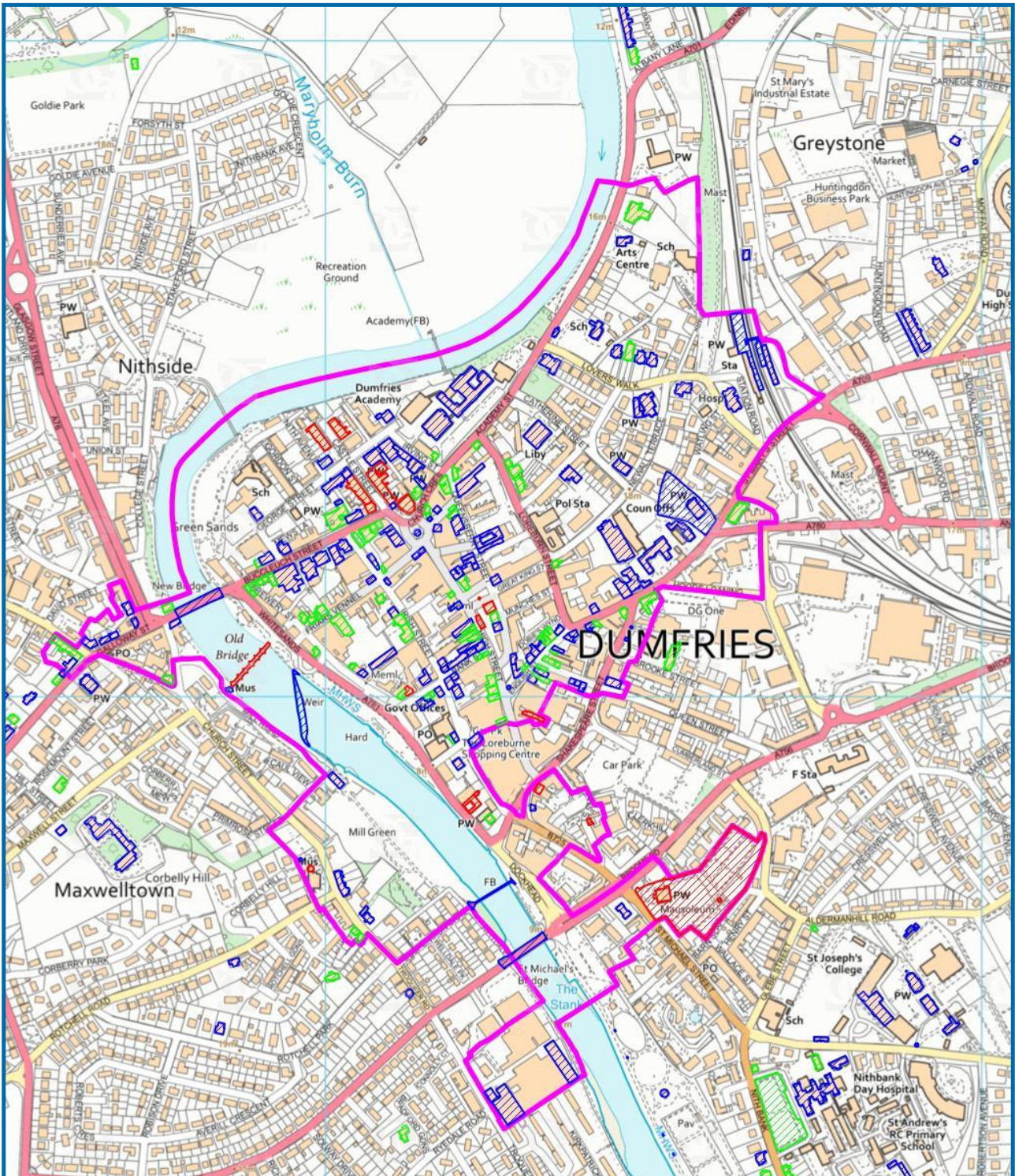
Supplementary Guidance - May 2020



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Dumfries Conservation Area Boundary Map



Dumfries Conservation Area boundary,
January 2014



Listed Buildings

Category A

Category B

Category C

Background

Introduction

This is a combined document which appraises and summarises the character of Dumfries Conservation Area and includes ways to positively manage that character.

The appraisal identifies features of importance but does not include every detail of built structures or spaces. The management plan suggests how themes and details might be preserved or enhanced. Together, the character appraisal and management plan will help determine how change will affect many aspects of character when proposals within Dumfries Conservation Area are being prepared. It should help with the design of any changes so that the result will have a positive impact on character. The guidance will be used to shape and weigh up the impact of proposals for alteration, demolition, new development, enhancement, upgrading and regular maintenance which affect Dumfries Conservation Area.

What is a conservation area?

Conservation Areas were first introduced in the UK in 1967 and the Planning (Listed Buildings and Conservation Areas) (Scotland) Act 1997 provides the current legislative framework for their designation. S61 of the 1997 Act defines a conservation area as *“an area of special architectural or historic interest, the character or appearance of which it is desirable to preserve or enhance...”* Local planning authorities are required to identify areas which merit this status.

In a conservation area it is both the buildings and the spaces between them that are of architectural or historic interest. Planning control is therefore directed at maintaining the integrity of the entire conservation area and enhancing its special character.

Conservation area status does not mean that new development is unacceptable, but care must be taken to ensure the new development will

not harm but will preserve or enhance character and appearance. Designs for new development must demonstrate how they will achieve this by referring carefully to character and context.

Planning controls in a conservation area:

Current legislation requires that permission is sought for the following works within a conservation area:

Demolition of all or the most of a building requires Conservation Area Consent. The decision to allow demolition depends on the intended use of the land afterwards and may require that a design has been prepared for any new buildings or other structures proposed on the site. Conservation area consent applications are made online.

<https://www.eplanning.scot/ePlanningClient/default.aspx>

Alterations or additions to buildings require Planning Permission such as: small house extensions; roof alterations including dormers and roof windows; changes to chimneys; stone cleaning or elevation painting; rendering or other forms of cladding; provision of hard surfaces or changing windows and doors. Development management decisions will consider the impact of the proposals on the appearance of the property; the effect on its neighbours; and, the effect on the character of the whole of the Dumfries Conservation Area. Sometimes alternative designs may be requested which will not have a detrimental impact on character but may achieve a similar outcome.

<http://www.dumgal.gov.uk/article/15329/Apply-for-planning-permission>

Trees in conservations have special protection. Proposals to take branches off a tree, fell it or carry out work affecting its roots need to be notified to the Council allowing sufficient time

for the full consideration of the impact of the proposal on the character of the conservation area. Sometimes the trees will be considered important enough for the work to be refused or amended.

<http://www.dumgal.gov.uk/article/15334/Protected-trees>

Attachments such as satellite dishes and other equipment have more restrictive controls in conservation areas where they have the potential to impact negatively on character. In most cases Planning Permission will be needed.

<http://www.dumgal.gov.uk/article/15329/Apply-for-planning-permission>

New buildings proposed within a conservation area will need Planning Permission. The design and choice of material should take account of the site and the character of the surrounding buildings and spaces.

Pre-application advice may be sought in advance of finalising or submitting any proposals and the links to the guidance and forms are found on the following web page:-

<http://www.dumgal.gov.uk/article/15327/Planning-advice-and-enquiries>

Planning Policy

National Policy

Scotland's National Planning Framework 3 [NPF3] 2014 and Scottish Planning Policy [SPP] 2014 recognise that cultural heritage contributes to the economy, cultural identity and quality of life in Scotland.

"The historic environment is a key cultural and economic asset and a source of inspiration that should be seen as integral to creating successful places. Culture-led regeneration can have a profound impact on the well-being of a community in terms of the physical look and feel of a place and can also attract visitors, which in turn can bolster the local economy and sense of pride or ownership." (SPP 2014, paragraph 136)

"When effectively managed, conservation areas can anchor thriving communities, sustain cultural heritage, generate wealth and prosperity and add to quality of life." (Scottish Government's Planning Advice Note PAN 71: Conservation Area Management, December 2004.)

By encouraging maintenance and enhancement of historic places, the planning system can help make Scotland successful and sustainable and meet the goals of national policy including 'Valuing the Historic Environment'. SPP sets out that development within or outwith conservation areas which will impact on a conservation area, should preserve or enhance its appearance, character or setting. It includes a presumption to retain buildings rather than permit demolition, where they make a positive contribution to character and sets out that conservation area appraisals should inform development management decisions. (SPP, 2014 paragraphs 143 & 144).

The legislation and advice for conservation areas does not seek to prevent development and change but is aimed at securing greater economic benefits from the historic environment whilst ensuring that it is cared for, protected and enhanced for our benefit and that of future generations.

Local Policy

Dumfries and Galloway Council is committed to the proper stewardship of its historic areas and has prepared this document to help inform the development and management of the town's conservation area.

Dumfries and Galloway Local Development Plan 2 (LDP2) was formally adopted on 3rd October 2019. The Historic Environment section of the plan includes policies and accompanying text which refers to managing historic assets. Policy HE2: 'Conservation Areas' promotes a sensitive and informed approach to development within conservation areas. The policy refers

to Supplementary Guidance. This includes the Historic Built Environment Supplementary Guidance and individual conservation area character appraisals and management plans.

Dumfries Conservation Area

Dumfries was established as a settlement by the 11th century. The visible range of buildings and archaeological remains cover a period of several hundred years and the museums have artefacts indicating that there was human activity much earlier. The surrounding topography and position at a crossing point of the Nith River are the setting for the rich and interesting townscape. The complex pattern of streets, vennels and spaces and high quality public and private buildings create a unique and special identity. There is also a charm and warmth to the town, helped greatly by the predominant use of local red sandstone.

Following a Dumfries Conservation Area Character Appraisal (CACA) and public consultation, the three Dumfries conservation areas originally designated in 1994 were amalgamated into a single conservation area which was designated on 31st January 2014.

The three previous conservation areas were:

- 'The Mediaeval Town', based on the old, central area of Dumfries with its strong mediaeval street pattern encompassing the early growth of the town towards the river, e.g. Friar's Vennel and the planned 'Georgian' style development north-west of Buccleuch Street.
- 'Whitesands, Riverside and Burns' House', which included the river frontage downstream of the Caul and Burns Street and St Michael's Churchyard.
- 'Lover's Walk and Catherine Street' which is the visually striking Victorian development of the town towards the railway station.

The boundary of the current Dumfries Conservation Area is shown on page 3.

Purpose of Dumfries Conservation Area Character Appraisal and Management Plan

Change within a conservation area is inevitable as buildings and spaces may require adaptation to accommodate new activities and social needs. Being aware of what contributes to the character of the conservation area is the first stage in managing change.

Dumfries CACAMP highlights:

- broad and detailed historic themes and features;
- traditional materials and maintenance;
- the early origins of the town and its development from the 11th century; and recognises
- its changing role; and
- the interesting streets, spaces and buildings from different time periods.

These attributes give Dumfries special historic character. Implicit in this guidance is the principle that Dumfries Conservation Area should evolve and adjust sensitively to modern needs as the town has done over many centuries. The guidance supports and encourages property owners, occupiers, businesses, the Council and other organisations to look after buildings and spaces within the conservation area so the character of the conservation area will be improved or maintained. The previous character appraisal is superseded by this guidance. The new guidance should be used by everyone before making decisions about physical changes within Dumfries Conservation Area.

Good design and enhancement proposals:

The guidance supports new development with good design and enhancement proposals, when opportunity arises.

Supporting Regeneration: Funding bids for regeneration and enhancement in the conservation area have highlighted the quality of development and the need for sensitive restoration, repair and repurposing of historic buildings and spaces. Funding bodies expect their investment to be long lasting so the

guidance should help promote long term maintenance of built fabric.

Addressing Buildings at Risk: Historic Environment Scotland holds records of historic buildings which are unoccupied and in declining condition with potential for restoration. There are 9 such buildings in Dumfries Conservation Area. Proposals are being developed for a number of them. <https://www.buildingsatrisk.org.uk/>

Aims of the Conservation Area Character Appraisal and Management Plan [CACA&MP]:

- identify and describe the elements and themes that contribute to the area's special architectural and historic interest;
- describe how character and quality of the historic built environment should be protected and enhanced, preventing further erosion of character through small-scale inappropriate changes to buildings, streets and open areas;
- note the effects of existing development within the conservation area boundary and the general physical condition of buildings, structures and spaces;
- enable and support carefully managed change and evolution of the conservation area by endorsing development that makes a positive contribution to character; and
- identify wider opportunities for enhancement.

The guidance is split into two parts:

Part One: History, Development and General Character of Stranraer Conservation Area

- the historical development of Dumfries and descriptive overview of themes and elements of the conservation area.

Part Two: Managing the Character Areas

- management of the conservation area, the challenges to overcome to prevent erosion of character and initiatives and actions with potential to preserve or enhance that character.

Part One: History, Development and General Character of Dumfries Conservation Area

Regional Context

Dumfries is the regional capital and the largest town in Dumfries and Galloway, ranked 23rd in size of all settlements in Scotland, with the 2011 census showing a population of about 39,500. It is readily accessible by the trunk road network and, to a lesser extent, by rail between Glasgow and Carlisle along the Nith Valley. It straddles the southern end of the River Nith about 10 miles from where the river enters the Solway Firth and Irish Sea. The river is tidal as far as the Caul (weir). Dumfries is first found in written records about the year 1150 but some kind of defended settlement existed close by from earlier than Roman occupation, largely due to it being a safe river crossing point. 'Dùn Phris' may be the original Scottish Gaelic name of the town, which is similar to the Brittonic (Welsh) Celtic 'Din Prys'.

Dumfries developed at a strategically advantageous location: commanding high ground, beside the lowest crossing of the Nith inland from the Solway. As the river is navigable to this point, it provided an important early transport link. It was also a natural boundary in the early Mediaeval period between lands ruled by the Kings of Scotland and those ruled by the Lords of Galloway. Dumfries was on the principal land route through Galloway from the east, before bridges were built over the Nith,

so the fording points were of great importance, such as Stake Ford behind Dumfries Academy. Few other routes were possible because of the difficult surrounding terrain, until the construction of the Old Military Road in the 18th century and the development of the north/south route along the Nith valley.

Modern day Dumfries serves a wide hinterland with traditional town centre businesses and services. Many of the businesses are in historic buildings and streets located within Dumfries Conservation Area. National retailers and a significant proportion of local and small-scale shops make up the core of the town shopping, resulting in many narrow shops interspersed among larger retail frontages. Within the conservation area there are arts and craft spaces; civic and faith buildings; dwelling units above and behind shops; small guest houses; businesses with accesses through vennels and pends between the commercial frontages; and open areas where people can sit out. Speciality businesses attract tourism and customers from far afield. In the context of the conservation area, the variety of traditional shop and business frontages is a strong, positive characteristic but empty buildings in poor condition and others of poor design detract from character.

Flooding

There is significant flooding from the River Nith, often more than once a year, of buildings along Whitesands, Brewery Street, the lower parts of Friars Vennel and Bank Street. A proposed flood protection scheme has been designed for the areas at highest risk and Scottish Government appointed Reporters will decide in 2020 whether the scheme is acceptable. It includes a landscaped embankment, glass barriers along Whitesands which will alter the view, displacement of parking to nearby sites and significant public realm works with potential positive benefits along the riverside.

Archaeological Interest

The earliest evidence for human settlement dates from around 6,000 years ago. Early people are thought to have come to exploit the salmon resources of the river, living in temporary camp sites above the flood plain. Archaeological excavations on Irish Street in 1994 recovered flint tools and scant remains of a structure.

An extensive part of the town centre is of archaeological interest and is designated an Archaeologically Sensitive Area [ASA] under Dumfries and Galloway Local Development Plan, Policy HE4. The Technical Paper, Archaeologically Sensitive Areas can be found at the following link, for further information.

http://www.dumgal.gov.uk/media/17556/Archaeologically-Sensitive-Areas-ASAs-Technical-Paper/pdf/Archaeologically_Sensitive_Areas_September_2014.pdf?m=63591316914120000

There are a number of known features relating to the Mediaeval period including Devorgilla Bridge, designated a Scheduled Monument, which crosses the River Nith and has origins in the 13th century. There was a monastery built close to Friar's Vennel, from a similar period. As well as buried remains, there may be built remnants embedded within more recent buildings. In order to learn more of the history and origins of the town, before development is designed or undertaken, where it might impact on archaeology, the Council's appointed Archaeologist should be consulted.

Development of Dumfries – Mediaeval

First mentioned in the 1150s, Dumfries was most likely a Royal Borough by 1185. There were mottes at Lincluden, Townhead and Troqueer, probably with wooden tower structures. There may have been a further motte in Maxwelltown. In the 12th century a stone-built royal castle replaced an earlier Norman motte and bailey at Castledykes. Although within the Kingdom of Galloway, this was a Kings of Scotland stronghold. Ford crossings on the Nith River

at Dumfries were well used by pilgrims on their way to Whithorn. In the 13th century, a timber bridge was constructed at one of the fords, reputedly a gift from the influential Lady Devorgilla (de Balliol) of Galloway. One and a half centuries later, the bridge was replaced in stone funded by the Douglas family and Dumfries Burgh. In the 13th century, Lady Devorgilla also gave land for a Franciscan Friary near the bend of the river which is remembered in the names of Greyfriar's Church, now known as St. Bride's Anglican Church, and Friar's Vennel.

There may have been a mill in the 12th and 13th centuries near what is now Nith Place north of St. Michael's Church and a market in the High Street/Queensberry Square area. Together with the established friary these indicated the importance of the town in the 13th century.

Dumfries continued to grow to service the castle but the stronghold at Castledykes was abandoned during the 14th century after which the New Wark, a defensive stone tower, was built on present day Queensberry Square. It survived for more than three centuries and served as both prison and barracks. In the late 15th century, the Tolbooth was located where Burton's building is today and the Fish Cross was sited at the junction of High Street and English Street. The 15th century stone bridge was repaired and rebuilt many times and the span reduced when Whitesands was reclaimed from the river and the present-day Devorgilla Bridge is thought to be very close to the position of the earlier timber bridge.

The Mediaeval street pattern was reinforced by the burgage plots running back from the main street frontages, often in a slight herringbone pattern. Both sides of High Street became increasingly densely built up both along the frontages and in the 'rigs', or back yards, and along the passages linking them. The Irish Street/Shakespeare Street area was called 'Under the Yairds' and the Loreburn Street area was 'Yairdheads'.

conjectural, illustrating by W.A Dodd in his doctoral thesis from 1978 'The Mediaeval Town Plan at Dumfries' (Edinburgh University).

Development of Dumfries – Mediaeval to 19th Century

Today's town evolved from an early mediaeval high street which went from St. Michael's Church north to Greyfriar's Church (St. Bride's) with burgage plots set roughly at right angles along it. The people lived in poor conditions along the narrow alleys or vennels leading off it, growing their own food and keeping free ranging livestock.

The success and development of Dumfries is best described as of varying fortunes. During the 15th and 16th centuries, cross-border conflicts led to the town being burnt several times. Dumfries does not appear to have had a port of any consequence until the second half of the 16th century. Development continued to be modest into the 17th century but it was understood to be a centre of textile industries and "The town's commercial importance was at its height between c. 1720 and the 1750s, when it became the most important port for the tobacco trade." (The Buildings of Scotland, Dumfries and Galloway, ed. J Gifford, Penguin Books, 1996 p.232)

A number of especially good houses were erected during the 18th century and these may still be seen in several locations across the town centre. The town mill, now the Robert Burns Film Theatre, was rebuilt in 1781. A town extension was planned by 1806, north of the town centre. It would be laid out in Georgian fashion as a grid of straight broad streets with grand buildings in the style of that period. Progress was disappointingly piecemeal and many plots were never built on. However, Castle Street was part of that planned Georgian area and has the qualities that the completed scheme would have brought to the town. Dumfries became the centre for farmers to sell their livestock in the 18th and 19th centuries, the sales taking place on Whitesands.

By the mid-19th century Dumfries had become the commercial and administrative centre for the region. Through the 19th and into the 20th century, dense development off High Street resulted in many over-populated closes. In

contrast, prosperity was demonstrated by the new, imposing public, commercial and private buildings some of which remain as part of a rich, historic legacy: Rosefield Mills complex survives with two very decorative and imposing frontages representing the industrial wealth of the southern part of the town.

Dumfries railway station opened in 1848 and the Carlisle to Glasgow railway via Dumfries was completed in 1850. This encouraged development of prosperous residential suburbs in Lovers' Walk and Edinburgh Road (Langlands)

areas to the north and east of the town centre. Buildings along Newall Terrace, Catherine Street and Rae Street and the imposing Station Hotel were developed from 1870 to 1900.

