



HASTINGS CBD ARCHITECTURAL HERITAGE
DESIGN GUIDE

OCTOBER 2012

TABLE OF CONTENTS

HASTINGS CITY DESIGN GUIDE

| | | |
|--|-----------------------------------|----|
| | Foreword | 3 |
| | Introduction | 6 |
| | Process to follow | 6 |
| | Map of Central Character Precinct | 7 |
| 1. Hastings' Architectural Heritage | | 8 |
| Identify Your Building's Style | Colonial: 1870s - 1900 | 10 |
| | Edwardian Commercial: 1900 - 1920 | 10 |
| | Stripped Classical: 1920s - 1930s | 11 |
| | Spanish Mission: 1910s - 1930s | 12 |
| | Art Deco: 1920s - 1940s | 13 |
| | Modern: 1940s - 1970s | 13 |
| 2. Heritage Design Guide | | 14 |
| General Principles | Maintenance & Repair | 14 |
| | Alterations & Additions | 15 |
| | Accessibility | 15 |
| | Relocation & Demolition | 15 |
| | New Building Development | 15 |
| | Earthquake Strengthening | 16 |
| Form and Scale | Context | 18 |
| | Skyline | 19 |
| | Street Edge | 19 |
| | Outlook | 19 |
| Architectural Features | Windows & Doors | 20 |
| | Glazing | 20 |
| | Shopfronts | 21 |
| | Verandahs & Balconies | 22 |
| | Entrances | 22 |
| | Columns & Arches | 22 |
| | Finishes & Materials | 23 |
| | Lighting | 23 |
| | Building Services | 23 |
| | Building Names & Dates | 24 |
| | Landscaping | 24 |
| Colour | Facade Enhancement Scheme | 25 |
| Interiors | Flooring | 26 |
| | Wall & Ceiling Finishes | 26 |
| | Internal Glazing | 26 |
| | Hardware & Fixtures | 26 |

TABLE OF CONTENTS

CONTINUED

| | | |
|-----------------------------|---------------------------------|----|
| 3. Sign Design Guide | | 28 |
| Sign Design | Context | 28 |
| | Scale & location | 28 |
| | Clutter | 28 |
| | Obtrusiveness | 29 |
| | Lettering Styles & Colours | 29 |
| | Hazards & Safety | 29 |
| Sign Locations | Verandah Fascias | 30 |
| | Under Verandahs | 30 |
| | On a Verandah Roof | 30 |
| | Building Facad | 30 |
| | Building Side Wall | 30 |
| | Windows | 30 |
| | Illuminated Signs | 31 |
| | Multiple Tenancies | 31 |
| | Signs on Movable Items | 31 |
| Further information | | 32 |
| Bibliography | | 32 |
| Acknowledgements | | 32 |
| Appendix | Glossary of Architectural Terms | 34 |
| | Sign Guidelines | 35 |

FOREWORD

The Hastings District Council is delighted to launch this *Design Guide*. It identifies the architectural styles and features of the historic buildings in the CBD and provides guidance on how alterations, enhancements or construction of new buildings can contribute positively to our District.

Our historic buildings are unique and, in an increasingly uniform world, are invaluable in telling the story of our district's past.

In the 1990s our Mayor, the late Jeremy Dwyer, recognised the importance of our identity and heritage, as well as a strong community desire to build on the strengths of the District in order to make Hastings a better place to live, visit and do business in.

From this energy and vitality the Landmarks philosophy was born: an initiative between Council and the community to promote the District's image, identity and sense of place, and to foster civic pride.

Back then, Mayor Dwyer spoke of his passion and commitment towards the revival of the Hastings CBD. He described the city centre as an untapped, largely ignored treasure, whose architectural heritage could be nourished back to life to produce real dividends.

I believe that today, he would be proud of our progress in working towards the achievement of this vision.

Since Landmarks' inception in 2000, it has generated numerous successes. The Facade Enhancement Scheme has supported the upgrade of over 100 buildings, numerous artworks have been installed, and colourful garden beds, street trees and hanging baskets now enliven the built environment, bringing a sense of pride and identity to local residents and delighting visitors.

