DRAKENSTEIN MUNICIPALITY

Heritage guidelines

for the built environment

Prepared for the Drakenstein Municipality

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Abbreviations

HWC *Heritage Western Cape*

IAP *Interested and Affected Party*

NHRA *National Heritage Resources Act No. 25 of 1999*

NID *Notice of Intent to Develop*

SAHRA *South African Heritage Resources Agency*

1

Introduction

1.1 What is a heritage resource and a heritage area?

To determine this, the following should be kept in mind:

- Heritage resources mean any place or object of cultural significance.
- Heritage areas are defined areas of special significance with a character and quality that is managed and conserved through legislation. Any work that falls within a heritage area will be brought before the municipal council's Heritage and Aesthetics Advisory Committee. A new building will also be subject to this process.
- Owners have the responsibility to find out about the heritage significance and status of their property such as age, context, or whether the property is situated in heritage areas and so on, before embarking on additions and alterations.
- Local zoning schemes make provision for heritage areas as well as the NHRA.

1.2 When does a building have heritage value?

Some of the main features are those buildings:

- with historic importance
- with architectural value
- that contribute to the character of an area
- that are designed by renowned architects
- that have received awards of excellence by the South African Institute of Architects

- that contribute to our understanding of development/technical achievement
- which are unique or rare examples of its kind
- that have association with significant people.

2

What does the law say?

The National Heritage Resources Act No. 25 of 1999 (NHRA) makes provision for the protection and management of heritage resources which are protected by law at various levels. At the local level (Grade 3) the zoning schemes prescribe restrictions for heritage areas. At the provincial level (Grade 2) Heritage Western Cape (HWC) administers the NHRA. At national level (Grade 1) the South African Heritage Resources Agency (SAHRA) administers the NHRA.

There are a number of things to consider:

- Is your building older than 60 years? (No work may be done without the approval of a Section 34 application to HWC.)
- Has your building been proclaimed a provincial or national heritage resource? (Check the title deeds/find out from HWC. No work may be done without the approval of a Section 27 application to HWC/SAHRA.)
- Does your property fall within the declared heritage area of the town? (Refer to maps available from Drakenstein Municipality.)
- Does your building or property lie within a cultural landscape? (Other sections of the act may come into play – such as section 38.)

3

Restore or replace?

Architectural components should be restored rather than replaced. When a component has been lost, the replacement thereof should be based on solid evidence of its former appearance.

The replacement should however, on close inspection by a heritage professional, be clearly identifiable as new.

4

Building plan application process

Submissions should be presented at a sufficient scale to illustrate the intension of the proposal with regard to materials and architectural detail. In order to ensure that the design intension are followed through, projects in sensitive areas require supervision of a suitably qualified professional. The services of professional registered architects are recommended, especially architects who specialize in heritage work, to ensure quality of design and supervision.

- When making planning submissions to the local authority for building work in a heritage area, it is a good idea to submit sketch plans to the heritage resources section, for discussion at the local heritage advisory committee, before preparing the final working drawings for your submission. That way any concerns and recommendations can be incorporated into the final proposal. Also include photographs of the site, the existing buildings (if any), and neighbouring buildings.
- When submitting plans for new building work or alterations to existing buildings in the heritage area of a town, the submission will be referred to the local heritage advisory committee in terms of the zoning schemes of the town. The committee will then deliberate on whether the proposals are appropriate for the town and will make a recommendation to the Council for approval should they be satisfied. If the committee feels that the proposals are inappropriate, the applicant has the opportunity to discuss the issues and try

to reach a mutually agreeable solution. Should there be no agreement, an appeal process can be followed.

- If your submission triggers any of the following sections of the NHRA the submission must go to either HWC or SAHRA as the case may be.
  - Section 27 – declared National or Provincial heritage sites
  - Section 34 – structures older than 60 years
  - Section 38 – development that requires the submission of a Notice of Intent to Develop (NID) to either HWC or SAHRA.

This includes:

- A linear development (road, wall, pipeline, canal, etc.) longer than 300 m.
- The construction of a bridge-like structure longer than 50 m.
- Developments/activities that will change the character of:
  - A site exceeding 5 000 m² in extent, or involving 3 or more erven or subdivisions thereof
  - The rezoning of a site exceeding 10 000 m² in extent.

In such cases, before submitting to HWC/SAHRA, you must first circulate copies of the proposal to the local interested and affected parties who have registered their interest at HWC, as well as to the local heritage advisory committee of Drakenstein Municipality. Within 30 days these parties must provide written comment, which should be attached to your application to HWC.

5

Guidelines for new structures in heritage areas

Sensitive contemporary designs are encouraged; copying of historic styles is discouraged. Stylistically fake buildings lower the value of the authentic structures. New buildings should be compatible with the character and style of the area, without mimicking the historic buildings. Compatibility between new buildings/additions and existing historic built fabric can be achieved through a continuation of the patterns of the area such as height, proportion, rhythm, scale, orientation, massing, setbacks, layering and spacing of buildings.

5.1 Height

The height of new buildings should be determined by the context. Specific reference must be made to the immediate neighbouring buildings.

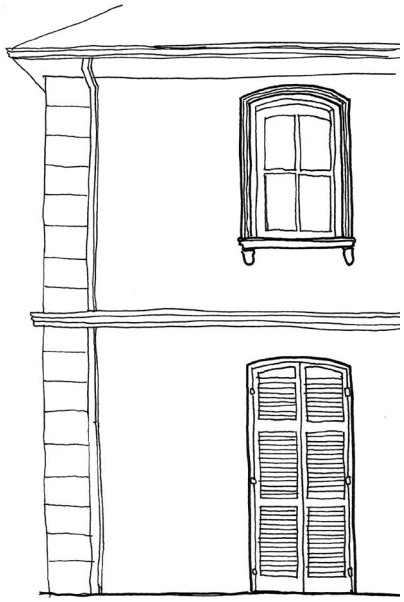
✗ *In a street context of historic buildings, with their vertical proportions, the modern house with its horizontal proportions is not suitable. A house with contemporary detailing in vertical proportions would have worked.*

5.2 Proportion

Width in relation to height of facade elements is crucial to achieve compatibility with neighbouring heritage buildings.
Pay attention to:

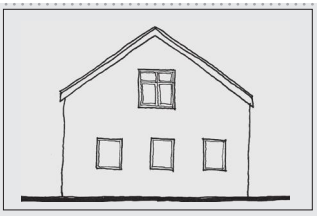
- Overall height vs. width. (A good rule of thumb is that more than 2 storeys or wider than 7,5 m under a single roof would be disproportionate.)
- Opening height vs. width.
- Modulation of facade – i.e. plinth height in relation to rest of building.
- Proportion of roof height to facade and overall building height.

Facade proportion – plaster band moulding divides facade into a smaller top portion and taller bottom portion. Opening proportions also reflect this.

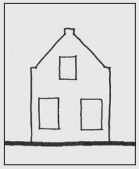


Note relationship between the proportions of the bottom and top openings. The proportions of divisions in the doors and windows are Victorian. The portrait formatting lends verticality to this facade.

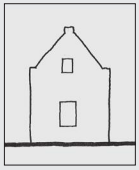
Building too wide for a single roof, resulting in either out-of-scale buildings or squat proportions. Gable window too large – should be same/smaller than ground floor windows.



In the first example the openings are too large for wall space vs. correct proportions.



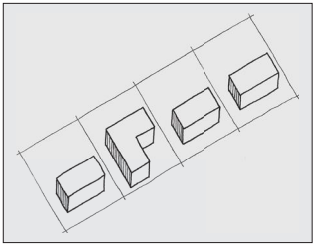
Wall to opening ratio is important in creating balanced proportions for facades as in the second example.



5.3 Rhythm of built form

When a new building is planned in a heritage area, the new building should continue the rhythm set out in the area by repetitive use of certain common building elements. These elements vary from area to area, and may include dormer windows, bay windows, projecting gables, non-projecting gables, specific roof pitches (30˚or 45˚), buttresses, steps, low walls, mouldings, plinths, columns, etc.

The new building is not in keeping with the rhythm of the heritage area.



5.4 Scale

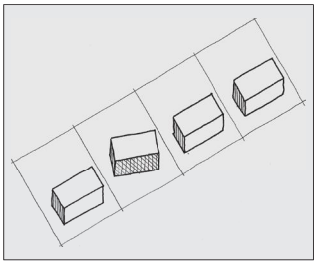
A characteristic of heritage areas is that the buildings are human scaled and relate to the proportion of surrounding buildings, street widths and open spaces.

- New buildings should be of a comparable scale to the surrounding buildings.
- Additions to existing buildings should be subordinate in scale to the main building.
- In order to reduce the scale and visual impact of new buildings, it is recommended that they be articulated into smaller elements.