There are prominent landmark buildings ranging from the turrets of the 1863 Sheriff Court, the spires of 1868 Greyfriar's Church (now known as St. Bride's Anglican Church), the mock turret of the 1875 Militia House on English Street close to the 1912 neo-classical features of the County Buildings (Council HQ).



John Wood Plan of the Towns of Dumfries and Maxwelltown from actual survey, 1819 (courtesy of National Library of Scotland maps - <https://maps.nls.uk>) Also described in Wood's Town Atlas <http://archive.org/stream/descriptiveacc1828scot#page/90/mode/2up>

Development of Dumfries – Modern

The former township of Maxwelltown, west of the river, was incorporated into Dumfries Burgh in 1926. The centre of Dumfries was largely untouched until the early 20th century when closes were demolished during slum clearance. Large housing areas grew on all sides of the centre. In the late 19th and early 20th century, town houses mainly of local red sandstone were developed as suburbs east of Loreburn Street and across the river in the Rotchell area. During the remainder of the 19th century the town continued to expand with new streets being added and existing country roads being subsumed by development in what appears to have been a largely ad hoc manner.

From the end of the First World War, municipal housing estates were built on the fields around Lincluden College and on the policies and site of the early 19th century Lincluden House (Youngfield), itself demolished in 1945. Similar development took place in areas off Annan Road and in Georgetown, creating urban character along the approaches to what is now Dumfries Conservation Area.

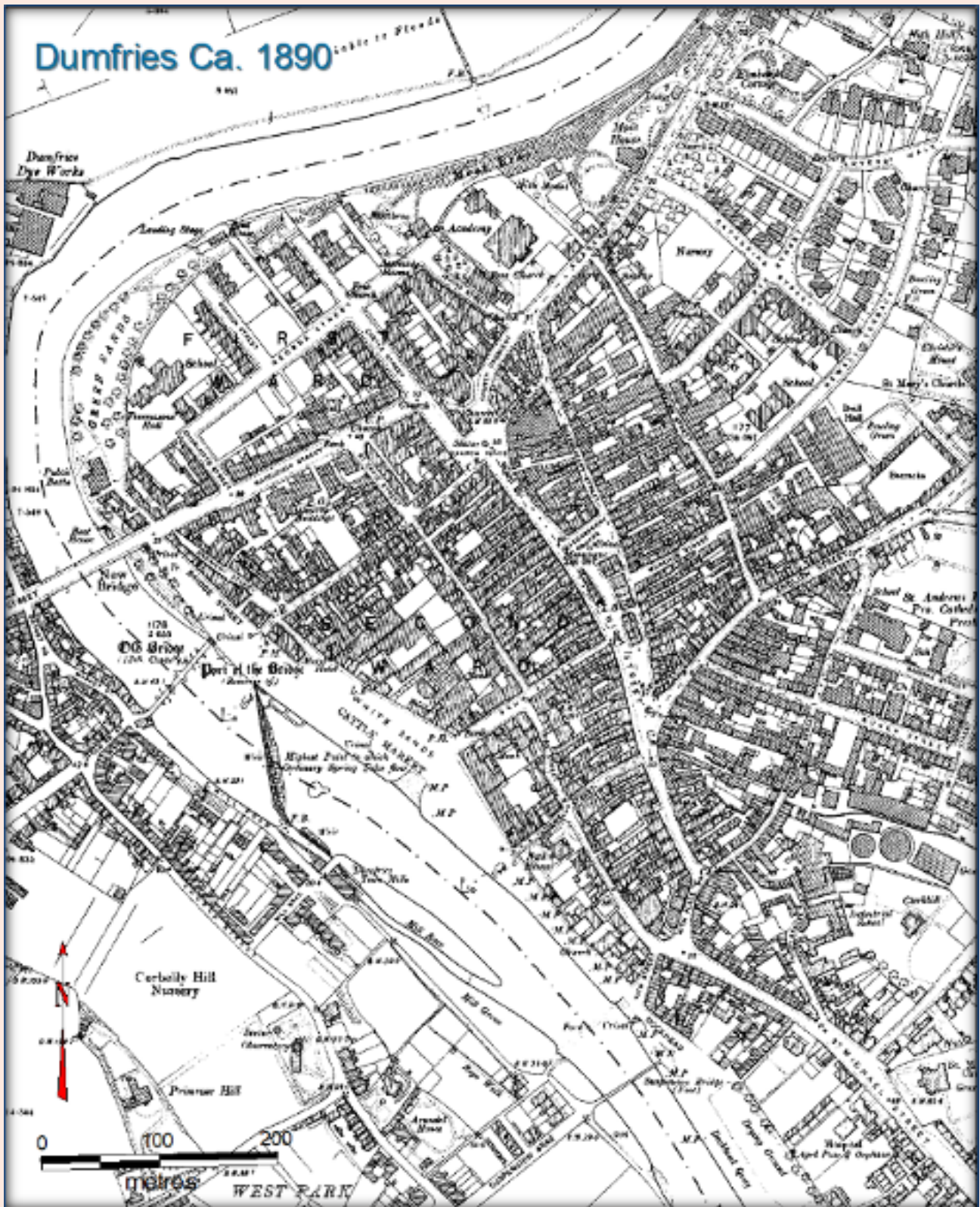
From the mid 1960's there was more change. Closure of a number of industries and mills left vacant buildings and road improvement schemes included much demolition. Many of the vacant buildings, open sites and redundant railway sidings remained; some became car parks, such as Broom's Road former gas works; others found new or partial uses or stood empty. Trends for large retail outlets also changed the small scale 'organic' development. Change to the road network along Shakespeare Street and Nith Place had a very significant impact on the urban grain and character of the present conservation area. Although there were already a small number of larger footprint buildings at the south-eastern end of High Street, e.g. the Lyceum Theatre, chapels and churches, many of the narrow, traditional frontages were demolished leaving gaps where very large footprint buildings were developed. The one-

way traffic system, blocks of modern flats and large footprint shop units are now dominant features.

Pedestrian priority on High Street and Friar's Vennel area was introduced in the 1980s allowing a much greater range of people to use the streets safely, attracting more activity to take place in the town and animating the town centre with added footfall. In the 1990s the Dumfries by-pass took the A75 route away from the town centre, considerably reducing the amount of traffic passing through.

Historically, Dumfries has seen periods of growth and decline, aligned with national wealth and commodity trends, politics and the fortunes of local property owners. It was occupied or plundered by English armies several times from 1300 to 1600 and a number of historical events took place in the town, which are significant in the story of Scotland. The legacy of fine buildings with a range of ages and architectural styles, the archaeology and the street layout demonstrate the long period of historical development. Combined with the dynamic relationship with the river, Dumfries has an established, strong local identity and sense of place.

Like so many towns across the country, Dumfries has suffered from under-investment in its built heritage. The town has not always been quick to adapt to changing circumstances and with hindsight some alteration and redevelopment has not reinforced the character of the town. In places, underused buildings and sites and intrusive individual buildings have weakened architectural and historic character. Promoting the re-use of vacant space, well-considered design and use of traditional materials will revive character and reinforce the historic interest of Dumfries Conservation Area as an inviting place to invest and live.



Wood's map of Dumfries Town Centre from about 1890.

Former nurseries on the north and east of the town became the suburbs where the lower density housing contrasts with tight, crowded burgage plots in High Street.

Description of Dumfries Conservation Area

An overview of the town of Dumfries along with the key features of the conservation area follows. Further detail is set out later in the character area sections.

Setting

Topography, Landscape and Location

Dumfries lies in a bend of the river Nith where it is built on low ridges and mounds rising on both sides. From the town centre the ground falls west and north towards the river and in the west the built part of the town rises to Corbelly Hill. To the east is a ridge of higher ground running towards Georgetown on the south of the town. On the east of the river high ground at the Craigs and the Crichton falls away to meet the river. On the west the river the land rises towards Mabie Forest. There is slightly elevated land north at Lincluden and Lochside and north-east at Marchmount. Most parts of the high ground give distant views to and from the town centre.

Lochar Moss, a large area of marsh and peat to the east, was a barrier to travel in the distant past but is now mostly drained. North of Dumfries is the meandering Nith valley.

To the north-east the geology of the low hills around Locharbriggs includes the locally important Permian red sandstone. Much of Dumfries has been constructed from Locharbriggs stone. To the west, the land rises to the hills of Criffel and the Dalbeattie and Mabie forest areas where granite was quarried as seen in some buildings and many kerbs within the town.

Significant Views, Panoramas, Viewpoints and Key Approaches

The most significant views towards Dumfries are from west of the Nith on the road to New Abbey and from a number of more distant hills and ridges. There are occasional views of parts of Dumfries from the east along the A75 by-pass but these are distant views, partially restricted by established trees and planting. There are

faraway glimpses of historic buildings from the west of the river, mainly of church spires.

The hilly topography of the town limits what can be seen from many approach roads but there are views into the conservation area from high points on the edge of town: Georgetown, Corbelly Hill and the Crichton; and from roads into Dumfries: Laurieknowe, St Michael's Bridge, Annan Road and Edinburgh Road; each revealing different buildings, streets and spaces within the conservation area. Church spires are prominent in the skyline particularly those of St. Bride's (formerly Greyfriar's), St. Michael's and St. Mary's churches and the towers which are the remains of St. Andrew's. Other key and attractive high points are the turrets of the Sheriff Court, the cupola of the Station Hotel and the little tower of Militia House.

In some views, large mid-20th century buildings without historic character are dominant due to height and bulk e.g. the offices on Irish Street, Telephone Exchange and Police Station on Loreburn Street and flats on Shakespeare Street. Rear views of some of the buildings with High Street frontages are often poor.

Views from Friars Vennel, Bank Street and Assembly Street west towards the river and the high ground are significant, providing visual context for the conservation area. The convent site on Corbelly Hill and Dumfries Museum and accompanying buildings are focal points and the views into the conservation area from these places are wide and panoramic. There are close views to and from large parts of the conservation area between Whitesands, Robert Burns Film Theatre, the Suspension Bridge, Old Devorgilla Bridge, Buccleuch Bridge and St. Michael's Road bridge. The bridges allow views up and down the river and into the town centre and water movement at the weir (the Caul) animates the foreground. The vibrant masonry of Rosefield Mills frontage is very significant further south. The high roofs and large buildings on the rising ground of Irish Street and Buccleuch Street are also in view.

The backdrop in the south-east is the ridge along Craigs Road and the leafy Crichton Conservation



Area where the mid-20th century hospital stands out in scale and colour. From high places there are some long views west to Criffel and hills at Mabie Forest.

There do not seem to be planned vistas or views within Dumfries Conservation Area; even views of the spire of St. Bride's Church (Greyfriar's) along High Street are unintended as the body of the church was originally tucked behind houses that extended from Castle Street. Some of the views that have emerged following development and demolition have become significant.

Street Pattern and Form

The modern road arrangement encourages traffic to use a partially one-way system around the edge of some of the conservation area although there is limited vehicular access to parts of most of the town centre streets. High Street was accessed from old routes into town: via Townhead on the north side (modern day Academy Street / Edinburgh Road) and Lochmaben Gate (English Street); via Devorgilla Bridge and Friars Vennel from the west; and from the south via Burns Street and St Michael's Street. In the latter half of the 18th century routes were improved with the construction of Buccleuch Street and Buccleuch Street Bridge.

There is a clear hierarchy of streets some being main traffic routes; others which connect or give access to partially residential areas; and semi-pedestrianised narrow vennels and closes. Whitesands connects the north and west of Dumfries with its south side including the Crichton where the universities, college campus, health services and offices are located. There are a number of busy light controlled junctions

in the one-way system. Devorgilla Bridge (Old Bridge) is a pedestrian route which once carried the Old Military Road over the river Nith until the late 18th century.

The street pattern in Dumfries is largely based on the ancient routes and mediaeval patterns of development in the blocks and plots between the streets. The mediaeval core, inside the one-way road system, is generally where development is most dense. The historic burgage plots and the network of closes leading into them or alongside them are most evident along and behind High Street, Irish Street and Queensberry Street. Further from the core streets, the conservation area is less densely developed and the building lines are not always directly to the back of the footway. Later development to the north, around Lovers' Walk, is less regimented and appears at first to be less structured than the Georgian Town or the mediaeval layout of the High Street area.

The early development blocks away from the mediaeval core were originally shaped by the topography and the river but the 18th and early 19th century development just north of the mediaeval core is laid out in a more formal grid pattern centred on George Street between the river and High Street. The building pattern of the 19th and early 20th century villas and gardens and terraces of Lovers Walk and Langlands areas was influenced by the railway and industrial development.

Despite various changes, such as widening of streets and demolition to make way for large scale buildings or the creation of car parks, the early layout is still visible and forms the basis for the street pattern today.

Roads and Street Surfaces

A trunk road bypass was built north of Dumfries in the 1980s and 90s. The 'new' road has created visual and physical separation from the east, north and west. The town centre is dominated by major traffic routes both radial and cross-town. Whitesands in particular is an important link along the riverside for traffic from the north and west to the Crichton. Approaches are through suburban areas with a gradual increase in building density and a change in the road surfaces and edging materials closer to the town centre.

Evidence from partial excavation during street works indicates that by the late 19th century many central streets were paved with granite setts with widespread replacement or loss when tarmacadam came into common use and the laying of services removed more early paving. Kerbs were granite and many still are which is an important detail, especially as the material is likely to have come from local small quarries at Dalbeattie or Creetown in the west. However, footways, closes and vennels are mainly covered in concrete slabs or bituminous asphalt with granite or concrete edging kerbs.

In the pedestrian priority area, there is a mix of surfaces. In the 1980s areas were repaved using concrete blocks and slabs. In 2014 public realm improvement in Friars Vennel was extended to part of High Street: Midsteeple and Church Place around Burns Statue, where natural granite blocks in grey, pink and red shades were used, creating surfaces suitable for wheeled access and pedestrians in a material strong enough for goods vehicles. This has introduced an attractive palette of surface materials in the conservation area.

Some streets were redeveloped and new routes created from previously narrow, built up streets. Shakespeare Street and Loreburn Street were improved for motor vehicles, losing much of their early and small-scale townscape. Both streets have become a poor environment for pedestrians.

Trees and soft landscaping

There are a number of areas in the periphery of the conservation area where there are substantial trees in modest numbers. Along Greensands beside the river and in Mill Street and Millgreen there are high amenity, mature trees including lime, horse chestnut, maple, willow and cherry.

Significant numbers of mature trees remain in the grounds of Dumfries Academy and in the small park on the corner of Academy Street and Catherine Street. There are also trees in places along the river at Whitesands and a small number in other places such as at Moat Brae on George Street and in the grounds of St. Andrew's Church on Shakespeare Street. The town centre area has few trees but has artificial planters which provide floral interest. There are also a small number of small scale trees which have limited impact on the built urban surroundings.



Open Spaces

Many spaces, both public and private, contribute to the character of the conservation area. They provide locations for events and informal leisure. There are a number of civic spaces, some created by design and others which have developed from previous uses such as a marketplace; spaces left over after demolition; and space from incomplete early 19th century development.

Public spaces

There are a number of public or semi-public spaces throughout the conservation area or alongside it, which contribute to character. The key spaces include the following:

- **Burns Statue Square** - the junction of Friars Vennel, High Street and Church Crescent, in front of St. Bride's (Greyfriar's), is a planned public space, recently enhanced, and is one of three bus hubs in the town. It has a fine marble statue of Robert Burns.
- **Queensberry Square** - the junction of Great King Street, High Street and Queensberry Street, is a historic space formerly the site of the New Wark defensive building demolished by the 17th century. It is the site of the stone memorial to Charles Douglas, 3rd Duke of Queensberry, who died 1778, designed by Robert Adam circa 1780. It was moved but finally returned to the site in 1990.
- **The Plainstones** is directly in front of the Midsteeple, a building which originates from the early 18th century. The raised performance platform was erected in 2010 with a removable cover.
- **Fountain Square** - where English Street meets High Street has an ornate cast iron fountain erected in the 1870s, replacing a memorial to the first gravitational water supply in 1851 in Dumfries following a number of cholera outbreaks. The fountain is a strong focal point in the High Street.

- **Whitesands** is the area along the river on its eastern bank which was part of the flood plain. The space is used every day for parking and a bus hub and on a temporary basis by the funfair twice a year. It began as a livestock market in the 18th century. This important linear space separates the river from the built edge of the town and continues south beyond St. Michael's Road into Dock Park.
- **Greensands** is an open area north of Buccleuch Street bridge, formed when the 19th century wash houses and then the swimming pool were demolished. Mature trees, open lawns and paths lead to the cycle and pedestrian bridge. It is also used for car parking. At the north edge of Greensands is the rowing club boat house and the beginning of a nearly continuous green corridor through mostly private gardens north to Nunholm. The Burns Walk public path leads through part of it.
- The **Burns Walk** is a tight linear path mostly by the river for pedestrians which continues outside the conservation area.
- South of Dockhead leading into **Dock Park** and beyond the conservation area, is a formal linear open space. Enhancements create a pleasant pedestrian and cycle environment to Castledykes Park and the Crichton. It has many leisure features and forms a space between the river and the built edge of this part of Dumfries.
- On the west of the river, south of Buccleuch Street bridge, is **Millgreen** beside the former town mill (locally called Deerpark). Several lades were diverted from the Nith by the stone Caul. The mill handled grain and wool and in the early 20th century generated electricity for Troqueer. The space is an important semi-formal town park outside the Burns Film Theatre and a riverside walk continues south past Rosefield Mill frontage.

- ☞ **Catherine Street Play Park** on the north-east side of the conservation area is an important backdrop to the Victorian suburban buildings with its mature trees.
- ☞ There is also space at **Gracefield Art Gallery** and **Langlands School** on Edinburgh Road.
- ☞ Other open areas include the **Dumfries Academy playing fields** to the north and west which provide setting for the conservation area.

All of these open spaces provide contrast between tight urban form in the centre and space either side of the river.



Dumfries Academy playing fields

Private space

Private space is important in the conservation area although much is hidden behind frontages. It is limited in the dense central area but in George Street, Castle Street and the Victorian and Edwardian suburbs there are small front gardens and spaces with walls and railings which give character to the streets. Modest gardens behind dwellings create distance between building lines. Treetops can be seen from the street, adding green interest. Enclosures with historic railings or other architectural details remain in some places but have been replaced with other fencing materials. Where buildings have been built in gardens, the density and pattern changes and inevitably there are fewer trees.

Gap Sites, Sites with Derelict or Semi-derelict buildings, Vennels and Closes.

Gap sites

There are a small number of unintended and unplanned spaces across the conservation area some of which are historic and others more recent. Some make a positive visual contribution to the conservation area and have beneficial uses:

- ☞ Brewery Street Car Park and the 'Market' car park on Whitesands which both create breaks in the built frontage;
- ☞ Junction of Brewery Street and Friar's Vennel from changing building alignments;
- ☞ The 'Spar' car park beside the modern former bank building opens views to retaining walls behind the job centre;
- ☞ Car parking areas for groups of shops and car service building on Whitesands;
- ☞ The triangular space at Nith Place, created from traffic management changes with car parking, a two-part pedestrian crossing, traffic lights and signage;
- ☞ Car parking space on Munches Street breaking the building line between County Buildings and the nightclub building;
- ☞ Largely concealed parking space off Munches Street behind the public toilets;
- ☞ Car parking in Dobie's Wynd where the access opens up views to less attractive parts of buildings;
- ☞ Market Square car park and grassed areas on the west of the river;
- ☞ George Street, north end in front of Moat Brae providing a pleasant setting;
- ☞ The forecourt area of Dumfries Station;
- ☞ Space used for parking where terraces were left unfinished on corner of George Street and Castle Street;
- ☞ Wide areas footway or grass within or directly adjoining the conservation area some with small numbers of significant mature trees.

Sites with Derelict or Semi-derelict Buildings

There are a number of large buildings which are in poor condition as a result of being vacant. Some are derelict and others only recently vacated. The combination of poor maintenance, weather, the economic climate and low population have reduced demand for property in Dumfries and there is difficulty in finding funding for renovation. Some of the most

significant derelict or semi-derelict buildings are included on the Buildings at Risk Register for Scotland. <https://www.buildingsatrisk.org.uk/search/keyword/Dumfries>

There is a regular turnover of mainly vacant buildings at auction but this also applies to some of the partially occupied buildings with upper floors in High Street too.