However, we are facing uncertain times, with earthquake strengthening requirements and the potential impact on our heritage fabric, together with a need to keep pace with progress and development.

The momentum of what has been achieved cannot be lost, and today's challenges must be faced with a much greater awareness and a more practical commitment, not just from building owners, retailers and developers, but the whole community.

We need recognition and appreciation that the collective form of the CBD is just as important as its individual components, and any incremental dilution of this character, through piecemeal loss of buildings or their details, will be a loss to the whole community.

The District Plan and Central City Plan will ensure that our historical foundations are recognised and protected, and that future land

use activities are managed and appropriately directed.

This *Design Guide* will sit alongside these plans and provide an important link in the process.

Council is committed to the ongoing survival of the District's rich built heritage where practical, and I hope this *Design Guide* will inspire the community to share in this vision.



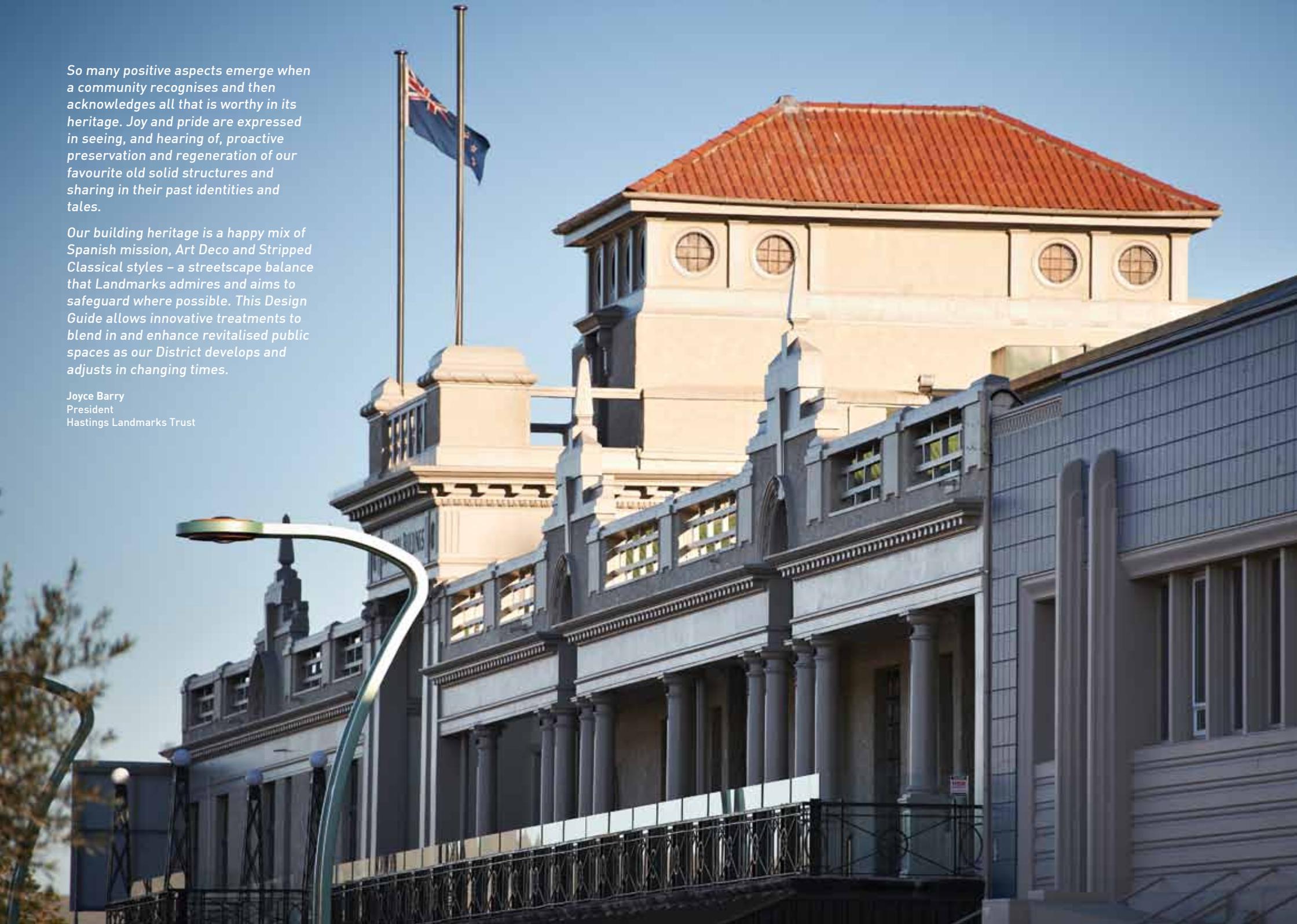
Photos

1. 2817 Shopfront with leadlights and pressed metal soffit, Westerman's Building [E Ancombe, 1932].
2. 2799: Heretaunga Street frontage, Westerman's Building.
3. 1145 Bellied leadlight hood, Westerman's Building.
4. 3300: The clock tower forms part of an important urban space.

So many positive aspects emerge when a community recognises and then acknowledges all that is worthy in its heritage. Joy and pride are expressed in seeing, and hearing of, proactive preservation and regeneration of our favourite old solid structures and sharing in their past identities and tales.

Our building heritage is a happy mix of Spanish mission, Art Deco and Stripped Classical styles – a streetscape balance that Landmarks admires and aims to safeguard where possible. This Design Guide allows innovative treatments to blend in and enhance revitalised public spaces as our District develops and adjusts in changing times.

Joyce Barry
President
Hastings Landmarks Trust



Hastings has a diverse portfolio of heritage buildings dating from pre and post 1931 earthquake periods. These buildings have been undervalued from an architectural perspective and the way in which we manage the challenges around these buildings over the next few years will determine the streetscapes of our city into the future.

I commend the Hastings District Council and other parties involved for investing in the Heritage Inventory and the Council for preparing the Design Guide. These documents are a positive step to assist property owners and occupiers identify how to protect and enhance their buildings to ensure that we don't lose this vital component of our built environment.

Graham Linwood
Architect, Hastings