Scale of modern building not sensitive to the surrounding heritage buildings.

5.5 Orientation of buildings on stands

If the dominant pattern for placement and orientation of buildings on stands in a street is parallel to the street, new work should follow this pattern. It would be unacceptable for a new building to present itself diagonally to the street in such a case.



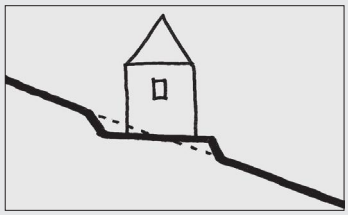
The new building does not follow the placement and orientation of buildings which are parallel to the street.

5.6 Building on sloping sites

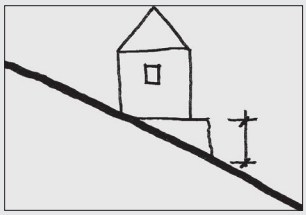
When working on a sloping site, the traditional solution in heritage areas is to cut, fill and retain the earth with low walls. This keeps the ground level of the building close to the natural level of the ground. Buildings are massed appropriately and have less visual impact than some of the inappropriate modern solutions such as supporting a building on open columns/stilts or excessive retaining

and levelling of ground. Interlocking concrete blocks are not appropriate to heritage areas.

To cut and fill, is the appropriate solution.



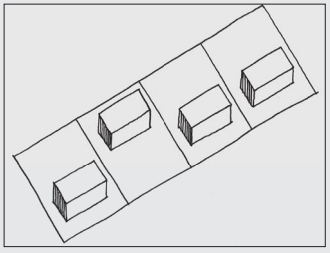
Where there is no cut and fill, the building is too high on one side.

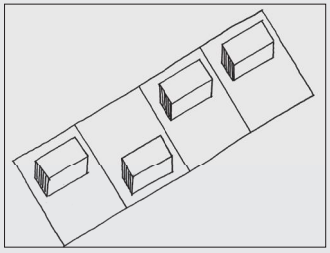


5.7 Building setback

The setback from the street boundary to the facades of buildings is often a defining characteristic of a street. If there is a fairly uniform pattern present, it should be respected and new buildings or additions should keep to this pattern. The relationship between a house and the street is often layered with different architectural elements, such as a veranda, open stoep, entrance porch, garden planting and boundary wall. This layering of the street facade is an important feature of heritage areas and must be preserved. High boundary walls and badly placed garages/carports are detrimental to this feature.

Examples of incorrect building setback.

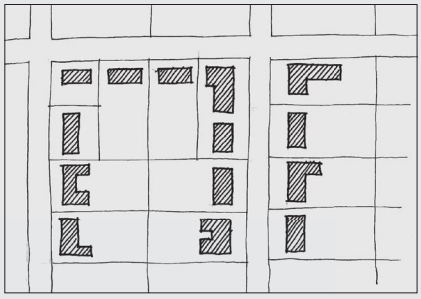




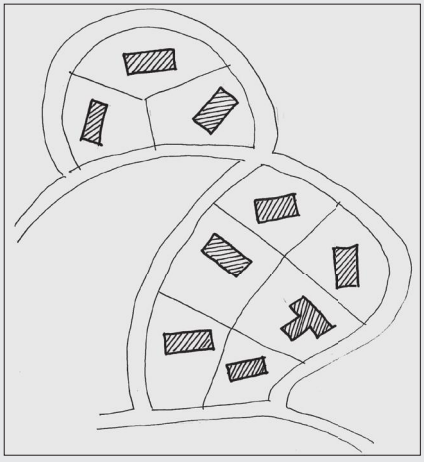
5.8 Spacing of buildings

If there is a uniform pattern of spacing between buildings and their side boundaries, such a pattern should be respected. The same principle applies when an area has no spaces between buildings in a street. It may be acceptable to build new work in the spaces between buildings, if the new work is set back deep enough from the front facades of the existing buildings.

Example of correct spacing of buildings on stands.



Example of incorrect spacing of buildings on stands.

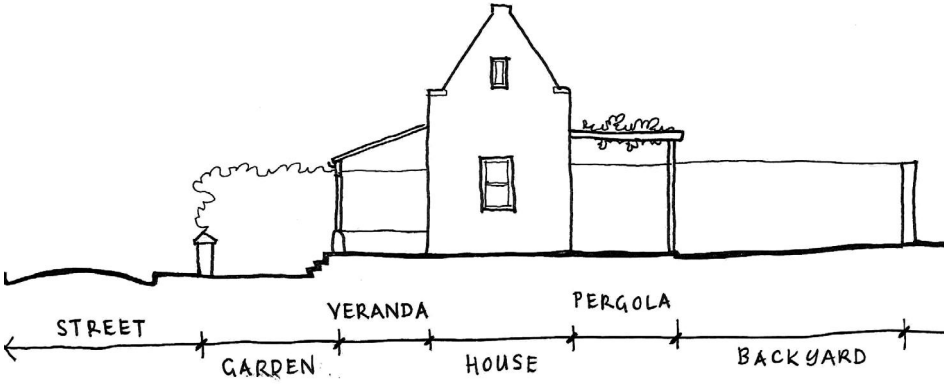


5.9 Form and materials

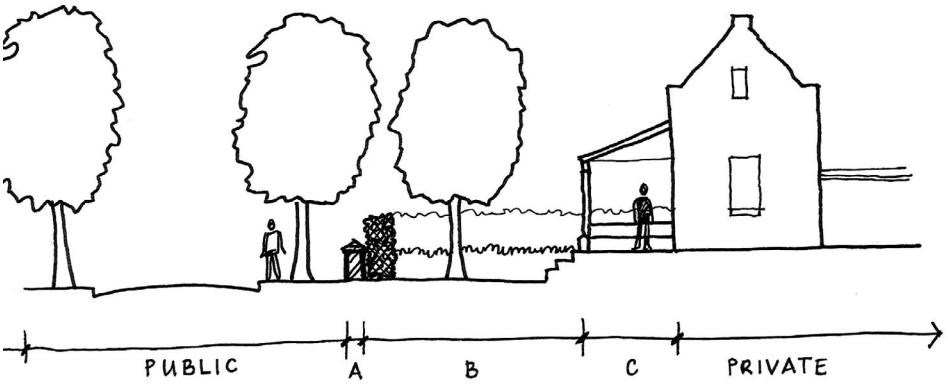
Forms that are foreign to the context, such as flat or very low pitched roofs (except for secondary roofs/lean-to areas), are not suitable. Unsympathetic building materials must be avoided. Repeat the existing patterns of the area, paying attention to the relationship between buildings and street, and characteristic elements such as verandas and pergolas. A veranda or pergola on the face of new buildings is a great help to blend new work with a historic context. Base the choice of materials and colours on the traditional palette

of the area. Design new buildings to accommodate established trees to blend the new work with the context.

Different elements contribute layers to the boundary between private (house) and public (street).



Retain established trees in new developments. Trees enhance the value of the property and the surrounding properties.



6

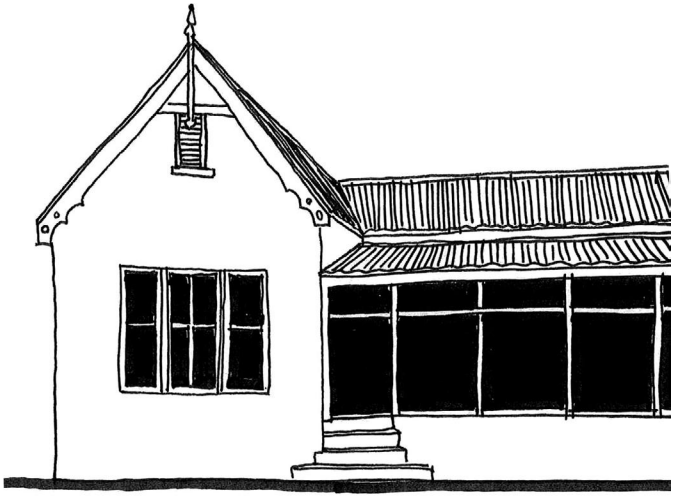
Guidelines for additions and alterations to old buildings

6.1 Additions and alterations

Keep these guidelines in mind:

- Plan additions as contemporary structures that are sympathetic in scale, material and form.
- Additions should preferably be positioned so that it is not visible from the street.
- Care must be taken to protect any original features such as verandas, walls, timberwork and plaster detail.
- When planning major changes to a semi-detached building, such as adding an additional storey, it is important to plan these changes in a way that maintains a harmonious relationship between the two sides of the semi. Both properties need to follow the same set of rules. For this to be practical, it is best that the existing form/shape of the semi is maintained. The way to ensure this:
  - Is by not making any additions that extend toward the street
  - Is by not making changes to verandas or open stoep areas.