The following buildings are of most concern:

Rosefield Mills	Fronts both the river and Troqueer Road; a very large building complex. Parts are derelict but other elements remain in partial use but in poor condition. The B Listed river frontage is very striking and this section has been bought by Dumfries Historic Buildings Trust who are developing plans for its restoration and re-use. Troqueer Road frontage also B Listed and in need of restoration.
80 English Street known locally as Treasure Cave	Fronting both English Street and Shakespeare Street this is a large building in very poor condition, vacant for some years. English Street frontage has an interesting shaped masonry shopfront.
8 English Street	B Listed former bank; sandstone building currently surrounded by hoardings. It has been vacant for some years and known to be in very poor order inside.
Loreburn Church on Loreburn Street	C-Listed has been vacant for some years; slowly falling into disrepair. It is a prominent building on the one-way system.
former Art School, George Street	Has been vacant for some years but has planning permission for conversion to flats. Its condition is declining awaiting development.
2 Irving Street	Former manse to attached church but converted to a shop. Evidence of some structural faults and has the potential to become derelict if a new use is not found.



Rosefield Mills

Vennels and Closes

The vennels and closes provide intimate and confined spaces in the centre of the town. They are found between the long frontages. Those that remain provide links to parallel streets and hidden spaces or places and are a particular characteristic of Dumfries. While most historic closes have been lost, there are many which

are used as pedestrian short cuts to and from High Street. Some have strong associations with historic people and events. While the character of the remaining closes may have been significantly changed by demolition or modern development, those that have survived are valued, can be preserved and their function restored.



Townscape

In combination with street layout, spaces and roofscape, several areas of distinctive and unique townscape can be identified within the conservation area. The town centre area has a largely traditional townscape with closely developed streets but with elements which are unique to Dumfries. Changes have taken place within the town over many centuries with some departure from the unifying townscape characteristics. Some of these are beneficial to the character of Dumfries and others are not. The important townscape features are set out below.

- Regular and consistent size, shape and number of small buildings form the main background of the historic core. Frontage widths and proportions are based on the mediaeval burgage plots. At street level signage above shops reflects original traditional frontage widths.
- The building line for many of the streets is directly to the back of pavement. In the 'newer' streets and runs of terraced and

semi-detached buildings, building frontages are flush with their neighbours although they are set behind small private front spaces. The walls and railings in front of these spaces form a continuous line at the back of the footway, except where they have been removed.

- Architectural styles vary between the simplicity of early stone buildings, such as the Burns Cottage, to ornate civic and commercial buildings from the 19th century.
- The dominant use of materials in the buildings is local sandstone with grey Lancashire or Welsh roofing slates. Buildings in the High Street area are mainly painted render.
- The massing of buildings including their height, width and form changes depending on the purpose of the building and when it was built. There is a mix of civic, commercial, retail, faith buildings, individual dwellings and buildings with multiple uses. The mix is unique to Dumfries. In those that have been

subdivided or the original use changed the architecture may no longer reflect its current role.

- The core historic streets have 2, 3 and some 4 storey buildings; in other streets buildings are mainly 2 storey.
- There are many shop or other commercial units at ground floor and occasionally on upper floors too.
- There individual buildings which seem out of scale with neighbours, some are historic and others recent. Some contrast with their context and are appropriate but not all can be described this way.
- Landmark buildings are interspersed with simpler or smaller buildings so that their points of difference stand out. They have a range of characteristics - heights, scale, architectural themes, embellishment and contrast.
- Central civic spaces have formed where streets intersect and where there are public statues and other forms of memorials, street furniture or art feature.

Building Façades

The building façades are the most visible part of the Dumfries townscape. Individual and group character derives from form, use of materials and architectural details. From street level it is the shopfronts that are most noticeable. In other places terraces and rhythmic pairs of houses draw the eye along the street. Upper floors sometimes have surprising detail, some which match or compliment their neighbours and others that stand out as a centrepiece or an individual design. Some architectural details and elements that have been well looked after but also many places where windows and doors have been changed in format, traditional reveal depths, material or opening mechanism. The condition of some upper floors above shops which are vacant or used for storage, have a detrimental impact on the whole street.

However, in residential units and offices that are fully occupied, it is more likely that appropriate maintenance is carried out.

Roofscape

The roofscape of Dumfries is striking and readily identifiable. It has been created over several centuries, working with the topography, local materials and architectural styles of the time. It is punctuated by prominent buildings of religious, civic or commercial status which are seen in many views. In order to keep this unique local identity and 'sense of place' the impact on the views and heights must be carefully considered.

Most roofs are traditional in form and clad in grey slate and there is an interesting variety of chimney stacks and cans. Together with modern elements they create a distinctive and eye-catching roofscape. The variety can be seen from a number of high points and from upper floors of buildings in the town. Some streets have uncomplicated roofscapes with regular ranks of large, dominant chimneys. Other streets have more variety between the size and shape of the chimney heads and a less ordered roofscape.

Parts of the conservation area have notable changes in height between and within roofs such as the differences in form between traditional chimneys, church steeples and spires, turrets and crow stepped gables. Some significant buildings have French pavilion roofs with decorative metal work (brattishing) and a number of buildings have parapets or finials.

Dormers are also significant in the roofscape and have a variety of traditional and modern designs. The traditional dormers are canted, hipped roof or simple gable dormers. There are also square, box dormers with flat roofs. This miscellany of dormer size and shape is not always a positive characteristic. Sandstone skewes often mark gable ends and define the divisions between buildings in a terrace. Some have carved or shaped skewputts which are a unifying feature of a group of buildings or may be unique to an individual building.



Buildings: Landmarks and Key Buildings and Building Types

Buildings within the designated conservation area are of diverse appearance and construction with a mix of styles and ages which reflect different periods of economic prosperity and confidence. Elaborate architecture in buildings, especially former banks, sit alongside modest properties of group designs. Over many years some houses became shops and older buildings gave way to newer development, usually purpose-built commercial and retail, some with accommodation above, and usually reflecting the architectural fashion of the time.

There is little evidence of any early origins in the outward appearance of most buildings as most of the conservation area buildings have outer envelopes from the 18th and 19th centuries or were built in that period. There are also individually designed early 20th century buildings including Burtons shop in High Street and the 1930s Dumfries Academy extension both in art deco style. The 1904 former Workington Brewery Aerated Water Works at Dockhead has an interesting symmetrical façade.

Landmark and Key Buildings

There is a rich legacy of landmark and key buildings in the conservation area which are significant to the character and appearance and identity of the town. Some churches and public buildings are very prominent in wider views of the town. St. Bride's Church (Greyfriar's) terminates the view at the northern end of the High Street and beyond the southern end, St. Michael's Church seems to exploit the topography of the town on an elevated site. Midsteeple in High Street is important in close and wider views and as a meeting point within the town; it is a building of very significant historic interest. Civic and court buildings on Buccleuch Street such as the Sheriff Court with two formal entrances and roof turrets and the Municipal Building with a simpler, symmetrical, regular frontage are also important. Many civic and public buildings are also landmark or key buildings.



Sheriff Court

Some buildings are significant in their immediate surroundings, such as the former bank at 8 English Street, Barbour’s department store on Buccleuch Street and the former Paling’s shop on Queensberry Street but they are not visible from further afield. A number of grand, sandstone fronted buildings on Buccleuch Street contrast with modest 2-storey rendered and painted terraces. Tall and broad frontage church and chapel buildings from the 19th century occur throughout the conservation area, sometimes in their own spacious setting and mostly of individual design.

A few, 20th century tower blocks are found in Dumfries Conservation Area: - a 5-storey office block on Irish Street, the Telephone Exchange and the substantial three storey Police Station on Loreburn Street as well as parts of the school on Academy Street. There are 20th century, 4-storey flats on Shakespeare Street

just outside the conservation area. The massing of these buildings, combining width, height and form, and the materials used, singles them out as having different character from their surroundings. Loreburn Shopping Centre is also a monolithic landmark building, out of scale and at odds with the general pattern and grain of development. However, its shops along High Street have smaller scale frontages.

Many traditional buildings have been altered and modernised and this is particularly noticeable when there are views to the rear which have been opened up following demolitions.

Building Types

Within the conservation area there is a broad range of building types in the table and paragraphs below:

Tenements	2, 3 and occasionally 4-storey buildings in the town centre usually with a shop or business on the ground floor and residential accommodation above; accessed using a common stairwell from a street level door. Examples in Friars Vennel, Great King Street, English Street and Whitesands. Occupancy rate of residential tenements is relatively low due to poor conditions and absent owners or use of upper floors for storage.
18th Century Town Houses	A significant part of the character of the town, although few are unaltered. 93 Irish Street and the Waterstones building on High Street notable well-proportioned elegant Georgian style with classically derived details.
18th and 19th Century Vernacular	Smaller, simpler, more ordinary buildings many of which started as residential; some more elaborate buildings may have been simple vernacular dwellings and frontage alteration was to accommodate shops. Howgate Street has simple sandstone vernacular terraces. Many of the earlier buildings have slated, relatively steep pitched roofs with significant chimney stacks and skew stones, important in street views. There were earlier single storey dwellings which were raised in height to provide additional accommodation. They are generally stone walled, mainly local sandstone, which have been harled or rendered and painted. The front to back depth is shallow usually less than 9m. The regular, simple facades have vertically proportioned timber sash and case windows some of which have now been replaced altering the original character of the building.
Victorian Terraces	Rae Street and Catherine Street are examples of the suburban expansion away from the centre. On the western side of the conservation area, properties on Laurieknowe and Terregles Street also fit this description. The best examples are of local red sandstone with some architectural details to add character. The traditional window openings and joinery for windows and doors create a solid but elegant appearance. Some have remained as individual houses while others have been converted to flats. These terraced streets have strong original character but occasional changes have taken place which disrupt the frontages such as altered windows and doors with unsympathetic materials and formats, and alterations to dormers.

<p>Victorian and Edwardian</p>	<p>Lovers Walk and Newall Terrace are part of the later period of expansion of Dumfries and include linear groups of substantial semi-detached or detached houses (villas). They are larger than the earlier terraces nearby with more architectural detail and often including bay windows and ornamented doorways. In each group, they are usually set behind front gardens of the same size. Stone front garden walls and railings and stone gate pillars add to the refinement of these dwellings. Changes to the material and format of windows has had some detrimental impact on original character.</p>
<p>Large Commercial</p>	<p>High quality and fine architectural design and detailing characterises many of the earlier large commercial buildings. The late 19th century former bank on the corner of Irish Street and Buccleuch Street is a particularly grand example with granite columns supporting a classically detailed portico. The ground floor has rusticated red ashlar sandstone and decorative railings along the street. On English Street the 1880s Queensberry Hotel has very detailed stone carving on its front elevation. There are a number of architecturally interesting commercial buildings from the 1930s including Queensberry House on the corner of Queensberry Street which was formerly a bank. Subsequent design of commercial buildings was significantly less interesting.</p>
<p>Civic and Public Buildings</p>	<p>From the mid-19th century to the early 20th century several buildings were erected to serve the burgh and to provide commercial and judicial services to the town and surrounding area. These include the 1863 Sheriff Court on Buccleuch Street, the 1912 main Council Headquarters on English Street and a range of schools, offices and other functional buildings. They were mostly built from red sandstone and make a considerable and positive impact on the streetscape.</p>
<p>Modern</p>	<p>Most of the modern housing blocks are not within the conservation area with the exception of those on George Street. All have a visual impact. Those on Church Street are prominent in views out of the area and impact on the setting of some key buildings, not least the Devorgilla Bridge. Most are out of scale with the earlier traditional development around. Their simplistic grid and box style that give them an appearance that is out of keeping with the conservation area.</p>

Architectural Details, Materials and Finishes

Buildings from before the mid-20th century use a consistent palette of traditional materials: local stone, traditional slate roofs, timber sash and case windows and cast-iron rainwater goods. There are also many painted stone finishes and some with modern renders. Traditional roof and elevation details are regularly used and individual buildings are embellished with carved stone.

Roofs: The older buildings in the town had heavy thick Scottish slates but few remain. Grey Lancashire and Welsh slate took over as Scottish supplies dwindled. The pattern and style of slating is linked to the type of slate and is a

part of the architectural and historic character of buildings and groups. Traditional Scottish roofs use a range of slate sizes from very large dimension, heavy slates of random widths, laid with a very substantial overlap from the course above. The size and thickness diminishes as courses progress up the roof. This forms effective weatherproofing and creates a distinct pattern. Skew stones reduce wind lift at the gables the originals usually being sandstone and some original sandstone ridges remain. Occasionally lead would have been used for ridges but galvanised ridges have become common. Some slate has been replaced with concrete tile losing the pattern and texture of the traditional roof.



54 Buccleuch Street and Queensberry Hotel English Street with carved stone details

Windows and doors: The windows of traditional buildings were mainly timber sash and case usually subdivided by glazing bars, commonly referred to as astragals. Early buildings had 12-panes (6-over-6) due to the limited glass pane sizes available from the way they were made by blowing glass into cylinders, flattening it and cutting when hot. Bigger pane sizes came with the Victorians allowing fewer panes per window. Historic glass can be seen in windows that have survived with the imperfections in the glass showing how it was made, adding to historic character. Doors were timber and usually of frame and panel construction; usually earlier doors had six panels and later doors had four panels. There are a number of poor modern copies with disproportionate framing.

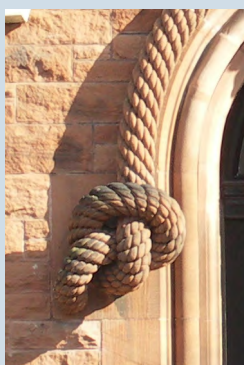
Glazed windows above doors (fanlights) are features particularly in George Street and Castle Street, where glazing bars are used to create decorative fanlights. Back doors and pend doors are usually simpler, painted, plain vertical boarding.



Decorative fanlights

Architectural embellishment: There are a range of architectural techniques and styles used across Dumfries Conservation Area. Among the simpler vernacular forms are raised margins defining windows and doors; skews and skewputts at roof edges which mark the divisions between terraces; and gables. More elaborate forms include parapets; French pavilion roofs; and a range of ornamentation. The architectural ornamentation includes

repeated themes which unify groups of buildings such as string courses; banding at the level of internal floors; corbelling; stone tooling; and, railings of varying detail. There are also unique features found on the façades of some individual buildings such as carved stone decorative door and window surrounds and sculptures. The more ornate details and statuary are usually found on buildings of higher rank and prestige.



Railings and stone details

Masonry: Locharbriggs sandstone, red-brown in colour, has been used for several centuries and is found throughout the conservation area in elevations and garden walls. Grey slate roofs usually accompany the red sandstone which sets the character of Dumfries. Sandstone cladding is used in the modern infill development, such as Loreburn Shopping Centre, which helps it fit with the palette of local materials. Sandstone is vulnerable to damage from de-icing salts used on roads and footways, as seen in the conservation area. Using impermeable hard

surfaces alongside sandstone buildings allows water pooling and splash back which contribute to damage whereas permeable surfaces reduce this effect.

Paint removal has been carried out on some buildings with varying degrees of success. Using the wrong techniques risks permanent damage to masonry especially sandstone which is very difficult to clean successfully. Changes in planning legislation has reduced the number of buildings being painted as permission is required.

De-icing salts decay natural building stones and prolonged exposure affects their structure too as salts dissolved in water are carried into stone from surface water and spray from adjacent hard surfaces. The little pores in the stone become blocked and instead of drying by evaporation little salt crystals form behind the stone face which can break away.



Render, Harl and Paint: In the town centre retail area, many buildings have rendered and painted walls. The palette of paint colours is mostly in the white and cream range although brighter colours have been used on some recently painted elevations and margins. Most original lime harled elevations are now rendered with cement-based coatings but there are a small number of buildings which still have some lime harling, though mostly in need of repair. Some of the ashlar sandstone elevations are painted some from early in their life. Painting changes the character of the building or group. More recently some of the paints used are not breathable and unsuitable for sandstone encouraging fabric decay after some years.

Shopfronts: Shops, or traders, have been a feature of Dumfries Town Centre since it became a burgh beginning in market places, then by the 18th century some front rooms were used as goods could be kept under shelter. It is unlikely that these had any special features other than a large window without a shop front format. By the early 19th century some relatively simple shop windows appeared in buildings in Dumfries. There are about 400 properties with shop or business frontages in the conservation area. These include retail, cafés, pubs and offices where the public have direct access. Since the late 18th century shopfronts began to have a presence at street level making them the most prominent part of some buildings.

Within the conservation area the style and design of shopfronts varies considerably often relating to the age of the whole building but they were also remodelled to have the

fashionable look of the time. Dumfries is fortunate in possessing some attractively detailed shopfronts, with fascia, consoles and pilasters typical of the Victorian or Edwardian period as in the sketch following. These traditionally proportioned shopfronts are a very significant element in the streetscape.

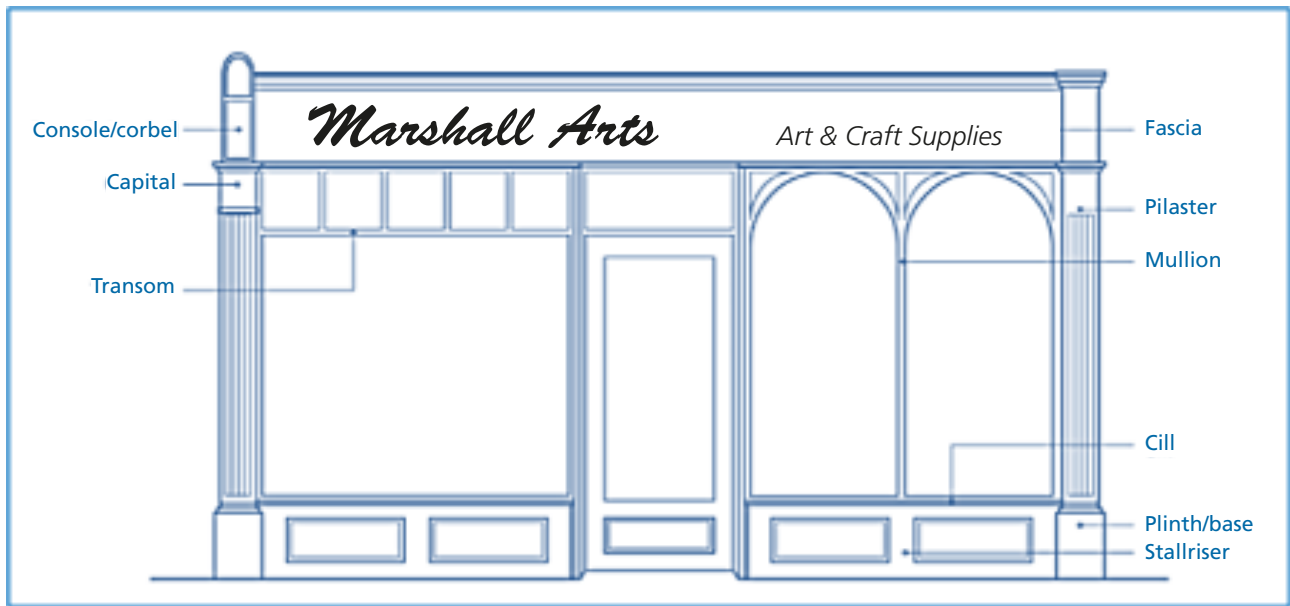
National businesses sometimes impose standard corporate livery and detail which may be unsympathetic to local character but those businesses will use designs more sensitive to historic places. Many of the larger shops in Dumfries Conservation Area have modern frontages, often out of character with the building above or unsympathetic to the street. Some modern materials have been used successfully where the design includes well-proportioned glazing; carefully detailed surrounds; and appropriately sized fascia and signage.

A well-designed traditional frontage fits in with the age, size, materials and architecture of the building of which it is part. Most traditional shopfronts are timber although stone, and occasionally bronze, has also been used in Dumfries. Many follow a mix of the patterns as illustrated in the sketch below but details will vary.

Doors are traditionally recessed, either centrally or to one side. The whole shopfront is framed either end by pilasters; around the door is also sometimes framed. Decorated and corbelled consoles are found at the top of the pilasters which bookend the fascia, the area where signwriting should be applied.



Simple shopfront in Nith Place and commercial frontage in St Michael's Street



Beneath a traditional shop display window is a sill with a masonry stall riser below it. Depending on the goods for sale in the original shop, vents may be included in the stall riser and also at the top of the display window, as part of a row of small, clerestory windows above the transom. These are sometimes referred to as transom windows.

Many smaller shops, mainly located in streets leading off or parallel to High Street, have good traditional shopfronts. The small shopfronts reflect the grain of the development plots and celebrate individual historic design which makes a very important contribution to the character of the conservation area.

Some traditional retractable awnings are in use which add to the vibrancy of the street by allowing customers to occupy outside space. However, there are a number of shopfronts in the conservation area with Dutch blinds and balloon canopies which have modern materials and form which are not in keeping with the character of the conservation area.