After the 1931 Hawke's Bay Earthquake the people of Hastings adopted the slogan "Like a Phoenix, she will arise from her ashes - HASTINGS". The character buildings of the Hastings CBD are a reminder of the courage and determination that rebuilt Hastings for future generations.

Michael Fowler
Historian

PUBLIC

Purpose

The purpose of this *Design Guide* is to assist in the recognition, maintenance and enhancement of the architectural heritage character of the Hastings Central Business District (CBD).

While it has been prepared specifically for buildings located within the CBD, its principles can be applied to other heritage buildings elsewhere within the District.

It is hoped that this *Design Guide* will be a useful resource that will:

- help building owners and tenants become more aware of the architectural styles and heritage characteristics of the buildings within the CBD
- provide information on how to upgrade heritage buildings in a manner appropriate to their character and style
- encourage designers of new developments to respect the heritage character of the CBD and create new buildings which sit comfortably with their older neighbours and add positively to the area as a whole.

Enhancing the visual appeal of the CBD will benefit the whole community, by its promotion as a compelling place for shoppers, visitors and investors alike.

Structure

The *Design Guide* comprises three sections:

1. **Hastings' Architectural Heritage**
2. **Architectural Design Guidelines**
3. **Sign Guidelines.**

Section 1 identifies and provides examples of the predominant architectural styles and era of the heritage buildings within the CBD.

Section 2 provides general advice on how to work with a heritage building to ensure its character is retained or enhanced. This section then provides guidelines on the form and scale of the CBD and specific architectural features.

Section 3 provides guidelines on new signage within the CBD.

Context

This *Design Guide* relates to all heritage buildings located within the Hastings CBD.

Any alterations, extensions or demolition of existing buildings, or construction of new buildings, within the CBD are controlled by the provisions included in the Hastings District Plan (the District Plan). The District Plan also identifies specific areas, such as the Central Character Precinct (CCP) and Historic Area, where additional rules apply. These areas are shown on the map on page 5.

Key characteristics of the CCP include the number of historic buildings and their consistent height, scale and design style. The purpose of the CCP is to protect the character and values of the area, through requiring that developments be considered in the context of the surrounding environment. The rules control activities that may have an adverse effect on the identified streetscape

and heritage values of the CCP, including new buildings, demolition, alterations or additions.