Enclosure of veranda with light materials – glazing is more preferable than solid enclosure. Changes must be reversible.



6.2 Compatibility of materials

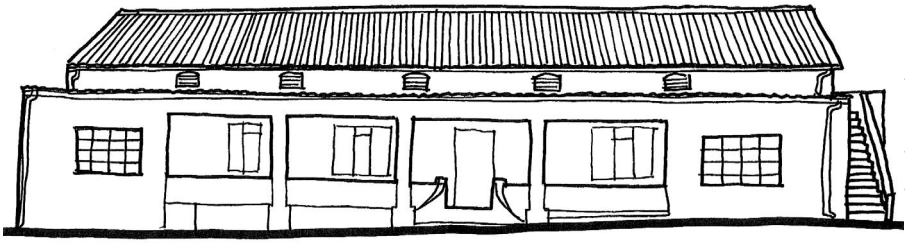
When adding to a historic building, it is important to ensure that the new materials are compatible with the old. Remember that:

- Abrupt juxtaposition of materials can be harsh and damage the overall appearance of an area.
- Traditional techniques should be employed for restoration and conservation work.
- Traditionally used/historic materials include:
  - Plastered and painted walls with decorative mouldings
  - Plain thatch (not decorative)
  - Timber doors and windows
  - Painted surfaces (walls, window frames, fascia, etc.)
  - Corrugated iron, painted black, is suitable for use in areas where thatch roofs are common. It has a compatible colour, scale and texture, and is a historically authentic material to use

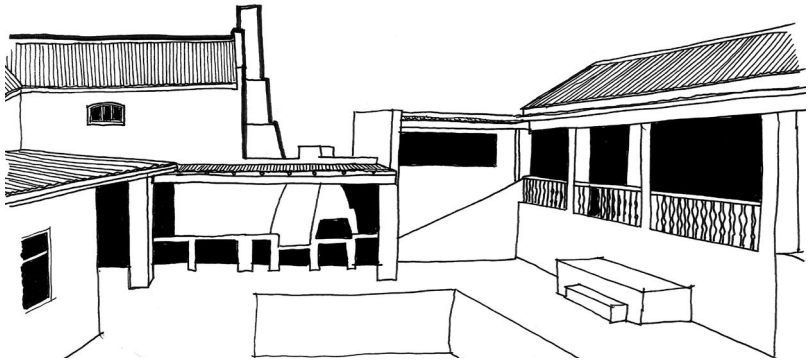
The following should also be kept in mind:

- The character of new timber is very different from the timber of 100 years ago. Today's timber is not as longwearing and survives better when it is painted. The joinery of historic buildings were traditionally painted and not varnished, and this has ensured its survival
- Avoid incompatible materials: shiny, smooth surfaces like plastic, Perspex, unpainted metals, ceramic mosaics, IBR roof sheets, face brick, and pre-cast concrete walling.

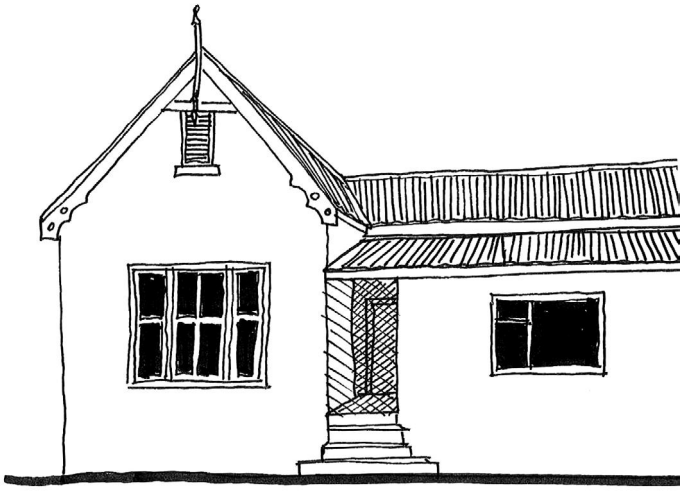
Insensitive addition of enclosed veranda in front of this rural long house building. Square brickwork columns and modern steel windows add to the inappropriateness of the additions.



Ad hoc additions of new materials that are not compatible with the old, decrease the value of this homestead.

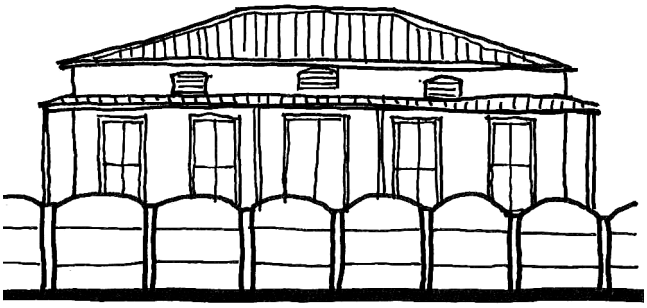


Veranda infill that is completely out of character and unsympathetic.



Removal of key elements (timber/cast-iron columns) and replacement with unsympathetic and inappropriate materials (square face brick columns).

The pre-cast concrete walling is inappropriate material.

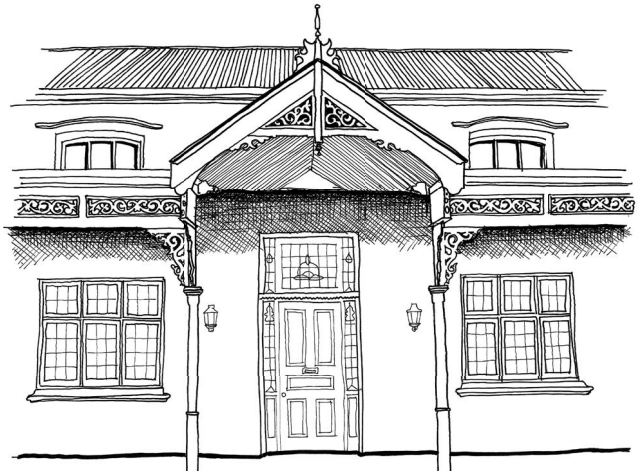


6.3 Doors and windows

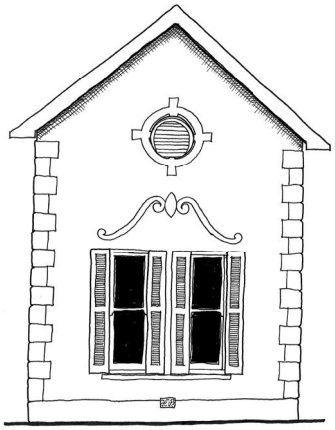
Windows and doors in heritage areas are predominantly vertical in proportion, therefore:

- Additions to existing buildings need to follow the proportions of the windows and doors of the historic buildings of the area with regard to the relationship between height to width and the relationship between opening size and wall space.
- Large openings are uncharacteristic, and when double- or sliding doors are planned, they should open onto covered areas and preferably not on the street elevation.

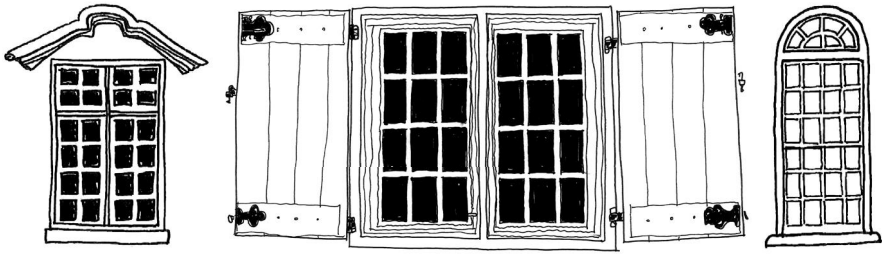
Arts & Crafts glasswork detailing of doors and windows adds another layer of significance to this Victorian townhouse. The historic development of important architectural styles is illustrated by this building.



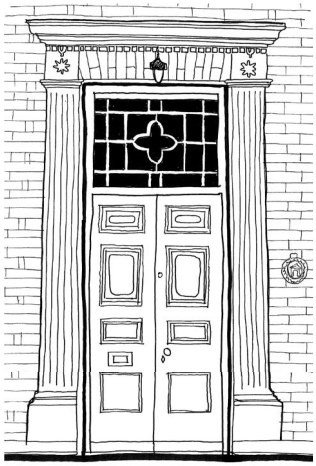
Plaster surrounds at windows and gable vent, decorative motif above window, quoining and plastered plinth are all elements to be protected in historic buildings and to be reinterpreted in a contemporary manner in new buildings in order to maintain a fine grain of detail and a relative scaling of facades.