Shopfront lighting is most effective when it is discreet and used to light up the name of the shop, or the best features of the frontage. Internally illuminated signage is generally not sympathetic to the character of the conservation area.

Shopfront security

In a number of places, the attachment of shutters and grilles and alarm boxes have partially spoiled the appearance of a frontage but there are examples where effective alternatives have been carefully designed.

Shopfront security can be detrimental to the character and vitality of the street. In particular, external roller shutters which conceal the most interesting parts of the shop. There are a range of alternatives available which preserve character. The Council has guidance on shopfronts and security on its website.

https://www.dumgal.gov.uk/media/19977/LDP2-Supplement-Shop-fronts-and-security-February-2018/pdf/Shopfronts_and_Security_NON_STAT_SG_Feb_2018.pdf

Advertisements: There are well-designed, well-kept, proportionate signs and advertisements on shopfronts which work best when they are attached to the fascia designed for that purpose or as pictorial hanging signs. Conversely, some signage is not well-designed and too much information is included. Poorly designed signage has a detrimental impact on the quality of the streetscape and the character of the conservation area. There are a number of small scale hoardings, detached from the businesses they are advertising. Some are carefully designed and positioned where they



Modern, traditionally styled shopfront designs in Dumfries High Street

are sensitive to amenity and traffic. A-boards that are removed from the street at the end of a business, which are not a hazard to pedestrians or other traffic and do not add to general clutter, may be acceptable. A few businesses use more modern advertisement technology such as electronic displays and moving messages. While a small number are acceptable, others have not been designed carefully.

Street Furniture and Road Signage:

Throughout Dumfries Conservation Area there are a large number of planters, seats, bollards, road markings, restrictions and directional signs for traffic. Many of these items are needed to

meet regulations in terms of the instructions and directions they provide. Some signage is placed where it conceals the features of a historic structure but where there has been a reduction in signage and street furniture there is a reduced maintenance burden and the character and appearance of the conservation area is improved. Where street furniture has been designed with a theme and Developing, and keeping to, themes designed as part of enhancement schemes in the conservation area provides continuity of character in the public realm and that designing street furniture to have more than one purpose will reduce clutter.



Sculptures and Works of Art

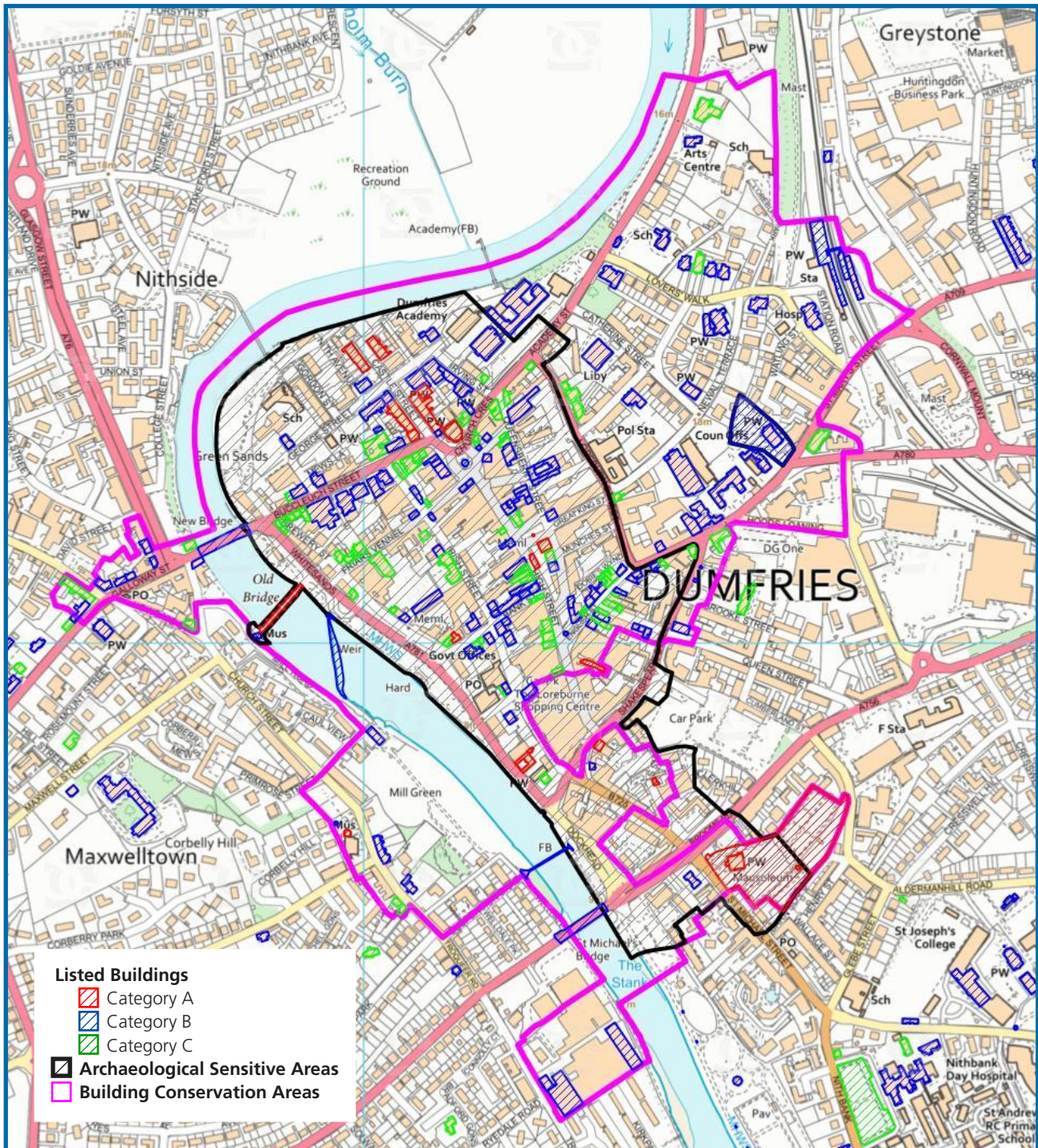
Across Dumfries Conservation Area there are a number of art works in the public realm many smaller carved stone features without dedications. They include those in the following table:

Burns Statue	B-Listed, off Church Crescent; 1882 by 19th century Scottish sculptor Amelia Robertson Hill [n. Paton]; made in Italy from a single marble piece; recently cleaned and repaired by specialists.
High Street Fountain	B-Listed cast iron; 3 tier, scalloped with classically derived detail including dolphins and cherubs; needs restoration and repainting.
Queen Victoria bust	Unlisted carved bust on Jubilee Buildings, English Street; has a damaged nose.
Burns Mausoleum	A-Listed by T F Hunt laid in 1815 in graveyard of St Michael's Church. Octagonal temple marking final resting place of the Scottish bard Robert Burns.
Sinclair Memorial	B-Listed in Church Street beside the observatory; by W Dickie 1841 bequeathed by Dr John Sinclair; painted, open-sided stone octagonal temple.
Queensberry Column	A-Listed in stone, by Robert Adam dedicated to Charles, Duke of Queensberry and Dover; originally erected 1780 in Queensberry Square by the County.
Reverend Henry Duncan	Statue in first floor niche of B-Listed former bank, 9 Church Crescent, by John Currie of Dumfries; painted stone, depicting founder of Dumfries Savings Bank.



Part Two: Managing the Character Areas

Boundary of Dumfries Conservation Area including Archaeological Sensitive Area and Listed Buildings.



There are a number of general management themes which are widely applicable to the conservation area but different parts of the town also have distinctive character which contributes richness to the whole conservation area and shows historical development of

architectural styles, fashions and changing social trends. There are many particular issues which apply to those individual areas within the conservation area. Addressing both is key to preserving and enhancing the character of the whole conservation area.

General character	Describes themes and characteristics of the majority of the buildings in the streetscape to help identify the main elements of character that should be preserved or enhanced.
Key features	Buildings and other elements important to character are identified to help careful consideration of the design of new proposals and some understanding of historic significance and setting.
Issues and conflicts	Identifies aspects of change, development or maintenance which could be, or have been, detrimental to character for better future management.
Buildings and spaces at risk	Buildings or vacant spaces at risk of deterioration, where their appearance, poor maintenance and under-occupancy singles them out.
Development opportunities	Notes any sites where developing new buildings or structures would have a beneficial impact on character.
Enhancement opportunities	Highlights opportunities where decision makers, groups and owners could take action to enhance character.

Ten character areas have been identified and they are described in the following sections. The original designed architecture or vernacular style, the age of buildings, streets, spaces and the presence of green spaces and trees in each area give particular historic character and each area has experienced different degrees of

change and modern interventions. The features and themes of each character area, as set out in the table above, are noted so that development, maintenance and change will be managed in a way that contributes to character in the most positive way.





Character area key map within Dumfries Conservation Area:

- A. Whitesands and Riverside to Dockhead, Mill Green
- B. Irish Street, Friars Vennel, Bank Street
- C. Georgian Town with Buccleuch Street
- D. High Street (with Burns Square), Queensberry Street and Great King Street
- E. English Street and Shakespeare Street
- F. Loreburn Street
- G. Victorian and Edwardian Suburbs
- H. St Michael's [two parts]
- I. Galloway Street and Market Street
- J. Church Street and Deer Park

The sections that follow consider each character area identified on the key map in more detail noting particular features and character of the streets. The buildings and spaces may not fit neatly into a single character area so there is some overlap.

The table below sets out a number of management themes that apply universally throughout Dumfries Conservation Area, irrespective of the character area.

General management themes across Dumfries Conservation Area.

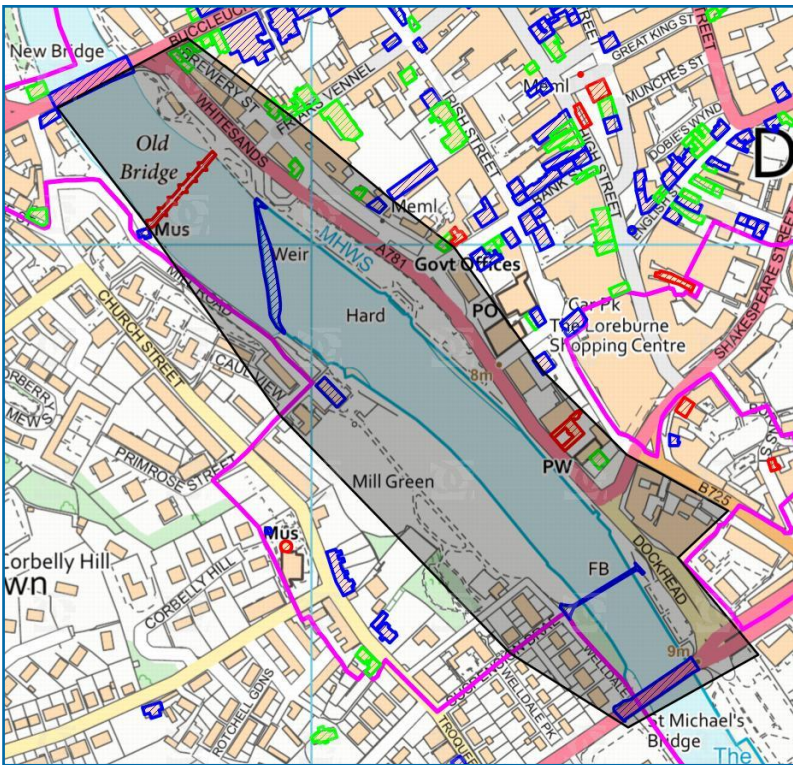
New development, enhancement schemes and regular maintenance should set out to:	
Townscape and historic pattern of development	reflect the scale and height of traditional buildings and focus on reviving the historic townscape of the street/s in which it is located
	reinforce the historic grain and pattern of development including the hierarchy of streets and layout of building blocks
	use the topography to retain significant views and vistas or intentionally closed views
	preserve the character of the roofscape with roof form, gaps, high points, chimneys, dormers and other details including materials and patterns of slating, skew stones, ridge capping and chimney cans
	consider how views to the rear of buildings in public view can be improved
	retain the spaces in front of buildings and encourage positive use

Building frontages and architectural detail	improve the long term condition of existing historic buildings and their shopfronts
	follow traditional designs for new and replacement shopfronts and ensure that they relate well to the architecture of the whole building
	avoid the amalgamation of shopfronts and subdivide those that have been amalgamated in the past
	repair and retain traditional windows and doors and if necessary, replace with traditional character, material and opening mechanisms as appropriate
	remove vegetation from buildings and surroundings to reduce adverse effects on condition or character.
	remove redundant attachments or equipment from elevations e.g. alarms, satellite dishes and cables
	design and position flues, vents, air conditioning/heat exchange equipment sensitively in the conservation area
	retain and maintain existing unpainted facades
	use traditional materials and techniques on traditional buildings
	avoid the use of road salts alongside sandstone buildings where possible
Development of vacant buildings and sites	find new uses for vacant and under-used upper floors; provide sensitive conversions to residential or other uses
	find positive uses for gap sites with designs which reinforce original character or settings
	reduce fly posting and graffiti
Circulation, access and public interaction	reinforce historic links and routes between the town and the river
	improve the public realm
	improve the green space and provide a tree strategy
	provide rest points for exploring tourists and shoppers
	signpost key places and routes
	create a coherent theme for street furniture
	provide public art and/or historic interpretation in public realm spaces for significant places and events
	encourage and engage the public and trades in the use of traditional building skills

Archaeology and Historic Environment Record	ensure that archaeology is considered early in projects which involve demolition or development
	formally record original historic material before alteration takes place
	include historic fabric and information which helps understand the origins of Dumfries
Transport and access	preserve pedestrian linkages and reinstated where possible.
	carefully design road and safety equipment for the conservation area
	repairs should be carried out with minimum delay
	site traffic and other signage to reduce impact on the character of buildings and spaces
	continue the established palette of materials for surface treatments
	carefully theme design of street furniture throughout the conservation area



A - Whitesands and Riverside to Dockhead, Mill Green



The road bridges over the Nith at Buccleuch Street and St. Michael's at Dockhead are arrival points.

Devorgilla Bridge and the Suspension Bridge are important pedestrian routes allowing views up and down the river.

The Caul and the river moving over it are of visual interest.

Significant Buildings:

<p>Coach and Horses, 1 Bank Street and 66 Whitesands</p>	<p>C-Listed small, late 18th century pub, corner of Bank Street - a very traditional building type, once more common.</p>
<p>former Poacher's Rest, 32 Whitesands</p>	<p>C-Listed modest, traditional smaller scale building, on corner marking end of Brewery Street, facing south to the wider part of Whitesands.</p>
<p>Devorgilla Bridge, Whitesands</p>	<p>A-Listed sandstone bridge originating from 15th century but much rebuilt; oldest surviving structure in Dumfries if taken from 1620 reconstruction. Shortened from 9 arches to 6 early 19th century. Highly significant in the view and a platform to view from.</p>
<p>Bridge House Museum adjoining Devorgilla Bridge</p>	<p>B-Listed, origins in 1660s, coursed red sandstone rubble; by barrel maker James Birkmyre; an inn for much of its life and altered in 18th century and 20th century. Houses a folk museum.</p>
<p>92 Whitesands/29 Irish Street</p>	<p>A-Listed villa built by William Carruthers of Dormont, 1690 - 1700. The barrel-vaulted basement under residential accommodation formerly used as a bonded warehouse; its ancillary courtyard buildings and rear access open onto Whitesands.</p>
<p>former Workington Brewery Aerated Water Works, Dockhead</p>	<p>Circa 1904 with symmetrical façade, two semi-circular gables each with tablet showing date and initials; half-round window openings. Currently occupied as a snooker hall.</p>



Whitesands

Brewery Street is a narrow service lane running parallel with part of Whitesands. It begins at the blocked underpass at Buccleuch Street and is the access for a few commercial properties and car parks. Where Brewery Street meets Friars Vennel is a small square which is not particularly attractive or pedestrian friendly. Buildings fronting Brewery Street are mainly 2-storey, stone but painted white. Few traditional shopfronts remain but there is a single classical door-piece on the west side. Otherwise they are mainly rear elevations of Whitesands properties, in poor condition.

Whitesands is a broad open area. It was once the livestock market but is now used for parking, bus stops and a through route. It lies on the east bank of the River Nith in the flood plain. At its northern end is Buccleuch Street Bridge and at the southern end is St Michael Street Bridge at Dockhead. It has very strong linear character and is a key public space within the town. The parking areas are dominant but there is a well-

used riverside cycle path and walkway which includes uniquely designed safety railings.

Along Whitesands the buildings overlook the river and form a hard, urban edge. They look to the river and the Caul and across the river towards Mill Green (Deerpark) where there is semi-natural woodland and informal green and linear open space; a welcome break from buildings. The ground rises to the east where several key buildings dominate, some fronting Irish Street so it is the back of the building that is open to view. Some of these views have a negative impact on historic character.

At the north end of Whitesands a continuous row of late 18th/early 19th century buildings begins. The 3-storey, 5-bay white painted ashlar building is C Listed and has a modern shop at ground floor. The height difference is accentuated by the fall in land levels so the 2-storey, C Listed building beside it is much lower. The next three buildings step down in height followed by two taller buildings. The

row ends at the C Listed 18th century no. 32 Whitesands which faces south at the point where the street widens significantly. Whitesands continues south from no.32. The buildings are set further east from 38 Whitesands and are in line with the buildings on Brewery Street. The New Bazaar pub has retained much original external character as a red ashlar building under a slate roof with three matched dormers. The adjacent car park entrance opens up views to buildings on Irish Street.

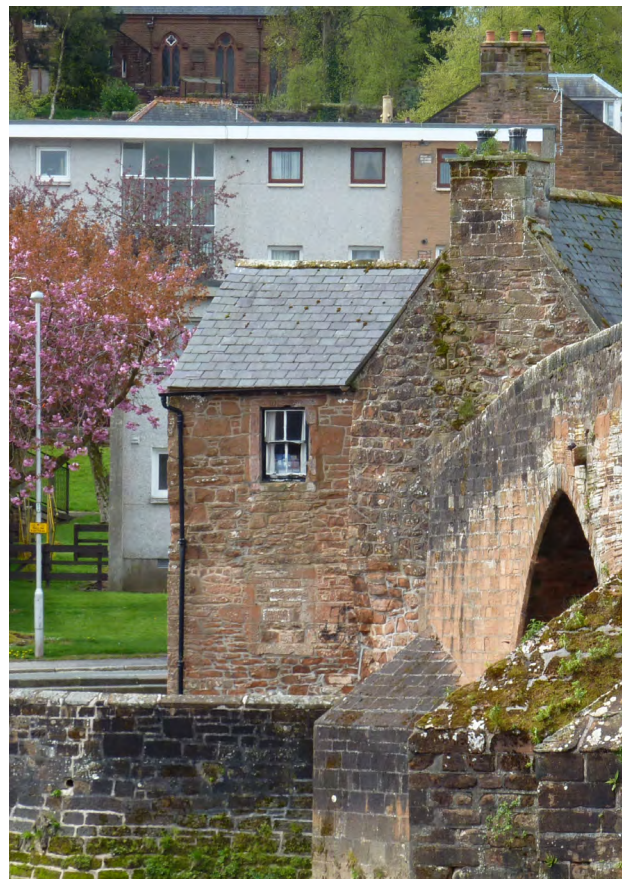
The next building is a painted stone 3-storey, 3-bay building from the late 18th century, C Listed, with simple shop-window and then a much altered 2-storey building with shops at ground floor. Next in the row is the tall 2-storey, attractively detailed, B Listed sandstone office with a 3-storey, B Listed warehouse behind it. Two single storey buildings of very different sizes and appearance flank the car park entrance, one brick with a large shop window and the other rendered with two large shop windows. The back of the former chapel on Irish Street is in view from the car park. The next building is 2-storey, traditional 3-bay and rendered with shop windows. Beside it is the tall modern tourist information centre with an interesting arts and crafts influenced design. The adjoining C Listed, 2-storey, 18th century Coach and Horses Inn is much lower in height at the end of the row.

On the corner of Bank Street, 68 Whitesands is a late 20th century bank and office which is now a restaurant. It differs very much in scale from other buildings on Whitesands. The open car park beside it allows views to the rear elevations of buildings on High Street and the job centre, a monolithic building which fronts Irish Street. A short row of 2-storey ashlar buildings with a shop complete the row to Assembly Street. The shop seems to have been converted some years ago from a pend. At Assembly Street a symmetrical, 5-bay, single storey 20th century white rendered commercial unit is followed by a car service warehouse.

The A Listed, late 17th/early 18th century sensitively restored Rugman's Hall has a single storey, service yard and gate at 92 Whitesands, the main building fronts Irish Street as no.29. The former Church Hall (Salvation Army Citadel) and C Listed town house at 99 complete the buildings on Whitesands.