The District Plan also specifically identifies the Historic Area of Russell Street, a particularly significant grouping of heritage buildings between Eastbourne and Queen Streets. Spanish Mission, Art Deco and Stripped Classical styles are represented there, forming a vibrant streetscape.

The rules included in the District Plan are intended to protect the heritage and streetscape values of the CBD. A hierarchy of controls applies to different activities, from straightforward work such as sign installation, maintenance and repairs, to proposals to alter heritage buildings.

In general, Council approval is required for any activity which changes the external appearance of a building or the streetscape, such as:

- external alterations
- relocation or demolition
- signage
- construction of new buildings.

Resource Consent is typically not required for external repairs or general maintenance, provided they are based on the original design and details, and use similar materials. For works requiring Resource Consent, Council will assess the proposal against criteria to decide if the application should be approved, approved with certain conditions, or declined.

Council will also give consideration to the conservation principles of the ICOMOS New Zealand Charter, a set of guidelines for conservation of heritage buildings, as well as the guidelines within this *Design Guide*.

Process to follow

Before undertaking any work on a heritage building within the CBD, it is strongly recommended that you discuss your proposal with planning staff at the Hastings District Council, who can identify the rules in the District Plan relating to your building, with regard to maintenance, alterations and signage. Officers can also provide free design advice and further information as required.

Many buildings in the CBD are also registered Heritage Buildings under

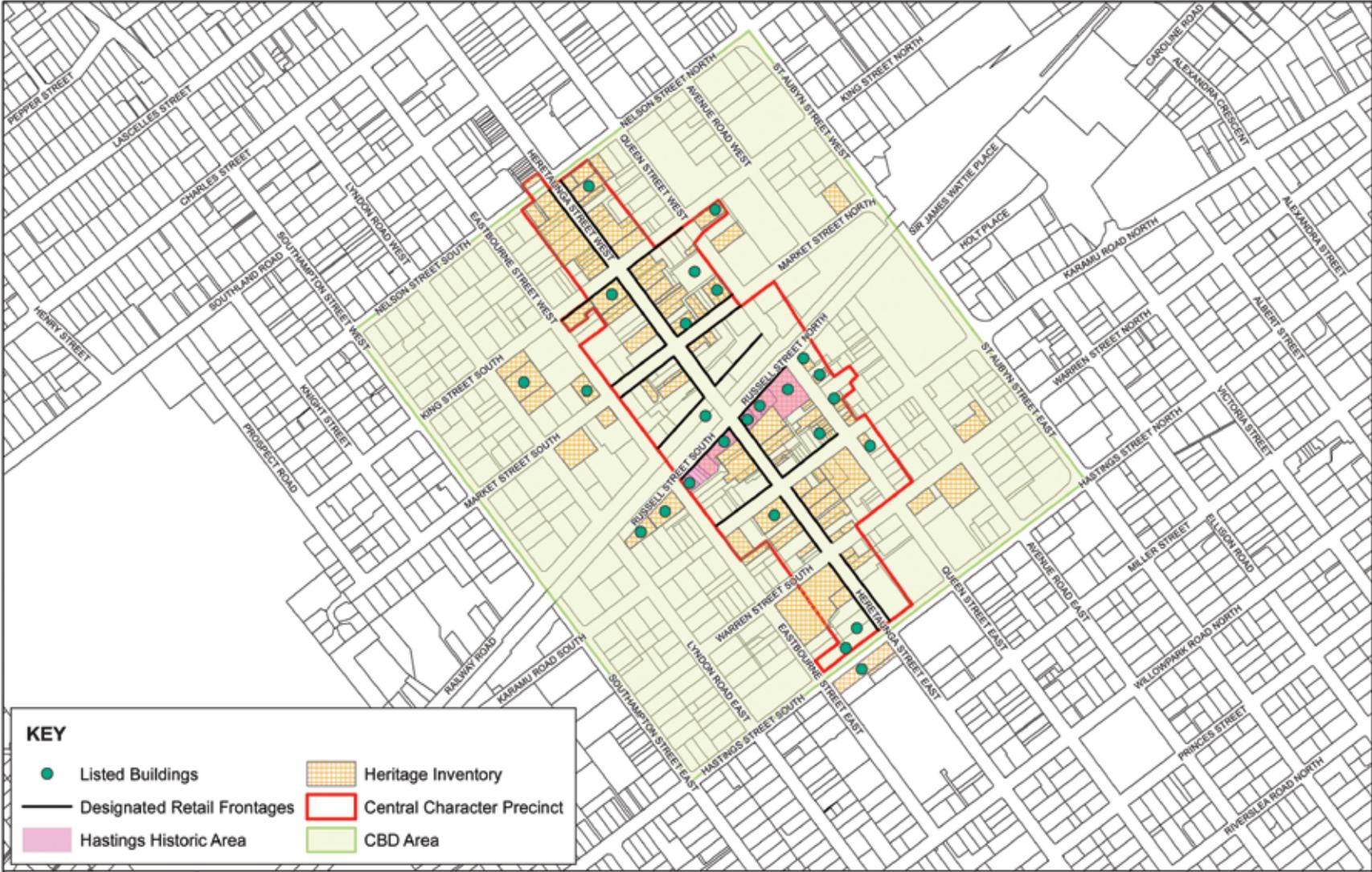
the Historic Places Act. Further information can be obtained on these buildings from the New Zealand Historic Places Trust.