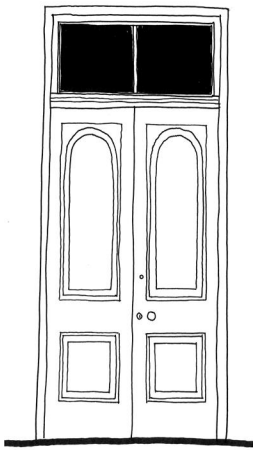
Below are examples of period windows.



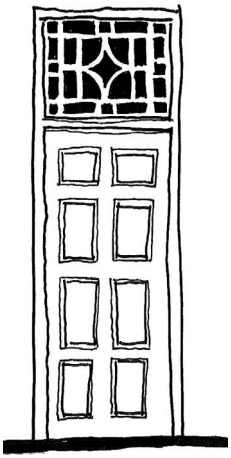
This Georgian four panel door has an elaborate top light, bringing light and drama to the entrance hall.



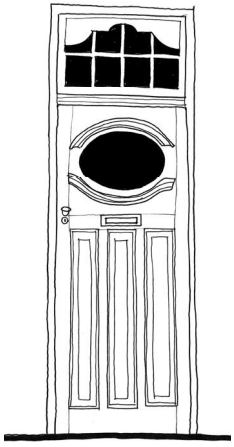
Victorian doors, although more simple in design that Georgian, still have more grandeur than modern doors tend to have.



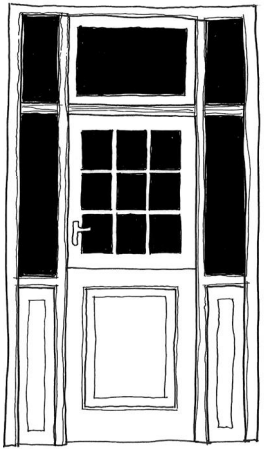
Intricately patterned top light on Georgian front door.



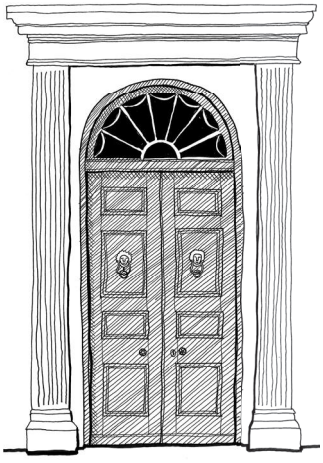
Simpler top light design on Victorian door.



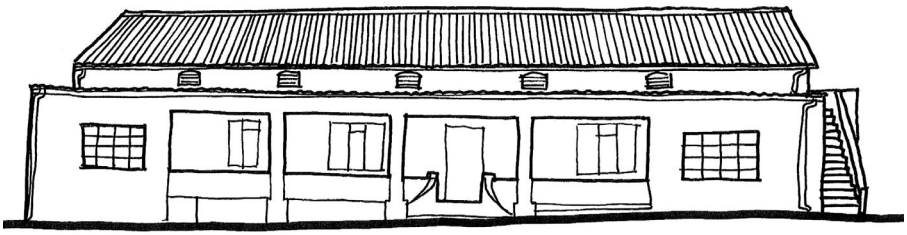
Bringing light into the entrance hall – something heritage buildings do well.



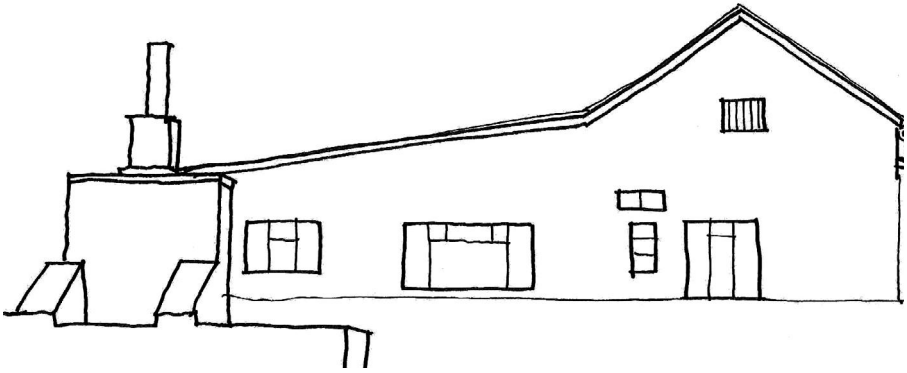
This Georgian four panel door has stature, symmetry and grandeur.



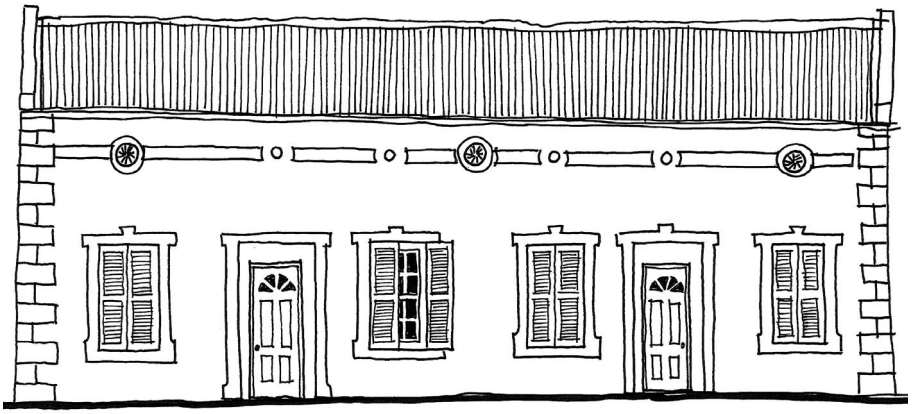
Modern steel windows add to the inappropriateness of the additions.



Inappropriate window types and placement, and stacked-on layered effect of building mass.



The original doors have been removed and replaced with standard catalogue doors that are narrower and shorter.



6.4 Roofs with heritage features

These features are: dormer windows, skylights, viewing decks, gable windows and parapets.

6.4.1 Roofs are important elements of visual dominance in heritage areas.

Their colour, design, scale and material all impact on the overall character of the area. Remember:

- It is important to identify the dominant roof characteristics of the area that you are planning new building work for in order to continue/reinforce the pattern. This does not mean a copying of the historic styles, but could be a contemporary reinterpretation of the precedent of the area. Important features to look out for are:
  - roof types most often used in the area
  - use of veranda roofs
  - dominant roof pitch

- colours and materials used
- parapet details, hip details, dormers and gables, and
- width of dormer windows.

- Unsuitable shapes, materials and colours for heritage areas are steep mono-pitches, large expanses of flat concrete roofs and barrel vaults.
- Avoid unsuitable materials such as commercial ribbed metal sheeting and patterned tiling as well as bright primary roof colours; rather paint roofs in sympathetic tones. Shades of grey, deep green, brick-red and black are usual for historic areas.

Entirely new roof:

- When adding an entire new storey to a house, it is advisable to rebuild the new roof as per the design of the old roof that was removed.
- If the building has a visually dominant axial feature, the new roof should respect this.

Additions to an existing roof:

- When planning partial additions to an existing roof, it is advisable to keep as much of the original roof as possible.
- The original roof should remain the most important roof element, while the extension should be subsidiary.

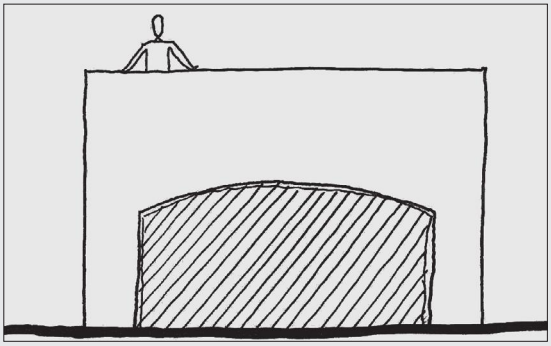
This barrel vault roof building is built up close against a beautiful Victorian building. It was built before heritage areas were declared and should therefore not be seen as precedent.

6.4.2 Retrofitting viewing decks onto existing roofs

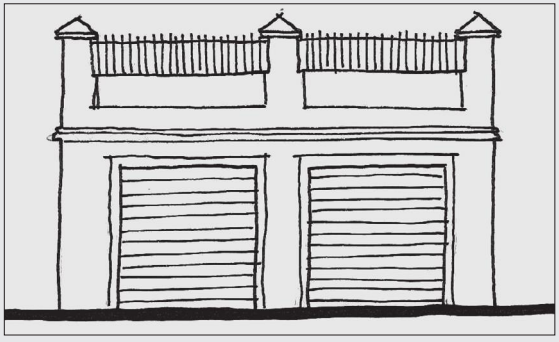
Some additions are unsympathetic to heritage buildings:

- Retrofitting large viewing decks or verandas over existing roofs is not recommended. If they are required by the owner, they should be concealed behind the roofline, or located towards the back of the property.
- Large decks that protrude beyond the edge of a building are uncharacteristic of heritage areas. Rather consider a solution where the veranda is integrated with the main building.