Along **Dockhead**, the architectural coherence breaks down further due to great variety among the building types. Early 20th century, sandstone faced, 2-storey commercial buildings and traditional ashlar 2-storey dwellings butt up to the striking façade of the snooker hall which was formerly the 1904 'aerated water works' built in 1904.

On **Mill Green** (Deerpark) across the river is open space on rising ground with mature trees leading uphill to mature gardens of properties fronting Church Street. Burns Film Theatre (former town mill) is the northern edge of this space. Mill Road leads north along the river edge where the Caul (weir), the Old Bridge House Museum and Devorgilla Bridge are an important historic grouping. South of Mill Green leads to a riverside walk.



Old Bridge House

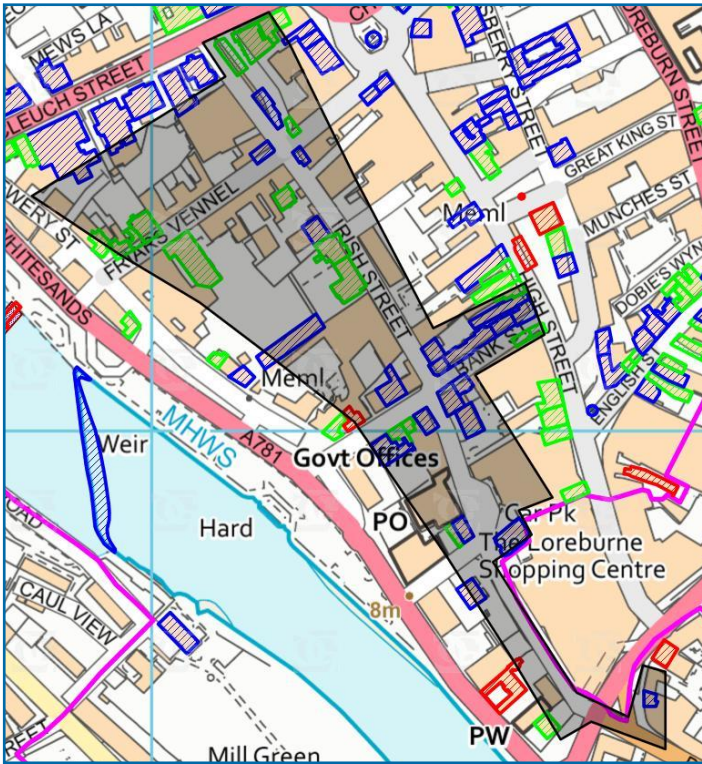
Whitesands and Riverside has the following common characteristics:

- buildings mostly relatively simple Classical design, interspersed with individual design;
- variety of building height and roof pitch;
- strong linear character with most buildings facing the river;
- building line directly at back of the footway;
- many narrow streets, pends and car park entrances leading to and from Whitesands, Dockhead and Brewery Street;
- majority of buildings are stone but many also rendered or painted;
- roofs mostly slate but some have modern alterations;
- many original chimney heads but some missing, altered or cans have gone;
- skew stones at gable edges and between properties although some removed;
- a moderate number of dormers;
- business frontages vary with a mix of traditional, altered or modern shopfronts;
- most buildings are occupied but condition varies and is notably poor on Brewery Street;
- a number of alterations and new buildings are insensitive to original townscape.

Specific management and enhancement of character area A - Whitesands and Riverside to Dockhead, Mill Green

The river, riverside spaces and views	Traditional architectural appearance
the dynamic and ever-changing views of the River Nith should remain the focus of this area where riverside character is highly significant	encourage investment and repair to reverse deterioration
the Caul is of visual and acoustic importance generating water movement and sounds	improve the quality of signage close to historic bridges and buildings
keep the general open character along the river	Whitesands
manage flooding to protect business activities and attract investment	enhance the appearance of workshop buildings along Whitesands
make more of the potential views from bridges	conceal rear views of Irish Street properties where beneficial
Scale and massing of development	views of the west river bank, Mill Green and Observatory should be protected from Whitesands
promote smaller scale, narrow plots on frontages	
Activities, landscape and townscape value	Brewery Street
Enhance and promote the calm and restful character of the riverside north of Buccleuch Street Bridge	promote sensitive improvement of buildings
enhance the landscape by introducing and managing more large scale trees	Mill Green
accommodate more activities in the urban spaces	from along Mill Street and Mill Green the best views of Irish Street and High Street area should be protected
improve accessibility onto and across Devorgilla Bridge from both ends	
maintain and improve linkages for pedestrians both sides of the river to other spaces and places	Dockhead
promote enhancements which prioritise historic character and improve pedestrian access	Promote sensitive enhancement of significant buildings.

B - Irish Street with Friars Vennel and Bank Street



This area was part of West Barnraws, the original mediaeval town, with Irish Street marking its southern boundary.

In the 18th and 19th centuries it played a very important part in the commerce of Dumfries and a place where country landowners had town residences or clubs where they stayed.

Friars Vennel is a very old street once leading to the North Ford in mediaeval times. It is also very close to the site of the mediaeval monastery 'Greyfriars' which it is named after.

Significant Buildings:

29 Irish Street	A-Listed, 17th century frontage; rusticated stone quoins divide elevation into three; behind a tall, rubble stone garden wall.
86-88 Irish Street	B-Listed 86 Irish Street, former British Linen Bank, from prosperous latter part of 19th century red ashlar, with Classical stone portico.
92-94 Irish Street (and part of Bank Street)	B-Listed 3 storey fine, Classical white painted building formerly the Commercial Bank, now a restaurant.
2 Assembly Street [Old Assembly Close]	B-Listed mainly red ashlar 3 storey, Classical tenement, perpendicular to, but with tall bay windows facing onto, Irish Street; built late 18th century but altered in 19th century.
The Albert Club	B-Listed red ashlar, 2 storey Georgian style villa dated 1828, with portico and corniced windows.
19 Bank Street	B-Listed former bank; 3 storey, 5 bay red ashlar 'palazzo' style from 1862 with significant ornamentation.
139 Irish Street	B-Listed 3 storey with basement, Classically detailed town house from late 18th century; painted ashlar; porch added 1840.

Irish Street has a very confused urban form but retains several fine buildings and many attractive traditional buildings. By the end of the 19th century it was closely developed with mixed commercial and residential buildings and a wide range of uses. Shops, offices, workshops and fine town houses populated the street. However, the historic character has been significantly eroded, particularly by the clearance of properties fronting the east of Irish Street to create servicing space for commercial units on High Street. Friars Vennel and Bank Street, crossing Irish Street remain important links between Whitesands and High Street.

The variation in the built character is increased by changes in the building line, the alignment of the street and the change in level as it falls towards the junction with Bank Street creating a series of short views along the frontages. Fine buildings were removed from Irish Street as late as the 1990's, resulting in a mix of building age and scale. Several large 20th century buildings are interspersed with service yards, car parks and entrances including the multi-storey office block at 122-4, the Job Centre at 67-75, workshops and studios at 107 and the large footprint shop unit at 167 which have been detrimental to the character.

Prominent, large 19th century buildings on Irish Street



No.88



No. 92-94



No.139

There are many large, prominent early and mid-19th century buildings too: the grand ashlar building at 86 and the Classically detailed town house at 139 among others but there also terraces of simpler traditional buildings from the late 18th and early 19th century.

Between Buccleuch Street and Friar's Vennel, formerly St David Street, retail frontages are dominant with a number of specialist shops and services. On the eastern side, the mediaeval grain of the street has been retained. Properties are 2-storey terraces with narrow frontages at the back of pavement. Some traditional shopfronts remain in good order especially those in the C-Listed nos.178-184 (Smyth Buildings) and B Listed 168-172. On the western side the grain changes: no.54 on the corner of Irish Street/ Buccleuch Street is a B-Listed large footprint, late 19th century former bank. North of it, a large shop dominates the frontage.

The small space where Irish Street meets Friar's Vennel is an important node point with historical connections and recent streetscape improvements marking the entrance to the narrow Greyfriar's Close. The corners are formed by B-Listed Douglas Arms, unlisted no.159, a mainly 19th century tenement, C-Listed no.77 Friars Vennel and B-Listed no.166 Irish Street with 18th century origins. Between Friars Vennel and Bank Street the variety of buildings continues. On the eastern side large 20th century buildings dominate with service entrances for High Street shops. The western side has several attractive historic buildings, many of which are Listed, having a mix of frontage designs and heights with some set back from the building line and some raised front doors and frontage railings. Although once very desirable dwellings their use, condition and the survival of original fabric now varies. Nos.105-109 are commercial

modern infill with red ashlar and grey stone cladding.

Irish Street slopes down to a staggered junction with Bank Street and at the intersection there is a coherent group of fine late 19th century buildings with painted stone elevations and significant traditional and individual details. The red ashlar, single-storey, former bank addresses the corner.

The southern part of Irish Street is dominated by large modern, monolithic buildings including the Loreburn Centre and the back of retail units which front High Street. There are some traditional buildings in the mix such as the B-Listed, late 18th century, 2 Assembly Street which became the Dumfries and Galloway Club in the 19th century. On the opposite corner of Irish Street with Assembly Street is a group of B-Listed and C-Listed early 19th century

Georgian buildings. This is an important node point although now dominated by traffic using the retail service area. The B-Listed early 19th century ashlar, Albert Club (no.61) is set behind a wall on the western side overlooking the river and Maxwelltown; it may have been partly designed by Walter Newall. A-Listed Rugman's Hall (no.29) is on the next large plot, also behind a wall. Two smaller, 2-storey buildings complete the western side of Irish Street - one has a small front garden while the other is directly onto the pavement. By contrast the eastern side is dominated by the Loreburn Centre service area and bus terminal on the corner with Nith Place.

The buildings of Irish Street are a mix of painted, rendered or stone frontages. Depending on the age and style, the stone ranges from roughly coursed rubble to very finely detailed ashlar. The red ashlar frontages are an important architectural connection between different





parts of the whole conservation area. There are prominent stuccoed, painted and lined out buildings giving an impression of fine stonework and many older buildings have good, traditional architectural detailing including delicate fanlights, fluted Doric columns, heavy porticoes and other more discreet decorative elements.

The streetscape is for the most part patched tarmac and footways are smallish paving slabs. The mainly concrete kerbs feature some significant lengths of older granite edging stones.

Friars Vennel is an important route from Whitesands to the town centre and likely to have followed the route to the original ford in mediaeval times. It was developed by the 16th century, later than High Street. It slopes up from the riverside giving good views back towards Devorgilla Bridge, Maxwelltown and the former convent on Corbilly Hill. The street has a continuous frontage of shops some of which have been modernised and now lack the detail and character of the original. The street has been renewed with a mixture of red and grey granite blocks giving a solid, pedestrian friendly surface. The pattern of development along the street is largely traditional with relatively few changes to the early layout. Buildings are close

to the back of the street and either 2-storey or 3-storey. There is a varied roof and eaves line giving particular character to the street. Many buildings were replaced or altered in the late 19th and early 20th century but most retain earlier building fabric and their original built form. The archaeology is of great interest and alterations with archaeological investigation and recording have uncovered interesting features.

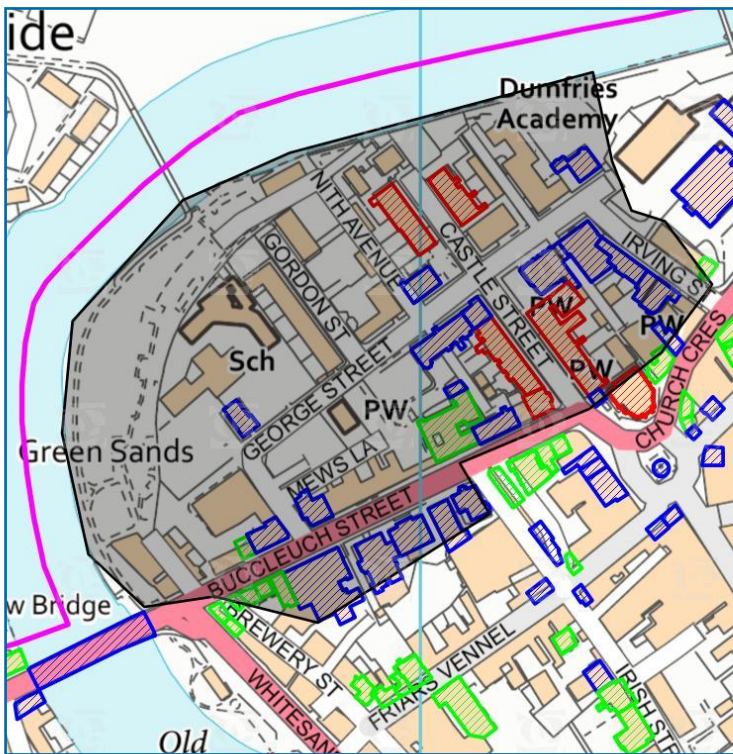
Bank Street is short and relatively straight and narrow, connecting Whitesands with High Street. Its upper section is tight grained with many small retail units and dwellings or office spaces above. The north side features 3 storey red ashlar terraces and many interesting shop fronts which for the most part have not been over-modernised. Architect Walter Newall is associated with some of the buildings. The south side has a number of amalgamated, modernised frontages which are less sensitive to the character of the whole street. The lower section is wider and many of the buildings are of a larger scale from the junction with Irish Street. There are many Category B Listed buildings in Bank Street and a number of former banks provide a strong, imposing townscape. However, at the western end there is a short A Listed terrace which has close associations with Robert Burns.

Management and enhancement of character area B – Irish Street with Friars Vennel and Bank Street

Scale and massing of development	Irish Street
New development should reinstate the historic grain and layout along Irish Street	Parts of Irish Street have lost the mediaeval grain of development so opportunities to reinstate this should be taken.
Development or enhancements on Irish Street should conceal rear service yards on High Street when opportunity arises	Some views to the rear of buildings on High Street are poor.
	The alleys, closes and pends linking to High Street are unattractive and under-used.
Activities, landscape and townscape value	Bank Street
Pedestrian linkages between High Street, Irish Street and Whitesands should be improved and enhanced.	North side retains much of its original architectural character with red ashlar elevations and small shop frontages.
The dominance of car parking along Irish Street should be carefully considered to protect the setting of historic buildings.	South side has many amalgamated and/or modernised frontages detrimental to character
Traditional architectural appearance	Friars Vennel
Promote the reinstatement of traditional format shopfronts	Both sides have a mix of traditional and modernised frontages including signage
Painting or rendering of red ashlar buildings should not be permitted.	Views and linkages from the vennel to the river are historically significant



C. Georgian Town with Buccleuch Street



West of Buccleuch Street was laid out from the 1760s onwards in a purposeful and planned manner in a typical 'Georgian' design and remains a strong feature of this area. The layout is based on a grid pattern of streets with George Street as the main thoroughfare, running roughly parallel to Buccleuch Street.

The Georgian Town was only partially implemented. The 19th century 1853 Ordnance Survey shows only Castle Street, Gordon Street and parts of George and Irving Street as being developed.

Many former town houses are now offices.

Significant Buildings:

4-6 Irving Street	Unlisted circa 1830, 5 bay, red ashlar, former free church with attached manse [now with shop window]. The 'gothic' arched leaded windows run along whole of north side of street.
Congregational Church and Hall, Irving Street	B-Listed, Classical style of W. Newall, 1835
Assembly Rooms, Irving Street with 54-56 George Street	B-Listed, 1825 by Gregan and Creighton, Greek revival red ashlar with columned Doric porch
St George's Church	B-Listed, by J Halliday 1844, remodelled 1893 to include an ambitious Italianate renaissance style, sandstone ashlar front.
Moat Brae	B-Listed, circa 1832 by Walter Newall is an elegant classical town house restored to become Moat Brae National Centre for Children's Literature.
Barbour's	A long 'gently French renaissance' department store by James Barbour completed in 1879 closing the view from George Street along Charlotte Street.
Sheriff Court	B-Listed, imposing Baronial style building of 1866 notable for its busy sky line and the heavy rope moulding around the entrance doors.
54 Buccleuch Street	B-Listed, the former Clydesdale Bank designed as a tall palazzo marks the corner with Irish Street. Gifford describes this as "This palazzo has swallowed the bottle labelled 'Grow'; as its centre soars up from a tall balustraded portico ..."

<p>No.81 former Episcopal Church (now Wetherspoon's)</p>	<p>A-Listed, by T F Hunt, 1817, though now only the shell of the former church, with modern interior and roof, the building has great presence on the corner with Castle Street and very significant in the townscape when seen from Burns Square. It has a giant Ionic columned and pedimented portico</p>
<p>Terraces of town houses: George Street, Castle Street, Irving Street and Gordon Street</p>	<p>Some are A or B-Listed; many date from the early 19th century and others a bit later. Together these buildings form the streets which create the architectural and grid layout character of the Georgian Town.</p>

Castle Street was laid out in 1806 to designs by Robert Burn, who also designed elevations for the buildings that were to line the street. The plans may have been altered a little during building works. The buildings previously extended across into what is now Burns Square, with St. Bride's Anglican Church (Greyfriar's) hidden behind. The houses on Castle Street are of a higher standard of design and detailing, and are Category A Listed. Those on the east side are 3-bay while those opposite have 2-bay frontages. The buildings are painted ashlar with fine stonework; decoration is high quality but low-key. Entrances have pilastered surrounds and doors have elegant and finely detailed fanlights above. There are small differences in the detailing including fan lights and railings along the frontages however the terraces are unified in appearance. The view northwards along Castle Street is partially closed by a 21st century block of flats which has not included some of the basic principles of Georgian proportions in its design so contrasts in quality with the surrounding architecture.

George Street forms the spine of the Georgian Town although less of the original plan was developed compared with Castle Street. It has a number of side streets at regular spacings which join at right angles. It is broad, straight and does not have distinctive vistas but to the north the modern 5-storey school tower block closes the view, while southwards the modern Barbour's building does the same. At the corner with Charlotte Street at its western end is a sunken area used for car parking which should have been developed in the original layout. To the north Loreburn Primary School and the elegantly detailed original Freemasons' Hall [art school] face Charlotte Street. The Free Church faces

the sunken carpark, which makes it appear tall appearance when seen from Charlotte Street. A key aspect of George Street is the quality of the original buildings in the vicinity of Castle Street and up to and including Irving Street, particularly St George's Church, the Masonic Hall and Moat Brae. Moat Brae (101 George Street) by Walter Newall has been restored, converted and extended to become the National Centre for Children's Literature and has close connections with the writer J M Barrie.

Modern development of utilitarian design including the single storey, flat roofed St George's Church Hall; Devorgilla House (33 George Street); and Barrie House (41 George Street) are not sympathetic in quality or form to the surrounding architecture. Parking, traffic speed ramps and kerb build-outs are prominent in the streetscape and the space in front of Moat Brae is compromised by the access to the Academy car park.

Charlotte Street is dominated by Barbour's Home Furnishings which includes an early 19th century 3-storey tenement on the corner with Buccleuch Street. The view, from Buccleuch Street is closed by the former Masonic Hall with its ornate entrance and the former Art School and Loreburn Primary School behind.

Gordon Street is a street of elegant and finely proportioned Victorian, terraced, two-storey houses built from Locharbriggs red sandstone. The terrace to the north has unusual triangular plan bay windows. Parking for the modern Devorgilla House apartment block dominates the northern side from its junction with George Street.

Irving Street has a row of classically designed buildings on the west side, which terminates in the prominent but restrained Congregational Church (now the United Reform). It is separated from the corner building on Church Crescent by an unsympathetically altered building. The former Free Church is attached to a shop and flat on the north side of the street and a modest, early 20th century gabled house then turns the corner to Academy Street.

Buccleuch Street was not part of the Georgian development but may be considered as part of the Georgian Town character area. It had already been laid out before work started on the area to the north and was extended to join with the 'New Bridge' in the 1790's. The street is

broadly Georgian with rows of mainly 2 storey, and some 3 storey, terraces which are well-proportioned buildings. These are interspersed with large individually designed landmark buildings including the Sheriff Court, Barbour's shop, Bethany Hall, the former bank at 54 Buccleuch Street and no.81 the Classical A Listed 1817 former Episcopal church on the corner with Castle Street. The street rises gently from the river providing a grand view from the bridge towards St. Bride's (Greyfriar's) with the Sheriff Court being especially prominent. The single storey building attached to the west of the Municipal Buildings and the flat roofed 2-storey link between nos.54 and 50 are unsympathetic designs.



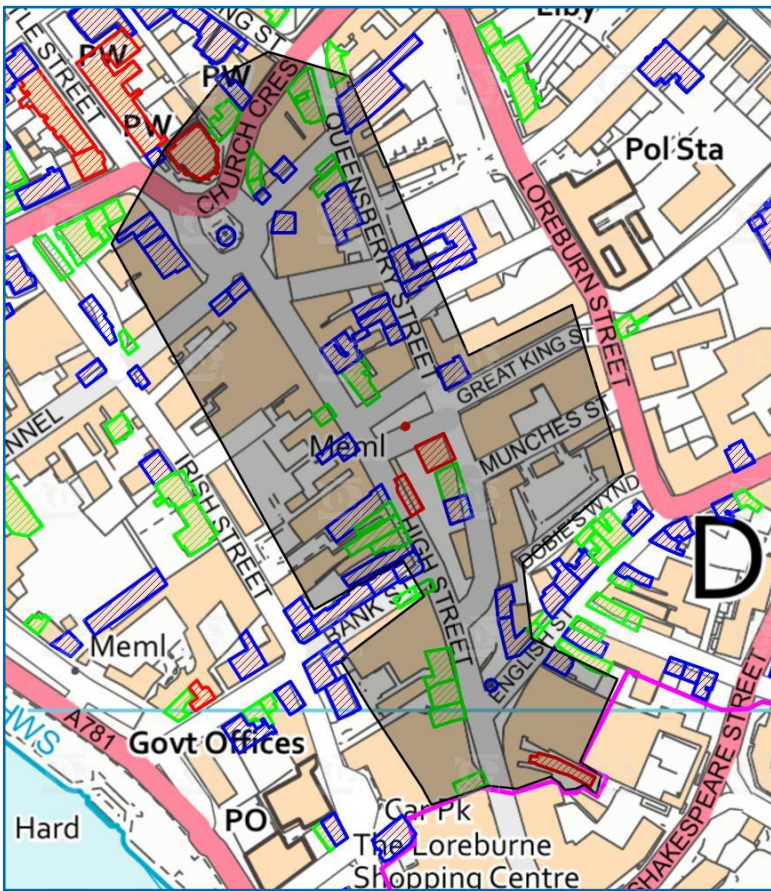
Management and enhancement of Character area C – Georgian Town with Buccleuch Street

Scale, layout and massing of development	paint should not be permitted on buildings which are not already painted
new development should follow established grid pattern	Castle Street
layout, height and relationship of original terraces should be continued	repair and reinstate railings and gas lamps to match originals
promote simple, classically derived Georgian character and proportions	repainting should be very close in colour to existing off white shades
back of pavement railings should be included in new development	George Street
Activities, landscape and townscape value	new buildings should strictly reinforce the character of the street
business signage should be sensitively placed on the buildings	improve existing unsympathetic roof designs where opportunity arises
the pedestrian connections between George Street, the town centre and Moat Brae should be improved;	encourage sympathetic frontage buildings at car park
suitable large scale trees should be introduced to the streets	Irving Street
	reverse unsympathetic alterations to shop fronts when opportunity arises
Traditional architectural appearance	Buccleuch Street
details of alterations to doors and fanlights should be very carefully considered	paint removal should be avoided (to prevent further stone damage)
loss of original historic window glass should be discouraged	improve unsympathetic extension to Municipal Buildings if opportunity arises



'Georgian Town' buildings, views and details.

D - High Street (and Burns Square), Queensberry Street, Great King Street



This is the commercial heart of Dumfries. High Street was originally a wide mediaeval marketplace lined by burgage plots, closely developed behind the frontages with small alleys (pends, closes and vennels) leading into the centre of the plots.

The topography rises from the south to Midsteepie which creates visual interest. The view towards the south along the falling street level, step change in roofscape and building frontages is also an interesting, attractive townscape.

By 1700 considerable infill development had taken place, creating Queensberry Street.

Significant Buildings:

128 Queensberry Street, Palings	B-Listed circa 1900 'free Flemish' style with oriel windows on top floor and high-arched windows with original glazing at first floor.
109 Queensberry Street	B-Listed circa 1880, large, elegant store with French pavilion roof
Midsteepie	A-Listed, landmark and highly significant historic building by Tobias Bacup completed 1707, as townhouse for the Burgh Council. Resembles the Town House in Stirling; in its time the architecture and detailing was very modern.
former Trades Hall, (currently a bank)	A-Listed elegant 'Georgian' building from 1806 with pedimented projecting bay on the main frontage.
Queensberry Monument	A-Listed memorial designed by Robert Adam in 1780 dedicated to 3rd Duke of Queensberry.
The Fountain	B-Listed cast iron fountain from 1882 by the Sun Foundry in Glasgow; a focal point where English Street joins High Street.
The 79-83 High Street (former County Hotel, now Waterstones)	C-Listed elegant Georgian styled town house of Richard Lowthian Ross; from 18th century but much altered behind façade and upper floors and balconies added circa 1860.

<p>7 Church Place (corner of High Street and St Andrew's Street)</p>	<p>B-Listed, 3 storey Flemish renaissance style from 1895; highly decorative with tall central turret and imposing chimney stacks; continuation landmark building along High Street from north.</p>
<p>St. Bride's Anglican Church (Greyfriars), 1 Church Crescent</p>	<p>A-Listed circa 1867, John Starforth designed decorated gothic church facing Burns Square; an important landmark terminating views along the north end of the High Street. Also visible in distant views set against Midsteeple from the southern part of High Street and highly significant in views up Buccleuch Street.</p>

High Street: The buildings of High Street and most of the town centre form a continuous building line at the back of the roadway. Upper floors mostly provide storage and office accommodation for the shops although there are also independent offices and residential spaces. Most buildings in High Street range from later 18th century to modern although it is likely that some buildings have origins in the 17th century, (e.g. 78-83 High Street). They are generally 3 or 4-storey with occasional 2-storey and 5-storey buildings. At street level there is a continuous line of shopfronts. Some good traditional fronts remain, especially on English Street and Queensberry Street. Older buildings have slated, pitched roofs, set parallel to the street with traditional eaves with rhones. On grander buildings, roofs are set back behind parapets with concealed rainwater goods behind. The large modern units have a variety of roof forms. The most architecturally important single building in what was previously open space is the Midsteeple.

Buildings developed or adapted for national retailers are mostly large and out of scale; examples include those occupied by Iceland and Debenhams where removal and remodelling of the original closed burgage plots behind High Street has been detrimental to the character. No.92 High Street has retained parts of the frontage but redevelopment has left only the façade with a traditional appearance while behind is significantly altered.

The town centre has a traditional role in providing retail and services and despite the infill and alterations that have taken place over many years it has a degree of unity and interesting variety. The spaces from changes in street width and give a special quality with both intimate character and open vistas.

Burns Square, Queensberry Square, Plainstones (the open area at Midsteeple) and **Fountain Square** (where High Street joins English Street) are all spaces where cultural and social activities take place and where people congregate, meet and rest. The Burns Statue, the Queensberry Memorial and the late 19th century fountain inhabit three of these spaces. The High Street is pedestrianised, where vehicular access is restricted to service vehicles, local access and some disabled access. This allows Queensberry Square and High Street to host a Saturday market.

Surface renewal work in parts of the High Street and Friars Vennel has established a palette of high quality materials and construction practices which if continued will enhance the public realm through the town centre. The fountain is in need of restoration.

Burns Square is now principally seen as the setting for St. Bride's Anglican Church

(Greyfriars). It opens out from the northern end of the High Street where 6 streets meet. The main through route from Buccleuch Street, Church Crescent and Academy Street has heavy traffic. The Square has a number of bus stops on the west side so it is not often that Burns Square is seen without the presence of moving or stationary vehicles. The presence of diesel engines also exposes the marble Burns Statue to pollution.

Burns Square retains enclosure with a continuous row of 3-storey buildings on its west side, and substantial buildings turning the corner from the High Street and from Academy Street. St. Bride's Anglican Church (Greyfriars) is the single most dominant and visually important edifice.



Queensberry Street was formerly known as Old Fleshmarket. At its southern end it begins with a 3½-storey tenement with small masonry fronted shops. This is followed by a modern 3-storey building which steps back from the building line forming a small square at the bottom of Munches Street. This small area is concealed from High Street by the Burtons building so has a special close character of its own. Old Union Street provides a narrow link to High Street. The remainder of the western side is dominated by the backs of B Listed High Street buildings and there is also a narrow close through to Midsteeples behind the Trade Hall (Santander).

Nos. 18-20, County Buildings, on the corner with Munches Street is a fine ashlar clad art deco edifice with commercial below. From Queensberry Square and Great King Street, Queensberry Street continues with two large footprint buildings fronting the street but

quickly becomes a narrow street with narrow plot widths and relatively tall buildings. There is rich and diverse architectural character dating from the late 18th to the early 20th century and the remnants of earlier buildings may also exist. There are many small scale premises of traditional character occupied by specialist retailers. However, there is considerable variety in the building styles, most being 3-storey but some taller or smaller. There are finely detailed 3 storey buildings at B Listed no.109 with French pavilion roof and B Listed no.128 which has unusual cast iron display windows at first floor and semi-circular oriels at 2nd floor. Nos. 136-142 is a curved 7-bay, 3-storey tenement with shops at ground floor. It leads round to Academy Street. Opposite it is a simple 2-storey building with a long shop window divided by stone pilasters.

Nos. 1-18 **Queensberry Court** is a stone clad, modern, 3-storey apartment block, set back from the building line exposing the painted gable of no.122 Queensberry Street. The set-back breaks the frontage, changing the character of the street. Queensberry Court has a surface car park accessed from Loreburn Street with a small number of trees along one side. Reinstating a street frontage closure would benefit the character of the street.

Nos.80 – 92 is a B listed 19th century group of 3-storey tenements with a courtyard of dwellings behind stone shopfronts. The shop fronts create a clear rhythm to the street but security shutters, vacancy and modernisation of shopfronts has been detrimental to the character. Opposite is an unlisted 1877 building with some similar decorative features.

The kerb stones are granite and the surfaces are paved with plain concrete slabs and occasional rows of granite setts. There is traffic calming and parking along the street and street furniture is low key except close to the car park where signage could be reduced by attaching to or sharing existing structures.



78 Queensberry Street – elegant, early 19th century, 3-storey.



109 Queensberry Street – tall, attractive late 19th century.



early 20th century, cast metal frames at 1st floor, turrets and round oriels at 2nd.



30-34 Church Crescent attractive early 20th shopfront on an earlier building.



sections of the curved 136-142 Queensberry Street.

Three Crowns Court has been widened by demolition of part of a terrace and leads from Queensberry Street to Loreburn Street. Historic Ordnance Survey maps show many more closes between Queensberry Street and High Street. Coffee Close remains with a wider close (formerly Chapel Street) between nos.174 and 178 High Street. It includes an electricity substation and an interesting 19th century warehouse. Unsightly scars and finishes on the walls are evidence of previous demolition but the space formed has potential for low key uses and would benefit from careful renovation of the surrounding buildings.

Great King Street begins opposite Queensberry Square with two prominent art deco corner

buildings: County House and the former Linen Bank. The view up the hill to the east is partially closed by the Fleshers Arms pub. The street is essentially early 20th century in character dominated by tall tenements and small shops from the 1920s and 30s. The long elevation of the Royal Mail sorting office dominates the north side of the street. Nos 9-13, 4-6 and 18 may be earlier some of the other buildings in the street.

The street is dominated by bus shelters, traffic and controls, often with more than one bus waiting. The surface materials are modern and functional although there are significant lengths where the granite kerb stones have been kept.

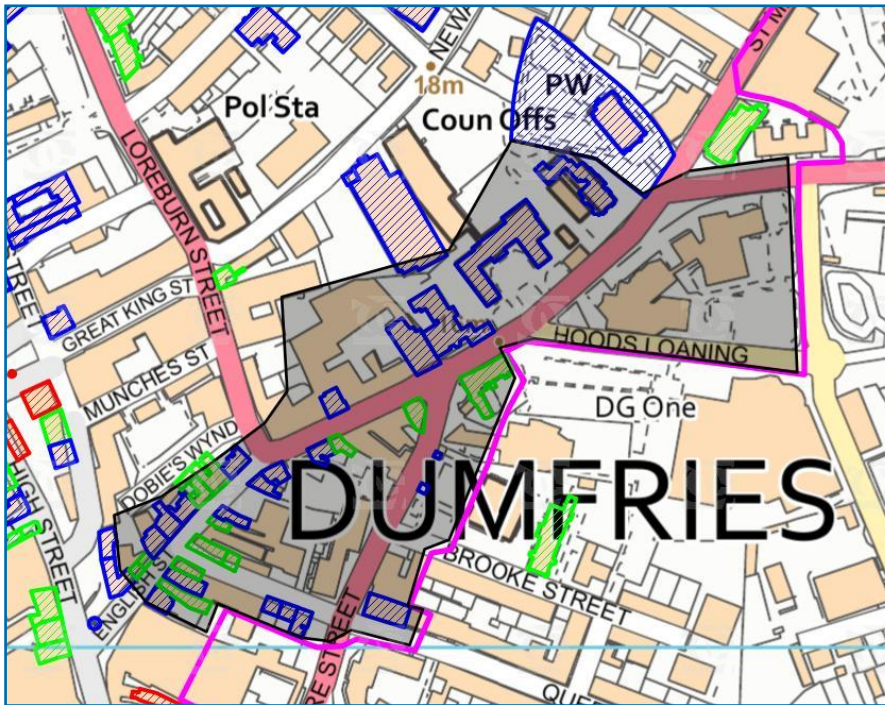
Management and enhancement of Character area D - High Street (and Burns Square), Queensberry Street, Great King Street

Scale, layout and massing of development	High Street
Resist commercial pressure for change to size of shop unit frontages which damage the remaining historic grain	pedestrian connections between all parts of the High Street to other parts of the town centre should be enhanced including revitalising closes and pends and vennels
Activities, landscape and townscape value	Queensberry Street
enhance node points where streets meet to encourage more use and additional local identity	continue quality of improvements to street surfaces
promote and support use of upper floors	introduce design code for street furniture
Traditional architectural appearance	Three Crowns Court
Resist alterations to shopfronts and signage should relate to the vertical subdivision and architecture of whole building	protect views along High Street
human scale facades should be supported in new design	Enhance gap sites at former Chapel Street, Coffee Close and street frontage of car park
consider archaeology of central area early in projects as potential for new historical information	Promote repair and restoration small traditional shop frontages
rear of buildings should be considered in schemes where they are or may become in the public view	improve appearance of rear/gable facades in visible areas



Plainstones and the Midsteeple

E - English Street and Shakespeare Street



This area provides mixed specialist shopping and licenced premises adjacent to the High Street.

It is densely developed with buildings to the back of footways and has had very little intervention in the frontages. It is an early street, evolved over many centuries.

Significant Buildings:

Council Headquarters, English Street	B-Listed, 1912 neo-Georgian red sandstone, by J M Dick Peddie, originally fronted by ornate cast-iron railings and gates.
Militia House, English Street	B-Listed 1876 large Scottish Baronial style former police barracks by James Barbour. Visible on approaches.
Jubilee Buildings, English Street	1887 not of exceptional design but defines the corner; fine stone bust of Queen Victoria (damaged)
Queensberry Hotel, English Street	B-Listed 1869, by James Barbour, elaborate carved stone frontage, inappropriate modern shop front.
8 English Street	B-Listed 19th century former bank, fine ashlar classical design
St. Andrews Pro-Cathedral towers, Shakespeare Street	B-Listed square plan Romanesque towers - north by Marmaduke C Maxwell, 1843 and south by John H Bell. Spire added by Alexander Fraser, 1858. Church burned down 1961.
St Andrew's Church, Brooke Street	Just outside conservation area, concrete framed with long sweeping roof, by Sutherland and Dickie built, 1963.
Theatre Royal (oldest continually working theatre in Scotland)	B-Listed, 1792 by Thomas Boyd remodelled 1876 by C J Phipps - painted, rendered ashlar with Italianate style. Early association with Robert Burns; later J.M. Barrie a regular visitor.
102/4 English Street	C-Listed, corner building from later 19th century with distinctive conical bartizan [turret] and front facing crow-stepped gables both sides.

English Street is lined with a mix of buildings with mainly 19th century character but some may be earlier dating from the late 18th century and potentially earlier. The street is partly pedestrianised between the junction with Queen Street and High Street but the north-eastern section to the junction with Shakespeare Street, English Street is one-way and part of it has a high volume of traffic circulating around the town centre.

There is a great range of building and architectural styles and shopfronts. Most of the street is closely developed at the back of the footway with 2-storey and 3-storey buildings. The majority have shopfronts in an

unbroken line along the western part of the street closest to High Street. Many shopfronts have been modernised, lacking the detail and character of the original but high quality traditional shopfronts remain, while others have simply been hidden under modern finishes and relatively simple changes would bring back traditional character.

English Street rises slightly towards Loreburn Street and falls again towards its junction with Shakespeare Street. A gentle curve closes views and creates a progression of different perspectives. There are two gaps in the frontage, the first is where grouped older buildings give way to a glazed, steel-framed



shop set back from the remainder of the street. The poorly maintained parking area in front forms the gap. The second gap is at the junction with Loreburn Street an access leads to a parking area for flats on Shakespeare Street. The flat roofed single storey shop at the entrance is out of character with the remainder of the street. Some older buildings are in poor order including nos. 57-61, Jubilee Buildings has a mid-19th century style with mid-20th century mosaic clad shop surrounds. A sandstone bust of Queen Victoria at first floor needs some restoration. Nos. 63-71 and B-Listed no.73 are simple 19th century tenements, 3-storey with 1 over 1 paned windows, some paired at 2nd floor. The shop and pub fronts have been modernised and elevations are partially painted ashlar, in poor order. Other buildings are also in poor condition with unsympathetic alterations including Dutch canopies on the street frontage. A modern brick built, large footprint furniture store has a flat roof and large format glass shop windows on the street which are set back under an overhang.

Nos. 91 to 97 are plain ashlar 3-storey, 6-bay tenements with shops with many good stone details and separated by pilasters. They are painted and insensitively modernised. A path leads to the furniture store yard with an unsightly mesh gate and bin collection point. Nos.103 to 109 are B-Listed, ashlar 3-storey, 6-bay with a raised tower with French pavilion style roof and two stone shop surrounds. One shopfront is of a traditional while the other is modern. This very stylish building would benefit from restoration.

B-Listed Militia House is late 19th century, Scottish Baronial style, by James Barbour. It has a stepped access up from a frontage space behind a low wall. It was formerly used as a barracks. The B-Listed main Council building dates from the early 20th century in a roughly U-plan. B-Listed Kirkbank House, a very fine former manse, dating from the late 19th century with a poorly designed flat roofed extension. Across English Street C-Listed, nos.114-118 circa 1870, a 2-storey red ashlar terrace, partially screens the large scale cinema and carpark.

B-Listed tenements 68-74 English Street have attractive shop fronts. 3-storey no.80 (Treasure Cave) has a stone shop front although the part fronting Shakespeare Street is brick. It is in very poor condition with limited potential for restoration. Much altered, painted ashlar nos.84-98 step down from 3-storey to a run of 2-storey until they meet no.102. They also extend back to Shakespeare Street. 102/104 forms the corner with Shakespeare Street and has a turret presenting an attractive focal point on the approach from the railway station.

Hoods Loaning is opposite the Council Headquarters. The Cairndale Hotel occupies the triangular space between English Street, Hoods Loaning and Annan Road. It is a much altered amalgamation of at least two villas designed by James Barbour, including one for himself. There are a small number of trees in its grounds and those of St Mary's and Greyfriar's Church opposite, raised up on Christie's Mount.

Queen Street north-western portion is within the conservation area. It is narrow and mostly lined with 3-storey tenements, leading up from Shakespeare Street to English Street. At the lower end of the street are three B-Listed, early 19th century buildings. At the upper end on the corner with English Street is a group of B and C-Listed early 19th century tenements with shops below and the C-Listed rear wing of the Queensberry Hotel. The heights, original architectural detail including the chimney stacks, occasional gable and quality of slate on the pitched roofs are key to the street character. Most of the street dates from the 18th or early 19th century and the dominant architecture is simple frontages and Georgian style window openings and a few Victorian features. Building widths vary but frontages are mostly vertical in emphasis. Wall materials are either red sandstone or painted render with raised stone or painted window margins. Some of the ornate chimney cans make an important contribution to the roofscape of the area. However, there are a number of insensitively designed dormers.