Diagonal boarding and double width garage doors are inappropriate to the streetscape of heritage areas.



The roof deck/terrace on top of the garage is inappropriate because it creates extreme wall heights.



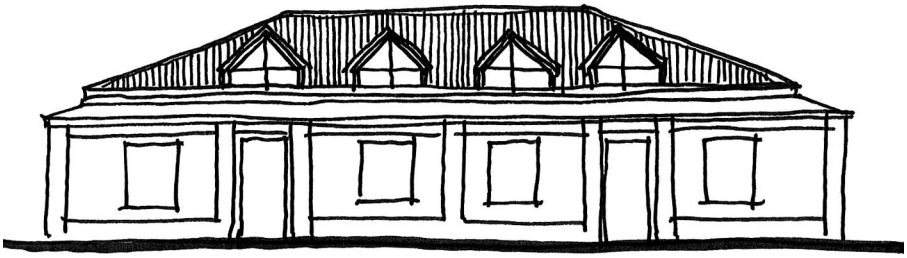
6.4.3 Addition of new dormer windows

Dormer windows should be placed sensitively with regard to the elevation of the existing building. Dormers should:

- Be used to put emphasis on existing building features of importance. (They could for example be installed above an entrance door or bay window.)

- Follow the clues of the existing building in terms of number and placement.
- Not dominate a roof in size or number. It is better to raise the height of the entire roof than adding too many dormer windows to a roof.

Too many dormers crowd the roof space and dominate the facade.



Dormers should also:

- Be balanced and evenly spaced with the various existing/other roof elements (chimneys, turrets, gables, dormers).
- Follow the patterns found in the area in terms of broad design (i.e. built into the roof, built up from the exterior walls, start partially below the eaves line, etc.), but could be contemporary in detail resolution.
- As a guide, not be wider than 1,5 m on a large roof, or 1,2 m on a small roof.
- Not extend to the apex of a roof.

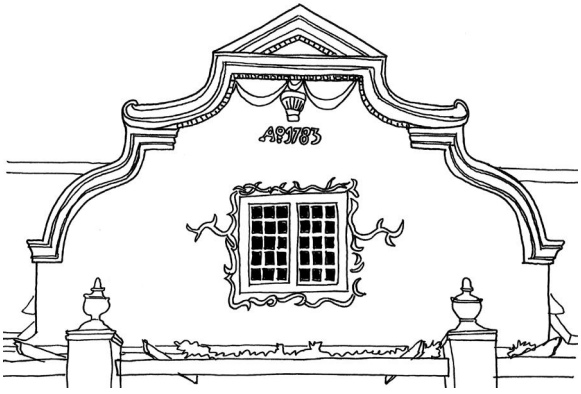
Dormers must be in scale to the roof and its elements. This example is too big for the roof, and competes with the gable.

6.4.4 Gable windows

Consider the purpose of gable end windows, they:

- Are the traditional solution to lighting the roof space.
- Should be smaller in proportion to the windows on the ground floor. As a rough guide, they can be proportioned to a 1/4 of the ground floor openings.

Example of a gable window.



6.4.5 Skylights

Skylights are sometimes the only solution to lighting a loft space that has internal division walls. These should be angled in line with the roof pitch and preferably should be limited to the rear elevation of a building.

6.4.6 Parapets

The use of parapets for flat or lean-to sections of a roof is typical of historic areas.

- Retain and maintain the historic plaster mouldings and bands on existing parapets.
- When constructing new parapets, make use of simpler designs for the plaster mouldings and bands so as to create a clear distinction between historic and new fabric.

An appropriate and typical example of a parapet on this heritage building.

6.5 Parking, garages and carports

Historic buildings in urban areas often lack on-site parking. The introduction of garages and carports in heritage areas can have a negative effect on the character of the streetscape. Follow these guidelines:

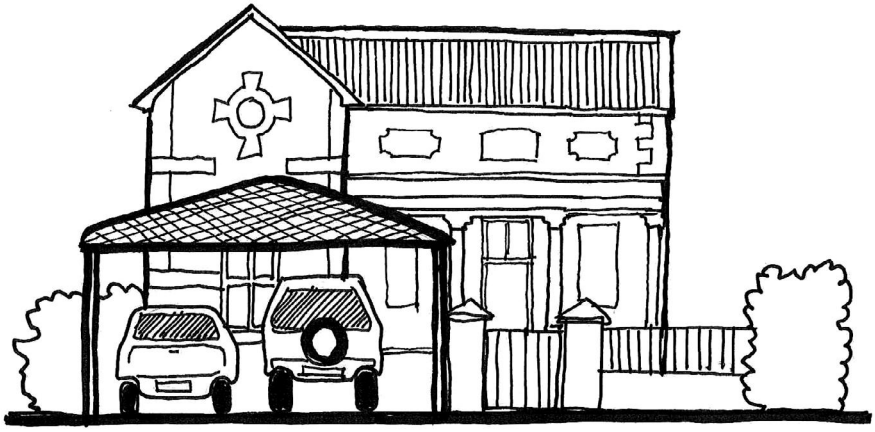
- Set the garage back from the street in order to limit interference with historic boundary elements.
- To retain the dominance of the main building, set the new garage back further than the main building.
- Single garages take up less space on the street elevation, and therefore have less negative impact than double garages. (Tandem parking can provide the necessary additional parking requirements.)
- If a double garage is necessary and appropriate, rather provide two single doors separated by a masonry pillar, to reduce the visual impact on the street.

Appropriate response to the need for a garage. Garage set back from the street does not interfere with the heritage building.

Further guidelines:

- Garage doors are to be limited to 2,44 m maximum width.
- A separate garage building is preferable to a garage integrated with the main building. Proposals for a garage integrated with the main house, which entails a loss of habitable space, will not be supported.
- In some cases it might not be possible to accommodate a new garage or carport.
- Never position a garage/carport directly in front of the main facade of an existing building.

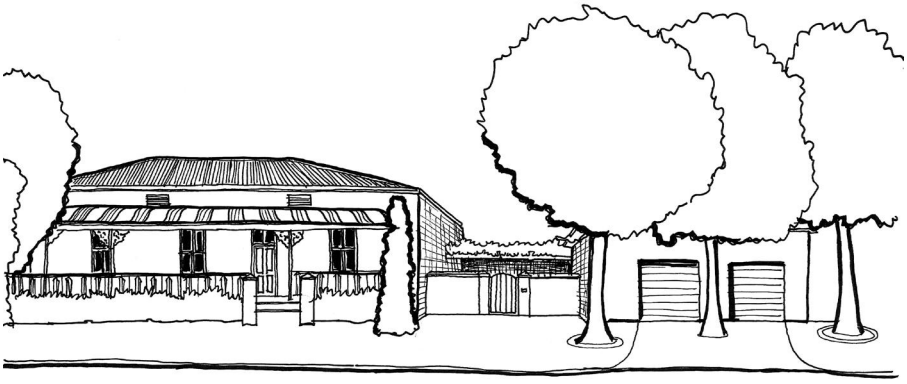
Insensitive use of carport in front of heritage building; the most important features of the house are concealed by its placement.



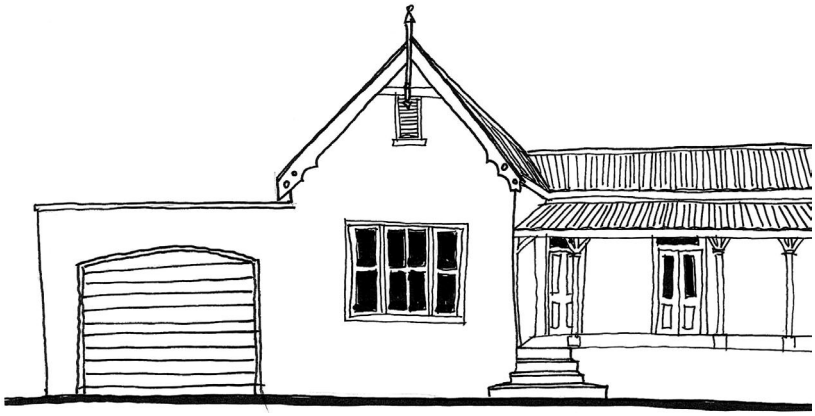
- Avoid inappropriate materials and designs such as diagonally panelled doors.
- Explore contemporary interpretations of traditional barn/coach house doors.

- Victorian-era doors often had glass top panels. Create contemporary interpretations of these instead of using standard off-the-shelf garage doors.
- Side spaces (between house and side boundary) of at least 4,5 m can be used for open parking, with the provision of a new gate in the street boundary. Such new openings should be less than 3 m wide.
- If no side spaces are available, and open parking is planned for the space in front of a building, it should be planned in such a way as to retain a green environment by means of trees, planting beds, and open paving blocks planted with grasses. It is not acceptable for the entire front garden to be paved for such purposes.
- It is not acceptable to drop large areas of kerb, because this takes away general neighbourhood parking opportunities.

Space permitting, the best solution to adding a garage is by means of a completely separate building.



Inappropriate garage edition. Flush addition to gable facade is visually disruptive.

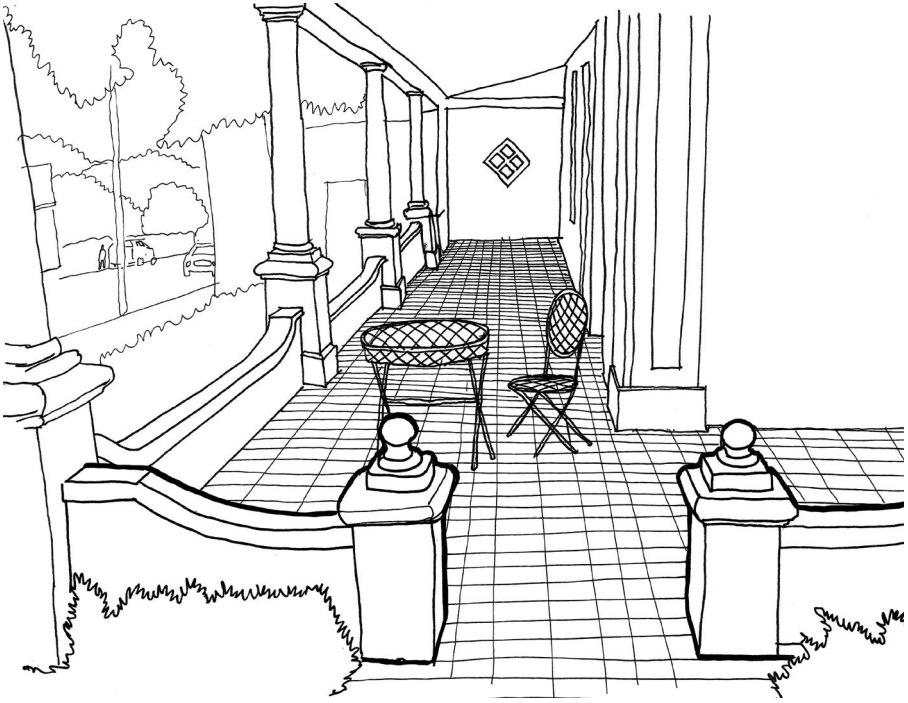


6.6 Verandas and balconies

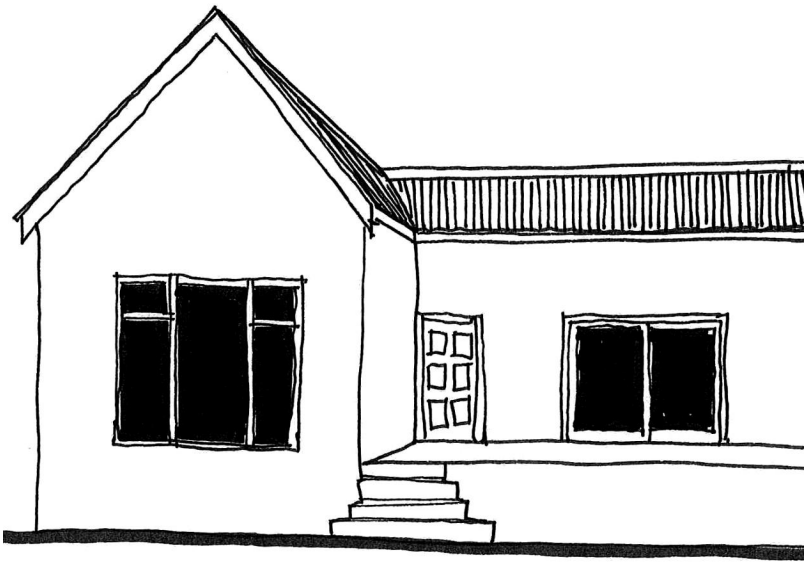
Consider the following heritage guidelines for verandas and balconies as distinctive architectural features:

- Enclosure of verandas and balconies are not recommended.
- However, if it is proposed, the following guidelines should be used:
  - Restrict use of enclosed balconies/verandas to living spaces, so that it may be enclosed with glazing. (Bathrooms and bedrooms require more privacy/solid enclosure and therefore are not appropriate uses.)
  - Use lightweight and transparent materials.
  - Fit the enclosure material at a setback from the existing veranda columns, so that it will be visually obvious that the space was once an open space.
  - Use framing materials that match the existing window frames of the house.

An appropriate example of the relationship between a house and the street layered with different architectural elements, such as a veranda, garden planting and boundary wall.



Do not remove distinctive architectural features such as veranda and bargeboard.

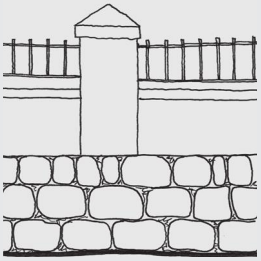


6.7 Boundary walls, fences, hedges and gates

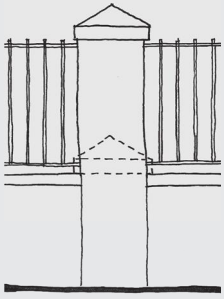
The boundary between building and street should be sympathetic to the form and design of the building:

- Precast concrete and face brick is unacceptable in heritage areas.
- Pay attention to the details used in the area and design new enclosures to relate to these with regard to height of wall, pier spacing and design, plaster coping styles, wrought-iron work, corner details, sloping/stepping walls on sloping sites and entrance gates.
- Traditional details such as plaster copings on walls are practical as they protect the wall from streaking due to water downpour.
- Contemporary designs and materials will be supported if they are sympathetic to the historic context.

Break the visual appearance of height with the use of different materials/textures (stone plinth, plastered wall, palisade).

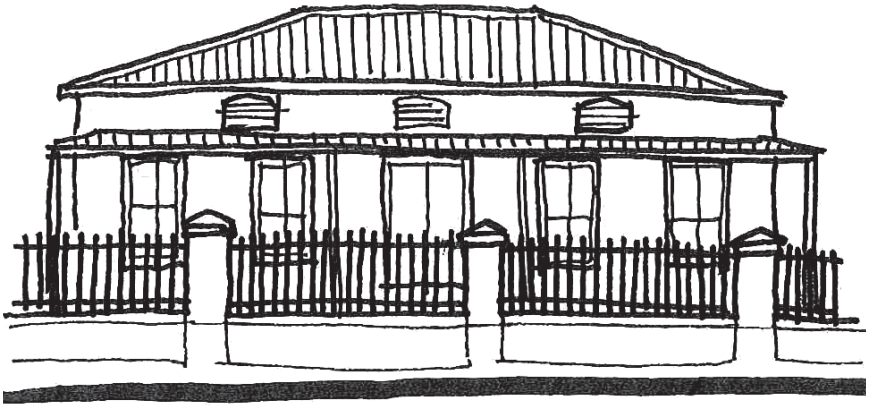


In some cases where additional height is required, keep an existing low wall and extend the piers with palisade infill.



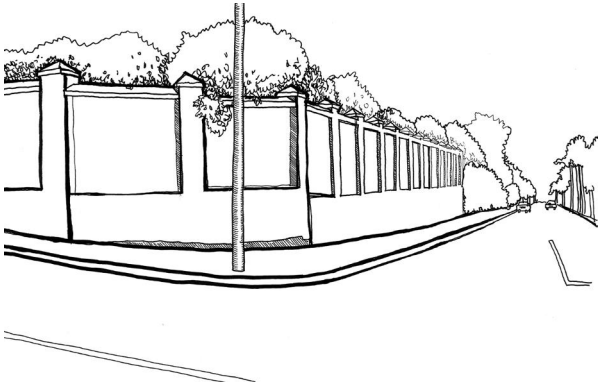
- New walls should be at least 230 mm thick and no higher than 1,8 m, preferably lower. Ideally one third of the height should be visually permeable – i.e. open fencing, palisade or timber. This reduces the visual impact of the new wall on the street.

Appropriate boundary wall solution. Plastered walls with piers and palisade/timber slats create a visually permeable top section.



- High, solid boundary walls are inappropriate in heritage areas; traditionally such walls are low and permeable.
- If it is necessary to raise a low wall for security reasons, it is important that the character of the existing low wall be retained. The upper part of the new fence can be of open steel railings (palisade), or timber slats. It is important to retain visual permeability. When the permeability is lost, the streets become hostile environments, blanked off with bland walling. Surveillance of the street creates safer, friendlier environments.