Militia House



114 English Street



102 English Street

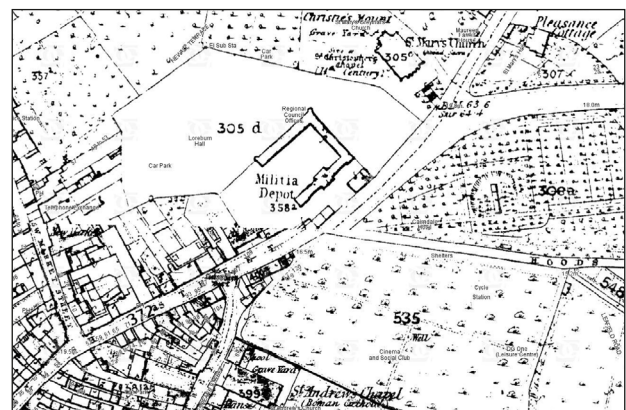


Queen Street

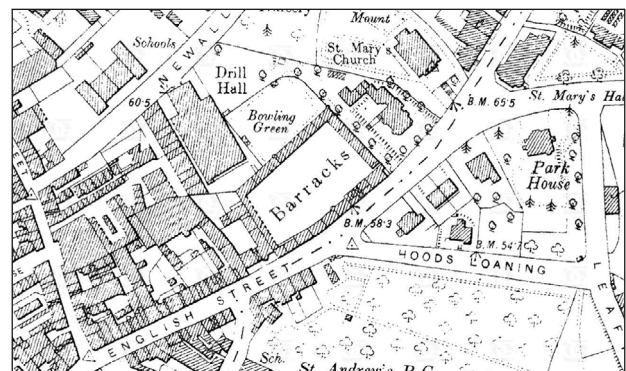
Shakespeare Street is partly within the conservation area. A small number of historic buildings contribute to the character and story of Dumfries. The 20th century oneway system and road widening means traffic is dominant. C-Listed nos.102-104 English Street, 19th century 3-storey tenement in Scottish Baronial style with shops under flats turns the corner into Shakespeare Street. The small cinema frontage building has been clad and appears unkempt. The tall pair of sandstone towers, remnants of St Andrew's Pro-Cathedral, are dominant in some views. A section of Shakespeare Street, known as Barnraws, now has 20th century 4-storey flats with four staggered, linked, frontage gables. Beside them is a more traditional, simply proportioned 3-storey, brick built building which is rendered and painted with a shop window (Treasure Cave). Behind it are dilapidated brick buildings from the early 18th century, being the last two houses spared from demolition in the 1960s. It links through to English Street with a narrow close alongside. There is also a decorative narrow 2-storey brick and stone detailed partial frontage building backing onto no.100 English Street.

Opposite is no.76 with 3 bays and a central, classical style entrance. Original window openings and the two shop fronts have been altered. Nos.70-72 have been restored and have a sympathetic modern link to the B-Listed Theatre Royal (nos.66-68). The next section of Shakespeare Street from its junction with Queen Street is outwith the conservation area. On the opposite side is no.76, 3 bays with classical detailed central entrance door although original window openings have been altered and two shop fronts are not wholly sympathetic to the building. Nos.70-72 have been restored

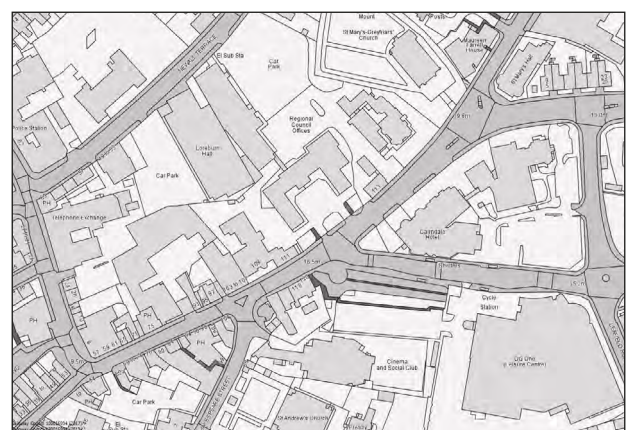
and have a sympathetic modern link to the historically important B-Listed Theatre Royal (nos.66-68). The next section of Shakespeare Street from its junction with Queen Street is outwith the conservation area.



circa 1850



circa 1900



2020

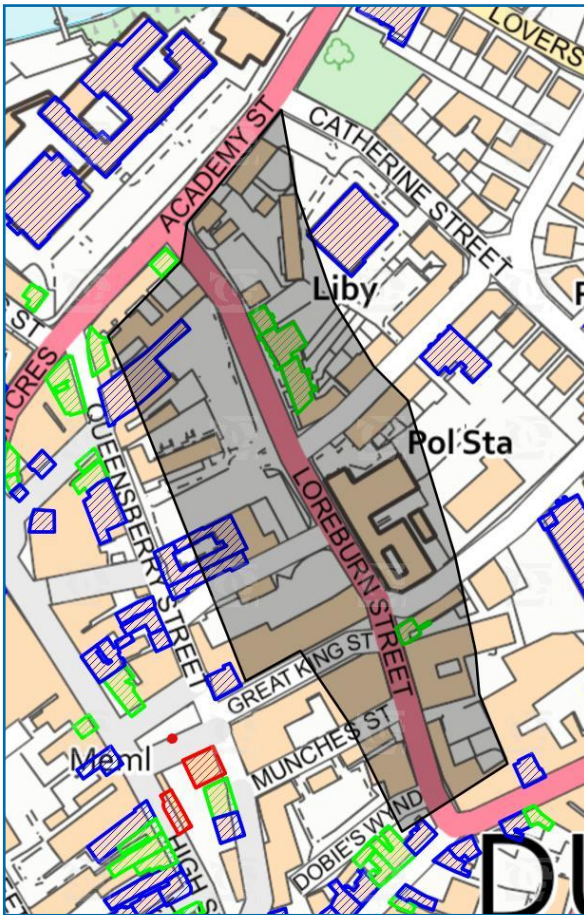
Management and enhancement of Character area E - English Street and Shakespeare Street

Scale, layout and massing of development	English Street
Retain surviving narrow shopfronts/reinstate those lost to re-establish historic character.	Support conversion of upper floors to new uses.
Support appropriate infill development for gaps in otherwise continuous frontages.	Reinstate/repair traditional shopfronts and signs
Activities, landscape and townscape value	Find a new use and partially restore no.80
The approaches to Theatre Royal should be considered for future enhancement.	Remove self-set vegetation
	Shakespeare Street
Enhance pedestrian connections from other parts of the town centre to Theatre Royal and signed including the surviving closes	Require archaeological investigation and recording before/ during development or demolition in mediaeval Barnraws area.
Improve design of safety barriers and street furniture in vicinity of significant buildings.	Improve street frontage rear of no.80 English Street and alongside.
Traditional architectural appearance	Queen Street
Architectural stone detail of buildings should be restored in many places.	Retain detail of original architectural features and shopfronts; encourage reinstatement.
	Support new uses for upper floors.



English Street

F - Loreburn Street



Loreburn Street is on the line of the mediaeval back lane shown as East Barnraws in the Burgh Survey which formed the boundary of the built-up area of Dumfries in the 18th century.

The 2nd Edition Ordnance Survey map shows Loreburn Street to be tightly developed and narrow but redevelopment and demolition of the closes opened this area out.

Many of the significant buildings are from the last part of the 19th century or early 20th.

Large sections of the traditional buildings on Loreburn Street were lost in the mid-20th century for traffic circulation changes, street improvements and the creation of a car park.

Significant Buildings:

The Flesher's Arms, Loreburn Street	C-Listed prominent corner building in the view from Great King Street and along Loreburn Street. It is likely that this is the oldest surviving building on the street.
Loreburn United Free Church and dwellings attached either side.	C-Listed 19th century church; important surviving run of 19th century terraces. for the variation and articulation its façade gives to the run of buildings on the northern part of the street.
The Police Station and the Telephone Exchange	dominate architecturally and provide important aspects, not necessarily in keeping, to the townscape. The older section of the Police Station was built in 1938 and exhibits a regular and not wholly out-of-scale frontage to the street.
Dobies Building	Houses a café bar; dating from the end of the 19th or beginning of the 20th century with bull faced ashlar elevations and metal windows upstairs.

Loreburn Street has many changes in character along its length. The 1938 Police Station and later extension with the monolithic 1963 Telephone Exchange dominate the street. From Academy Street it is one-sided with garage service sheds. This is followed by a short row of traditional 2-storey terraces with the disused, deteriorating Loreburn United Free Church as a centrepiece. The cast iron bus stop in front of the church is an unusual feature.

On the western side are a number of single storey warehouses set well back from the road a recent block of flats and the remains of older development fronting Queensberry Street. The street tightens up at the junction with Great

King Street where buildings line the street at the back of the footways. Those original buildings that remain are mostly two and three storey 19th century with pitched slated roofs. Loreburn Street becomes much more part of the town centre as it merges with English Street and there are retail and commercial businesses and public houses which have kept both historic and architectural interest.

Three Crowns Court connects Loreburn Street with Queensberry Street. Rear views of the post office sorting office (which fronts Great King Street) would benefit from improvement or screening.

Management and enhancement of Character area F. Loreburn Street	
Scale, layout and massing of development	Historic designs of shop fronts should be preserved or reinstated and use appropriately designed security measures.
Development proposals should be encouraged to reinstate street frontages	
Large format buildings should be resisted in favour of those with narrow frontages	Loreburn Street
Activities, landscape and townscape value	Support conversion of vacant and under-used upper floors to new uses.
Improve pedestrian signage to and from town centre, Council HQ and railway station.	Reinstate/repair traditional shopfronts and signs
Enhance surviving closes for pedestrian use and protect from closure	Improve boundaries of car parks including keeping existing and planting additional trees
Improve design of safety barriers and street furniture near significant buildings/spaces	Encourage a new use for vacant church building.
Traditional architectural appearance	Three Crowns Court
Architectural details of buildings should be restored when opportunity arises.	Improve rear views of post office sorting building with appropriate screening.



Above: Cornered ends of 25-31 Loreburn Street and chimney detail;

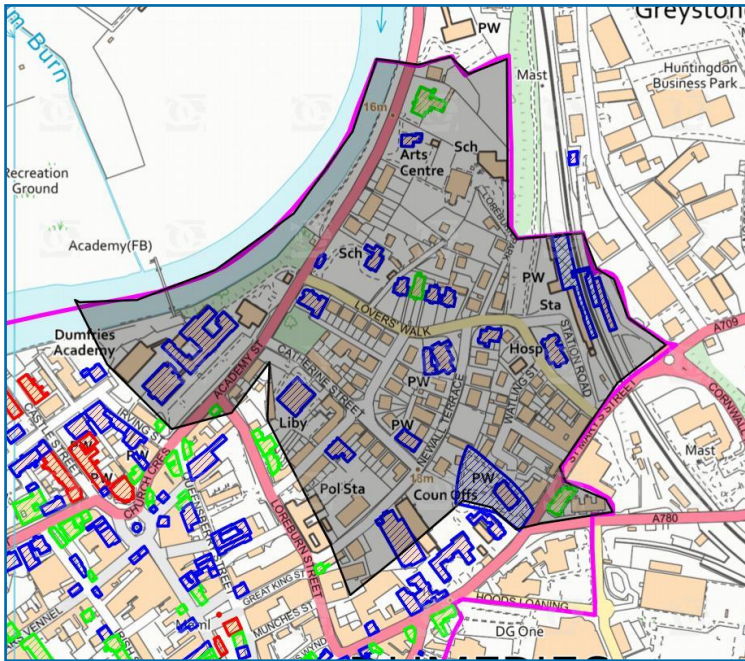


Above: Dobie's Building with The Granary café bar and The Flesher's Arms pub.



Above: Loreburn United Reformed Church in a terrace of dwellings. With the cast iron bus shelter outside.

G - Victorian and Edwardian Suburbs



This area is just north-east of the town centre, built from the middle of the 19th century on open land and plant nursery sites. It provided much higher quality housing than available in the town centre with room for gardens and green spaces.

A range of detached, semi-detached and terraced housing was developed along existing routes, such as Lovers' walk, as well as in purposely laid out streets, such as Rae Street and Catherine Street.

The density in the Victorian and Edwardian suburbs varies between groups of detached and semi-detached villas or terraces, with small or large front garden areas or set directly behind the pavement. For example, in Rae Street and parts of Catherine Street there are long, close terraces while on Newall Terrace there are large individual or paired dwellings.

Significant Buildings:

Dumfries Academy including Minerva Hall	B-Listed, late 19th century by F.J.C. Carruthers; 1936 north-eastern wing by J. Hill. Described by Gifford as 'exuberant English baroque'... 'grandiose centrepiece with a portico of giant Ionic columns'; The finial on the cupola, which is the figure of 'Learning', is glimpsed from many locations including Laurieknowe on the west of Dumfries Conservation Area
Station Hotel and the Station	B-Listed, mid-19th century railway station and B-Listed late 19th century hotel; group marks importance of the railway to Dumfries. Station Hotel is tall and surmounted by a spire visible from Newall Terrace marking its location from the town.
24/26 Lovers Walk & 1 Newall Terrace	B-Listed, 1878 adjoining symmetrical houses by twins A.B. and J. Crombie
Former U P Church, Academy Street	B-Listed, former United Presbyterian Church by James Barbour 1868, on corner with Lovers Walk. Used as school dining hall, now a community café venue. Sited beside recently renewed accessible play park with many deciduous trees.
St Johns Church	B-Listed, 1867 by Slater and Carpenter, Gothic style landmark church and hall building; church tower and spire are a significant focal point and prominent position on corner of Newall Terrace and Lovers' Walk.
Former School on Rae Street	B-Listed former school, highlight the growth and social history of Dumfries, now partly in use as dance studio.
Ewart Library	B-Listed, This important civic building dates from 1904, designed by Alan B Crombie.

Catherine Street is dominated by the ornate Ewart Library, a Renaissance style building set back on the western side of the street. Most other properties are red ashlar terraces set at the back of the pavement or with small front enclosures. Cast-iron railings have now mostly been lost.

Rae Street is a narrow road with close 2-storey ashlar terraces either side built directly to back of pavement. The terraces are broken by former St John's School - B-Listed, late 19th century built from bull faced sandstone. At its junction with Catherine Street the terraces are splayed. Many changes have taken place to windows and doors but the street has a very distinct Victorian character.

Newall Terrace varies in character along its length. At the south end the very large scale telephone exchange and the police station dominate the view either side. The 19th century Oasis Centre and B-Listed Loreburn Drill Hall, with stone lions at the entrance are visually attractive. Two car parks and the bowling green break the continuity of development. Carruthers House is a rather ugly building linked at high level to the Council Headquarters. To the north the street is more sub-urban character dominated by large semi-detached houses and the former Baptist Chapel is a strong focal point on the corner with Catherine Street. At the junction with Lovers' Walk, the recently restored tower and spire of St John's Church dominates, beside the prominently sited war memorial.

Lovers' Walk is on the line of an older by-way and was developed, much as seen today, by the 1880's. The street has distinct suburban character with spacious semi-detached pairs of red ashlar houses on the north and south sides, each with a front stone wall enclosure, some with railings. Most of the properties on the north side are set at an angle and have long front gardens behind a stone walls. Turning the corner from Academy Street is the B-Listed former United Presbyterian church

from the late 19th century by J. Barbour. It is built from bull-faced red ashlar and is now the 'Usual Place' café. It was the former canteen of the Academy. On the opposite corner is B-Listed Victorian villa designed in a 'picturesque' style and well back behind the prominent gatepiers and lodge cottage. The increased use of the railway influenced new development in this area including the B-Listed, late 19th century Station Hotel. The character of this street has been largely preserved with

Academy Street is dominated by the school and in particular the Minerva Building and its 1930's extension to the north. These are set well back from the road on higher ground given them a more imposing character. The trees in the grounds are significant as are those in the small park beside Catherine Street. Academy Street starts at **Church Crescent** where the character is still tightly urban town centre. 3-storey tenements and 2-storey rows with shops at ground floor line the street. It becomes progressively more sub-urban in character with the continuous terracing on the south side giving way at Catherine Street to the open ground and later to the gate lodge to Elmbank.

Modern school buildings and the former lodge complete the development on the north side where the road becomes Edinburgh Road, elevated from the river. Larger properties and mature planting then dominate the character after the Langlands Terrace, itself an imposing block of houses set back behind modest front gardens. Many of these buildings are in some form of public or semi-public use.



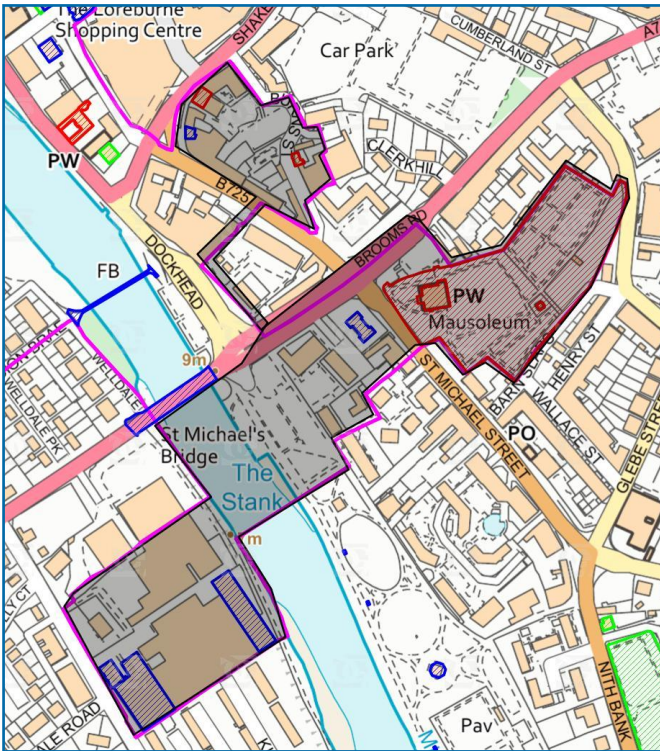
Matching six panel raised and fielded doors (needing painted)

Management and enhancement of Character area G - Victorian and Edwardian Suburbs

Scale, layout and massing of development	Newall Terrace
Existing mix of terraces, semi-detached and individual dwellings with proportional garden space should be continued	Retain existing front garden features – walls, gates and railings; small and large spaces
	Rae Street
Development of buildings should retain external character	Unkempt properties on corner should be sensitively restored
Activities, landscape and townscape value	Catherine Street
Trees are an important feature more planted of appropriate scale in appropriate spaces	Pay close attention to architectural features in proposals for development/alteration
Improve pedestrian signage between town centre, Council HQ and railway station	Academy Street
Continue use of high quality surface materials	Traditional small shop/ business frontages should be retained/reinstated if opportunity arises
Traditional architectural appearance	Lovers Walk
Coherence in detail of terraces and paired semi-detached properties is key to character and should be preserved including encouraging window and door repairs	Alterations to windows, doors, chimneys should not disrupt the character or symmetry of pairs, terraces or groups
Roof slating/ridges should be carefully matched – pattern, colour, ridge, chimneys and cans	Proposals for Elmbank should carefully consider impact on the setting of the Listed building and to consider the wider area in respect of tree retention and planting
Front garden areas should be retained	



H - St Michael's



This area includes some very prominent and historically significant buildings.

Much of the area is also dominated by roads, bridges and transport routes.

Part of the area is west of the river to include the Rosefield Mills complex in Troqueer.

Many of those buildings are important in the view from other parts of the conservation area.

Significant Buildings:

Burns House	A-Listed, 18th century sandstone cottage; important as the home of Robert Burns with wife Jean Armour and family during the latter years of his life. It has been carefully restored as a museum.
St Michael's and South Church,	A-Listed Georgian church 1749, is prominent in views across and into the town; its tower and spire forming a landmark rivalled only by that of Greyfriar's.
24 Nith Place	A-Listed early to mid-18th century villa possibly by W. Adam with strong Georgian detailing; closes the view along High Street
10 Nith Place	B-Listed, elegant town house built in late 18th converted to pub in 19th century; Queen o' the South public house
Moorhead's Hospital	B-Listed elegant Georgian H-plan house now converted to flats; significant in views along Brooms Road forming a visual group with the church and churchyard opposite.
Rosefield Mills Complex	B-Listed, 1886 by Alan Crombie, 11 bay, riverside mill built from brick with sandstone dressings in a 'Venetian' style; a very imposing edifice with striking design, with eastern elevation highly visible from the east side of the river and from the riverside walk; 2 storey 1889 office and long single storey mill elevation very significant features on Troqueer Road.

Nith Place and the western end of Brooms Road once linked High Street to St Michael Street. It has a number of commercial premises and opens out to a substantial space which was originally the junction between Nith Place, Irish Street and St Michael Street. The space is now dominated by the Loreburn Shopping Centre and bus pull-in. The large scale overpowers the many traditional buildings to the east.