Boundary wall too high. Double impact because it is on a corner stand. The walls deaden the street – creating visually obstructed unsafe areas.

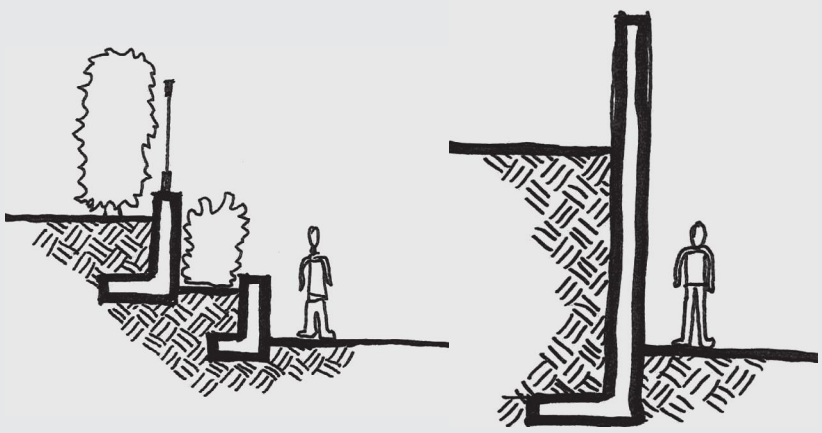


- In some instances it may be necessary simply to raise the existing wall and recreate the mouldings and copings at a higher level.
- When planning a timber fence, use hardwoods to ensure longevity of the fence. Erect with gaps between the timbers for visual permeability.
- Where there is a big level difference between the street and the property, one could build a two tiered terrace retaining boundary with integrated planter space.

- A new, higher fence/wall could be erected set back from an existing low wall by enough space to accommodate a planting bed. The new wall can then over time be covered with creeper/ hedge planting.

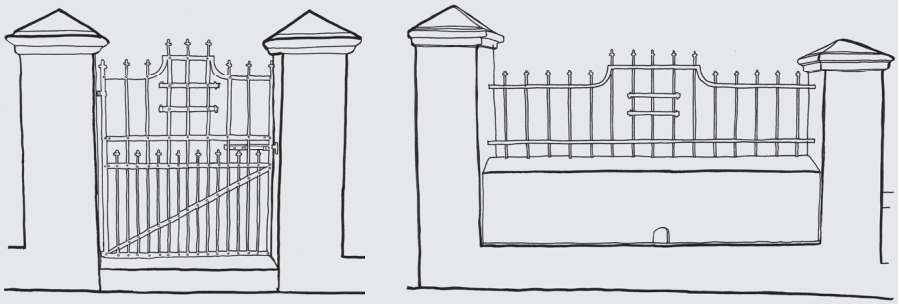
Where the street level is lower than the property level, and security walling is required, terrace the boundary, separate low walls with planting beds and add a palisade top section to the wall.

Where there are level differences on a boundary, do not build a wall that is too high and creates alienating street spaces.

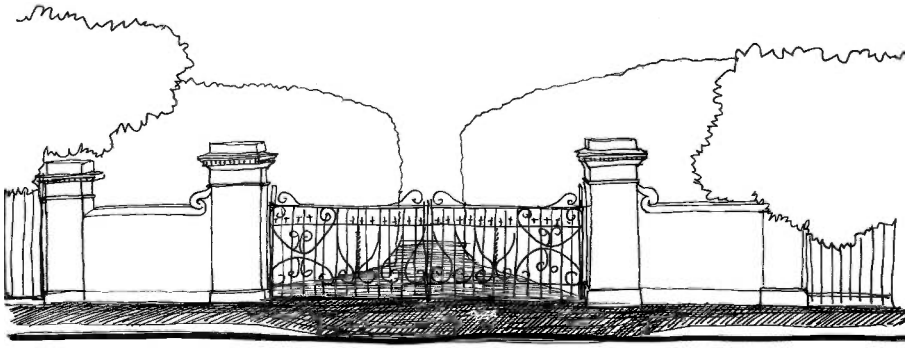


- The traditional materials used for gates are cast iron and timber. Traditional gates are often ornately detailed. Contemporary gates could be made of timber or steel but be plainer in design, unless a specific feature element needs to be replaced of which remnants of the original remain on which to base the copy. Contemporary interpretations are encouraged. As with the fencing, the gates must also be visually permeable. When new driveway gates are planned for an existing building, they should match the existing pedestrian gates.

Draw inspiration from historic decorative ironwork, but simplify it for modern use.

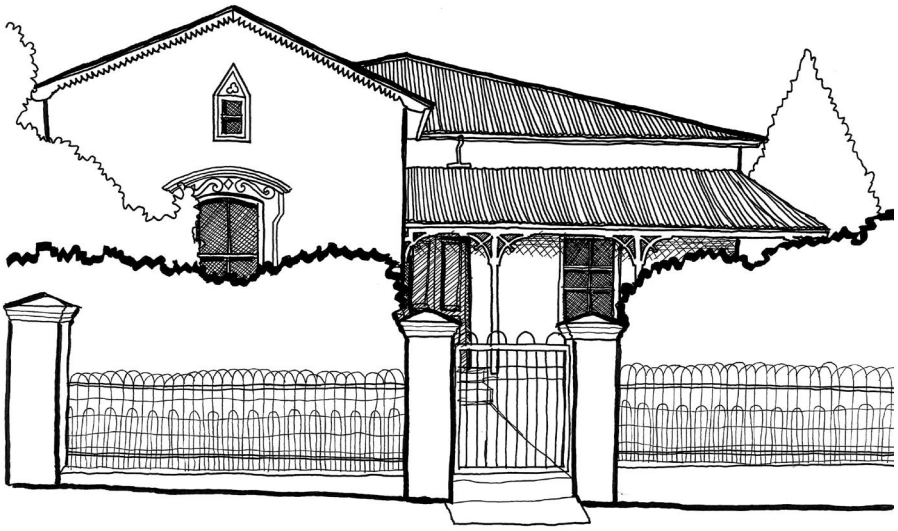


Use simple plaster mouldings to decorate the gate pillars and walls of the entrance gate, while the steelwork is more ornate.

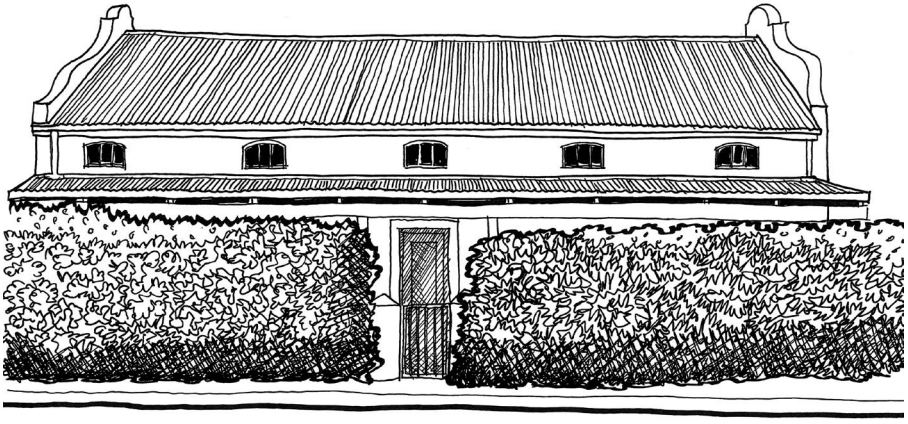


- Hedges may be planted when additional security or privacy is necessary. Dense, thorny shrubs have been used for boundaries throughout history and continue to be an effective and environmentally sustainable solution.
- The need for greater security in rural areas poses a threat to the visual continuity of the landscape. It is advisable to make use of a dark (black/green) coloured palisade (without brickwork columns) or mesh fencing over and through which vegetation is planted and allowed to grow. Long distances of walling and brickwork columns are visually disruptive.

Protect and retain heritage 'hand-made' wire hedge fencing.

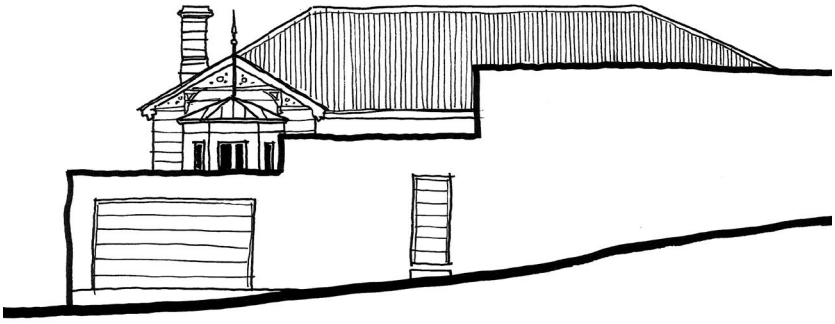


Remember that clipped hedging is a good option for increasing both privacy and security for buildings that are set quite close to the street.



Permeable fencing on top of a base of brickwork is a good security solution reducing the visual impact of wall height, while maintaining a connection between house and street.

Do not build an inappropriately high and blank boundary wall that conceals the heritage building.



6.8 Other: Signage, lighting and security

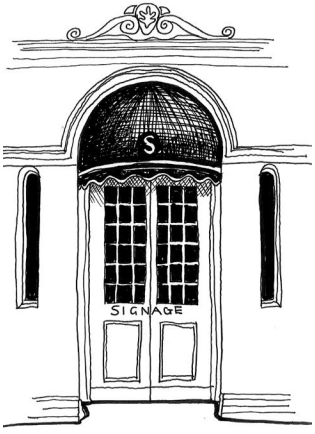
Refer to By-Law 1/2008 *'Outdoor Advertising and Signage'* for detailed information. This by-law:

- Prescribes regulations relating to the process of application for municipal approval, the size, and the positioning/spacing of signs.

- Identifies different types of signs therein, and specific rules laid out for each type.
- Emphasizes the importance of considering signage options carefully and to design them to enhance and not to detract from the architectural character and value of heritage areas and buildings.

The signage does not overpower the form of this heritage building.

The awning with signage compliments the architectural detail of the building.



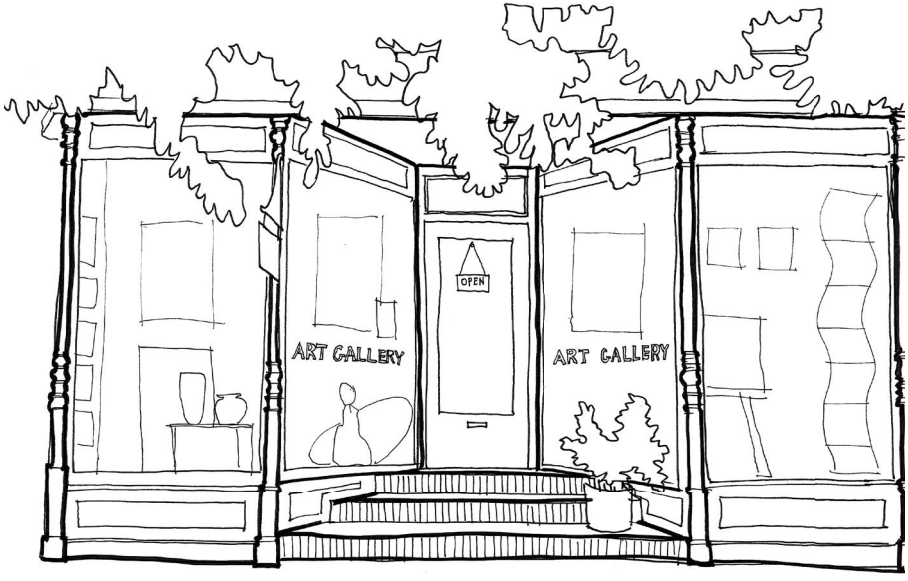
The signage integrates with the form of this building.

Signage by means of an A-frame and hanging sign does not detract from the heritage building.

The high level of detail on this facade makes it difficult to position signage on the wall spaces. The glass panels of the shop front provide the best position for lettering.

Beautiful Art Deco shop front with original glazing, chrome finishes and ceramic tile wall panels enhance the beauty of the facade.

Examples of detailed timber framed shop fronts with signage incorporated into window panes.



Inappropriate size and placement of signage does not take into account the size or form of the building.

6.9 Lighting

For safety and security reasons property owners may wish to install external lighting. Keep in mind that:

- Lights need to be positioned with care so as not to cause light pollution to neighbouring properties.
- Spotlights and floodlights are not acceptable in heritage areas. Security lights may be connected to motion detectors, but must switch off automatically after a couple of minutes.
- Light fittings should be chosen with care to ensure that they are in character with the building, and are best positioned on columns or piers at an entrance gate, or to the side of a wall.

6.10 Security

The biggest mistake that property owners can make in an attempt to improve security is to break visual connection between the building and the street. Remember that:

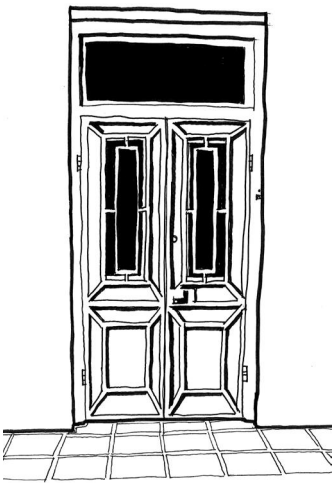
- Visual surveillance by neighbouring properties provides an excellent crime deterrent. For this reason it is important to use visually permeable boundary solutions.
- Palisade fences and gates increase visibility and ensure surveillance.

6.10.1 Security on front doors

Front doors on historic buildings in heritage areas are often detailed pieces of craftsmanship. When choosing a security gate for such a door, the following pointers should be kept in mind:

- Do not use sliding concertina type gates on front doors/ street facades.
- Paint the security gate in the same colour as the door. If the door is varnished timber, black or dark grey will do.
- Where practical, a security gate can be placed inside the door.
- The gate should not visually overpower the old door. Custom design a gate that follows the main divisions of the door.

Custom designed burglar bars/gates that correspond to the divisions of the door/ windows are appropriate.

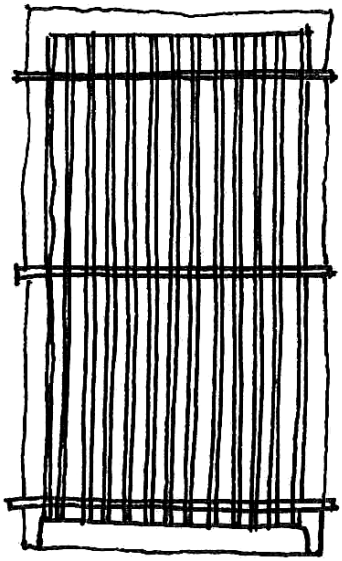


6.10.2 Window bars

There is historic precedent for window bars:

- They were often used on basement windows and were built into the window reveals as solid round/square iron bars. This type of system can still be used today, especially in outbuildings.
- For dwellings it is preferable to fit window bars on the inside of windows in order to reduce their visual impact on the facade of the house. These bars can then be custom made to fit the window mullion divisions. Painting them dark/black will further reduce their visual impact.
- External window bars are not recommended. Never use burglar bars that extend beyond the window reveals.

Prison type, externally mounted burglar bars are insensitive in heritage areas.

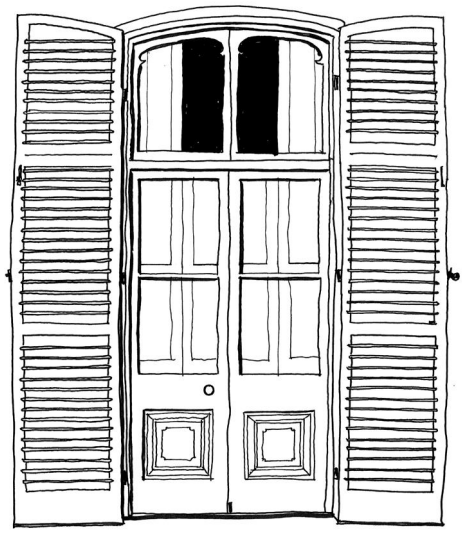


6.10.3 Shutters

There is precedent for internal and external timber shutters in heritage areas, therefore:

- Shutters are an excellent means of additional security.
- New replacement shutters on historic buildings should be made to conform to the existing examples found on the building.
- Wherever possible, existing shutters should always be repaired rather than removed/replaced.
- Always save the original ironmongery (hinges, shutter hooks and catches). These can be repaired or new ones can be custom made by a blacksmith.
- Shutters should be painted, rather than varnished. (This has maintenance advantages and relates better to historic precedent.)

Security and privacy is enhanced by the use of both internal and external shutters.



Please protect

Please retain and protect heritage material and architectural detail such as:

- Verandas
- Doors
- Windows
- Roofs
- Gates
- Attic vents, dormer vents
- Plaster details
- Cast iron details such as veranda posts
- Plaster mouldings
- Shutters
- Quoining
- Boundary and garden walls
- Trees, hedges, gardens
- Old shop fronts
- Timber latticework

NOTE: The booklet is an extraction of a comprehensive document on heritage guidelines. Please contact the Heritage Officer or the Building Control Section at Drakenstein Municipality for access to the complete document.