The first stretch of **St Michael Street** has mixed uses in 2 and 3-storey traditional buildings. Shops and businesses are clustered at the northern end of the street at Nith Place. Buildings on the south side are mostly later 19th century than those on the north side. A large 4-storey block of flats dominates the southern end of St Michael Street and is unfortunately seen in context with the A-Listed St Michael's Church. A very significant feature of the street is that St Michael's Church closes the view along the street when seen from outside the Loreburn Centre.

Burns Street is a short double-curved street that links the upper part of St Michael Street to Shakespeare Street. Its significance is as the location of Burns House, which was the Dumfries residence of Robert Burns in the last years of his life in the late 18th century. It is

now a Museum. The street is surfaced in parts in historic granite setts. Originally the whole street was very closely developed but is now more open and mainly serves as the entrance for a car park. However, a number of original 2-storey cottages survive at its eastern end along with modern housing. Several modern 4-storey blocks of flats dominate its western end where it joins Shakespeare Street.

Part of Troqueer Road was included within the conservation area in order to include the B-Listed Rosefield Mills complex. There are three elements of the mills included, however all of the remaining buildings are industrial in character, mainly brick built but many with some modern materials. Parts are in use but there are many vacant elements in different parts of the site. The access street has retained part of the stone sett surface and the remaining buildings have some architectural detail which is very much part of the Victorian industrial character of the complex.. Many parts of the site are in a state of disrepair

The Troqueer Arms, formerly Rosefield House, built c.1810, is a fine late Georgian house with Victorian and later changes which despite these alterations has retained much of its character.



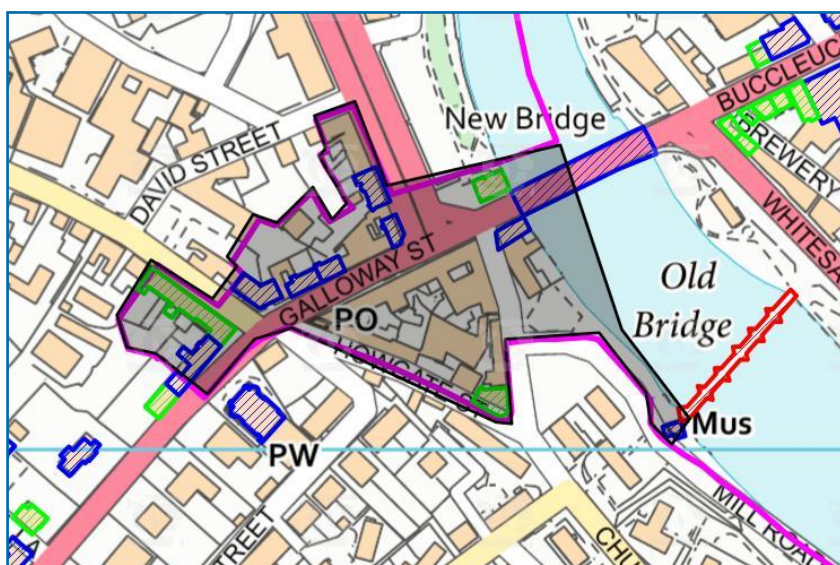
Burns House

Management and enhancement of Character area H - St Michael's

Scale, layout and massing of development	St Michael Street
New development should respect and reflect the immediate context in terms of scale and grain.	Retain small shop frontages and reinstate where appropriate
	Nith Place
Activities, landscape and townscape value	Crossing for pedestrians should be prioritised and improved where possible
gap site beside dentist's surgery needs to be developed or enhanced	Burns Street
support public realm improvements on riverside at Rosefield Mills	Improve pedestrian and cycle linkages to enhance 'Burns' tourist experience
encourage improvement at node points and road spaces to be more inviting for pedestrians	Troqueer Road
support planting appropriate scale trees in spaces and car parks	Support restoration and sympathetic new uses for the Rosefield Mills complex
Traditional architectural appearance	Retain original paving material in Rosefield Mills complex
Preserve and enhance remaining architectural character and details of buildings on Nith Place, St.Michael Street and Burns Street (windows, chimneys, doors, shopfronts, roofing materials and laying patterns)	Ensure the removal of vegetation around and on buildings where damage will be caused



I - Galloway Street and Market Street



This was once part of Maxwelltown on the west of the Nith River.

The principal streets in this part of the conservation area are the eastern part of Laurieknowe, a small area of Glasgow Street, Galloway Street, Market Square/High Street and Howgate Street.

The streets are all closely developed at the back of narrow footways with mostly 2-storey terraces, some with dormers. There are a mix of red ashlar, painted stone and rendered frontages.

Significant Buildings:

Brigend Theatre, Market Square (High Street/Howgate Street)	C-Listed late 19th century former Episcopal Church of townscape and cultural interest; rounded end defines High Street/Howgate Street, converted to a theatre in the 1970s.
Hope Place on Laurieknowe corner of Terregles Street	B-Listed late-Georgian, Italianate style, red ashlar terrace with curved frontage and round-headed windows.
Old Bridge House Museum,	A-Listed - one of the oldest houses in the area with elements dating to the 17th century.
Maxwelltown West Church	B-Listed just outside the conservation area the church is set high up and the tower and spire are dominant landmarks

Galloway Street has a mix of 2 and 3-storey residential and commercial buildings many with shop fronts. Some good, simple, traditional shopfronts survive with a fascia, end brackets and consoles but no pilasters. The waiting traffic have time to view these street features. The northern side has a number of B-Listed rows of early 19th century dwellings of slightly different designs, nos.27-30 and 1-3 Hope Place which forms the corner onto Terregles Street. Just before the B-Listed Buccleuch Bridge are C-Listed nos. 43-46, red ashlar above remnants of a longer terrace, demolished to widen the

junction. Opposite on the south side of the street nos.1-4 Galloway Street are B-Listed 2-storey painted ashlar.

Galloway Street becomes **Laurieknowe**, a small part of which is in the conservation area along with properties that turn the corner onto **Terregles Street**. The properties are terraced 2-storey red ashlar, slated with prominent chimneys and for the most part 3 bays wide with half basements and raised entrances and many on the north side are B-Listed.

Glasgow Street is a wide traffic dominated street with a run of B Listed 19th century

2-storey properties and gabled dormers with crescent finials. The shops remain interesting although some alterations and signage is insensitive but could be recovered with careful design decisions. Many of the buildings on the eastern side are modern without historic character. Nos.1-5 and 11-19 are B-Listed 2-storey shops with flats above.

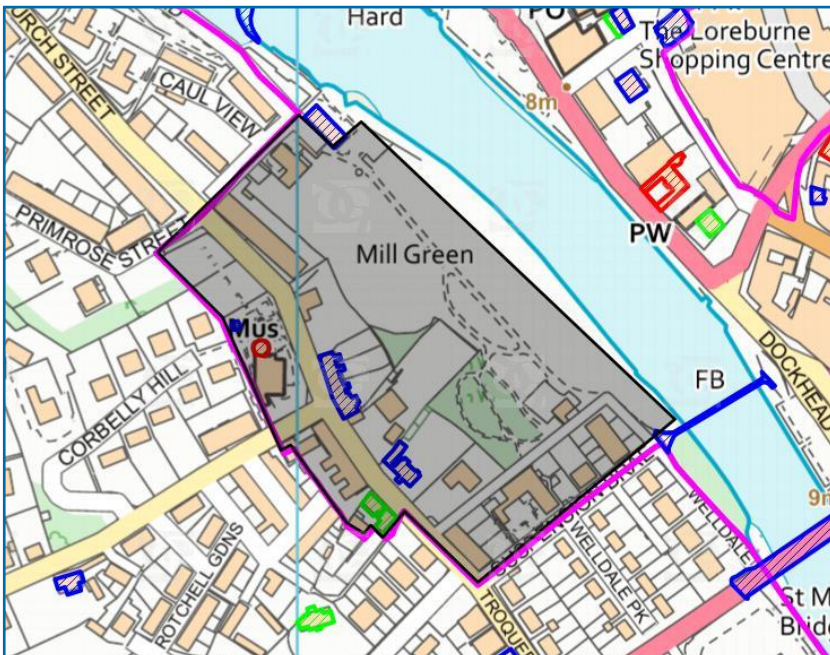
Market Square runs from Galloway Street and leads to **Mill Road** (part of which was formerly

Market Street). It was previously densely developed but is now largely open. Other parts were redeveloped with 4-storey flats in the 1960s. Old Bridge Street retains an early stone cottage, now the Bridge End Museum, which is a significant building in views along the river frontages. The older properties were built with their backs to the river, which is edged by a relatively high sandstone wall with no access to the water's edge.

Management and enhancement of Character area 1 - Galloway Street and Market Street	
Scale, layout and massing of development	Laurieknowe and Terregles Street
New development should respect and reflect the immediate context in terms of heights and building to the back of pavement	Pay careful attention to proposals including alterations to elevations which change shared architectural details
Activities, landscape and townscape value	Howgate Street, Galloway Street and Market Square
Improve pedestrian and cycle signage to town centre and other areas of visitor interest	Retain small scale buildings and support enhancements which preserve historic character
Traditional architectural appearance	Glasgow Street
Careful decisions are required to preserve and enhance the architectural details of buildings.	Discourage measures which are barriers to pedestrians
Shopfronts should be carefully designed to enhance the historic frontages	Improve safety railings at road crossings



J - Church Street and Deer Park



This was part of Maxwelltown, once a separate town on the west of the river. The topography rises from the river up to Corbely Hill

Significant Buildings:

Dumfries Museum Observatory	A-Listed from 1798, altered in 1835 by Walter Newall when camera obscura installed. Widely seen from many parts of the conservation area forming a focal point and landmark building.
Millbank	Late 19th century, fine ashlar composition with Arts and Crafts influence - dominant chimneys, roof overhanging gables, crested terracotta ridge tiles and set in a mature garden behind a tall sandstone wall.
Arundel House	B-Listed early to mid-19th century classical style red ashlar, detached villa with hipped (piended) roof; scaffolded for at least 10 years.

Church Street climbs uphill from the north, east and south to where it meets Rotchell Road which continues up Corbely Hill. On the east side are groups of 19th century terraced housing. Nos.139-207 are 2-storey, ashlar tenements with dormers, basements and raised entrance doors mainly subdivided into flats. B-Listed nos.1-5 Corberry Terrace are 2-storey, white painted ashlar with simple classical door pieces. Manning Place is 20th century rendered brick house attached to 19th century Ulster Place which although a little modernised has kept the red ashlar elevations, above entrance drip moulds and eaves line dentil cornice. The terraces are interspersed with larger detached houses set in mature gardens - Millbank, Ashbank, Reheboth and B-Listed Arundel House - which back onto

open and partially wooded area known as 'Deer Park' on the slope from the river. Together they provide significant green setting in views from the east side of the river, including from Whitesands. Unfortunately, Arundel House has been shrouded in scaffolding since 2009.

The street is relatively narrow with a single footway on part of its length with medium high stone walls along part of its length. Most of the terraces are set behind small front garden areas with walls. On the western side C-Listed early 19th century nos.1-4 Corberry Terrace are painted ashlar with render to some gables. The street continues with nos.1-5 Westpark Terrace which are 2-storey ashlar with dormer windows. Rotchell Road breaks the street frontage and is the route up to Dumfries Museum. The former

mill tower was converted to an astronomical observatory in 1835 and now houses the Camera Obscura. Lawned and landscaped grounds of

the museum slope down to the edge of the street behind a stone retaining wall and railing. The tower is a dominant landmark building.

Management and enhancement of Character area J - Church Street and Deer Park	
Scale, layout and massing of development	Church Street
Development should preserve the grain and scale of the street in which it is located	Retain architectural detail and historic materials in development
Preserve the existing back of pavement building line and retain front gardens	Deer Park
Activities, landscape and townscape value	Retain and enhance tree presence in the open space and rear gardens
Improve pedestrian routes and signage to museum	
Traditional architectural appearance	
Retain architectural details in development proposals especially if common features in terraces and streets	



Church Street

Management and Enhancement in the Conservation Area

Since the 1990s it has been recognised that heritage, in its widest sense, makes a very significant positive contribution to a community's sense of place and as a focus for regeneration, especially in town settings. The historic and architectural character of an area supports and promotes it as an attractive place to live, work and visit and be a catalyst for regeneration, investment and enhancement. There are examples across Scotland and Europe where heritage led regeneration has brought significant benefits to the economy and the environment and where attention to detail has been of great importance in achieving that benefit.

When funders have invested in historic buildings and spaces, they look for long term positive effects. These are best achieved by sensitively managing historic character. The accumulation of small, unsympathetic changes can gradually erode that character. Where improvements to living standards have taken place without sensitivity, many communities regret the loss of character. The economic decline has been damaging to the historic character of towns but there are initiatives to accommodate new and more sustainable long term uses in town centres. Some of these schemes have developed to help address the backlog of investment in the historic fabric in order to support economic regeneration.

Carefully considering how proposals for large and small changes will affect individual streets, a space, a group of buildings or a single building in the historic centre is important for successful regeneration of Dumfries, its character and local identity.

The character appraisal and management plan identifies features and themes which contribute positively to the special character of Dumfries Conservation Area, as well as places where previous decisions and events have been detrimental to the special character.

Coordinating management and enhancement.

There are a number of common issues. Programmes which have single objectives may not always consider how they might interfere with historic details but there are usually alternative ways to ensure that most regeneration goals are met.

Public realm works

There have been very successful public realm improvements in Dumfries but there remains a risk that utility companies or private individuals will damage new surfaces to carry out repairs/ installations.

Street Furniture

Management of visual clutter needs coordinated design and placement of items of street furniture or traffic control. That may include decorations, bollards, seating, signage, lighting and floral displays. Sharing attachment equipment and giving items more than one purpose can be a solution and will reduce maintenance and repair needs. Using an agreed design code would be a useful action to take forward.

Utilities

Statutory Undertakers, utilities companies for example, are permitted to carry out some development without planning permission but should notify the roads authority in advance. There are higher expectations in historic areas in terms of disruption and reinstating surfaces. The Council should ensure that this duty of care is carried out. Agreement about good practice would be a useful way forward.

Roads Authority

Alternative and integrated approaches to signage and road markings may need to be considered with the historic environment in mind. Street lighting, position and appearance of CCTV and attachments for festive decorations may impact on the physical historic environment

and opportunities to reduce clutter and light pollution would be helpful. Shared good practice would be beneficial

Telecommunication equipment

Satellite dishes, aerials and other antennae may accumulate and spoil the appearance of buildings but alternative places are possible with potential for sharing equipment. Establishing protocols with property owners would be worthwhile.

Planning and Enforcement

A carefully considered approach for changes carried out without consent in the conservation area is needed. Elevation treatments, extensions and alterations to windows/doors/shopfronts or roof and chimney works has been considered in the document and will be the guide for decision making. Support should be given for taking action under the planning legislation where unauthorised work which adversely affects the

character of Dumfries Conservation Area has been taken particularly where regeneration and restoration schemes are underway.

Advertisements and Signage

The Town and Country Planning [Control of Advertisements] [Scotland] Regulations 1984 (as amended) are stricter within conservation areas than in other places. Intervention in the design of advertisements when first submitted for consent is very worthwhile in terms of trying to create a threshold of acceptability within the conservation area.

Litter, graffiti and unauthorised advertising

Small unsightly changes can lead to a disproportionate perception of decline. Supporting groups and services that remove litter and graffiti and fly posting is key to success.





Market day on Whitesands

Successful Conservation Area Management

There are multiple combined factors which contribute to the success of conservation area management, the majority of which rely on owners of properties. Some of these are more easily quantified than others. In general terms, conservation area management should seek to:

- reduce the number of buildings suffering from neglect and deterioration
- encourage effective, quality of repairs to buildings
- increase and progress enhancement schemes
- improve the quality of public realm spaces
- improve the design quality of extensions
- support new uses for vacant/under-used buildings including upper floor space
- improve tree management and introduce additional trees in appropriate places
- increase the footfall and vitality of streets and attract commercial activity
- support new and expanding businesses in the conservation area

Proposed Future Actions

- Support applications for the sensitive re-purposing of buildings in the town centre.
- Apply for funding for grant support programmes to repair, restore and reuse buildings with conditions that ensure that standard of work is appropriate both for historic buildings and modern living.
- Consider how to attract funding and support applications for historic buildings, structures and places within Dumfries Conservation Area.
- Agree a design theme for street furniture, surfaces, lighting and other public sector equipment with services of the Council and community groups with an interest.
- Come to agreements with utilities and telecoms providers in respect of good practice for historic buildings and areas, including removal of redundant equipment.
- Carry out a tree survey and follow up with a planting and management strategy.
- Refresh the protocol for the use of development management powers to control development details and remove unauthorised development.

APPENDIX 1

GENERAL ADVICE.

Preserving and enhance the character of Dumfries Conservation Area

Each building or space within the conservation area makes a contribution to the street character of the whole of Dumfries Conservation Area. Looking after each building properly through good design and choice of materials for maintenance and improvements by owners and occupiers should preserve or enhance the character of the conservation area. There are always alternatives to achieve a good outcome.

Maintenance should always form part of the annual budget for a building.

Finance should be set aside every year for the regular and prompt maintenance of roofs and rainwater goods. Keeping the rain out is paramount as water can damage supporting timbers and decorative plasterwork. Using irreversible new products for 'quick fix' solutions may make it difficult for long-term repairs.

Looking after stone and lime elevations.

Traditionally constructed, solid stone walls with lime mortar joints, is the most common building type in Dumfries Conservation Area; usually red sandstone or another stone with sandstone dressings and detail. Locharbriggs stone is the most prevalent.

The exterior surfaces of stone and lime walls have a normal wet and dry cycle which should be allowed to take place by using cement free products: natural hydraulic lime [NHL] lime and sand pointing, sand and lime mastic, lime render and porous paints as appropriate.

Internally there are many materials which will improve energy efficiency but continue to allow vapour moisture movement through the wall.

Further ideas are found in Dumfries and Galloway Council's supplementary guidance

Historic Built Environment and on the Historic Environment Scotland website.

http://www.dumgal.gov.uk/media/18920/LDP-Supplementary-Guidance-Historic-Built-Environment/pdf/Adopted_HBE_SG_June_2017.pdf

Damp in stone and lime buildings

Injected damp proof courses are generally ineffective in solid stone walls where there are no through joints. The chemicals interfere with intentional moisture movement. Early brick and lime mortar may not benefit either unlike 20th century and later brick built walls. In stone walls, electrolytic techniques may be effective to deter damp for a limited time.

Sources of damp

Good drainage around and on a building is the best way of preventing damp. Regular checks of rones, downpipes and concealed rainwater channels for leaks, loose attachments and to remove leaves and other debris. Cast iron rainwater goods are resilient as long as repainted and their fixings checked. Checking for slipped slates especially after strong winds. Check ground drains for leaks and blockages. Hard ground and raised planting beds beside an elevation may trap moisture against the wall and allow damp to develop internally. Drainage should direct water away from a building as quickly as possible especially as climate change predicts future rainfall to be heavy.

Vegetation on buildings should be carefully removed to prevent roots causing gaps in the masonry or lifting lead flashings. Chimneys are important for ventilation and part of the character of the roofscape introducing lead safes can reduce water penetration.

Windows, doors and timber shopfronts

Timber elements including windows and doors should be painted regularly with traditional weather resistant paint, natural oil based paints are good for nourishing the wood as well as

providing a protective coating. Small areas of putty and damaged timber can be cleaned out and filled or repaired by splicing in good timber. Sliding sash and case window equipment can be tightened, and draft strips added. The same principles apply to timber shopfronts including the traditional fascia for shop signs. Hanging signs may be appropriate but including too much information on any sign is neither attractive nor effective.

Alterations that affect the exterior

Internal alterations needing pipes and vents through external walls should be planned carefully, to be discreet. Alarms and telecoms

equipment have the same impact. Old equipment and wires should be removed and gaps and holes made good with appropriate materials.

Repairs

Repairing external masonry can usually be carried out without permission if no change is taking place to materials. Sandstone repairs need specialised trades especially where there are moulded or carved stone features. Artificial stone repair mixes should be avoided to prevent long term damage. Sealants should never be applied to traditional stone and lime walls.

Links to Further Information

<https://www.historicenvironment.scot/advice-and-support/your-property/owning-a-traditional-property/traditional-buildings/>

<https://www.historicenvironment.scot/advice-and-support/your-property/looking-after-your-property/maintenance-of-traditional-buildings/>

<https://www.historicenvironment.scot/advice-and-support/your-property/owning-a-traditional-property/living-in-a-conservation-area/>

<https://www.historicenvironment.scot/advice-and-support/your-property/looking-after-your-property/repair-of-traditional-buildings/>