The Hastings Heritage Inventory contains information about all listed heritage buildings within the CBD and is available as a resource for building owners and tenants. Both the District Plan and Heritage Inventory are available on the Council website. Additional rules apply to registered buildings under the Historic Places Act.



Photos
1. The Russell Street Historic Area includes many significant heritage buildings, including Poppelwell's (foreground), a survivor of the 1931 earthquake.
2. Suntrap and water feature, looking east along Heretaunga Street to Te Mata Peak.

MAP OF HASTINGS CBD HERITAGE FEATURES



1 HASTINGS' ARCHITECTURAL HERITAGE

Hastings was founded in 1873, with the construction of a railway station and the auction of 'town sections'. Laid out on a grid plan bisected obliquely by the railway line, the town evolved as a service centre for the surrounding rural communities. The first buildings were mainly timber and few have survived the impact of time, progress and fire.

In the early twentieth century many substantial public and commercial buildings were constructed, often two or three storeys and made taller by ornate cornices, statuettes, finials and chimneys. However, most buildings were constructed of unreinforced brick masonry and many were damaged or destroyed in the earthquake of 1931. Among the survivors are several notable Spanish Mission examples, including the Municipal Theatre (now the Hawke's Bay Opera House), designed in 1914 by Henry Eli White and substantially strengthened after the earthquake; and Poppelwell's (originally Fitzpatrick's Building), designed in 1924 by Albert Garnett. The Edwardian Commercial Municipal buildings (also by Albert Garnett, completed 1917) and Rainbow & Hobbs (1914) also survived the earthquake, as did the Hawke's Bay Farmers' Building (Anscombe and Associates, 1930).

Following the devastating 1931 earthquake Hastings was rebuilt - a major achievement in the Great Depression of the 1930s. The

Falling cornices and masonry had caused many deaths, and the local architects of the day, including the firms of Edmund Anscombe & Associates, and Davies, Garnett & Phillips, wanted to rebuild the city in a modern style - resistant to earthquake and fire and without the dangers associated with heavy decoration.

The preferred construction material was reinforced concrete; Spanish Mission, Art Deco and Stripped Classical were selected as appropriate styles. Spanish Mission was already established in Hawke's Bay and could be designed and built in a clean, simplified manner suited to the needs of a speedy reconstruction programme. Art Deco was the fashionable style world-wide and equally efficient to build with its sparse, geometrical decoration and crisp forms. Stripped Classical, with a classical facade but simplified decoration, suited those architects and clients seeking a more familiar, formal style.

These styles were economical to build during a period of financial hardship, suited to concrete construction, lacked heavy, unstable decoration and were perceived as modern and progressive, which epitomised the aspirations of the rebuilt city. Construction was typically reinforced concrete columns and beams with non-structural brick infill between the columns. The

ability of these panels to withstand earthquakes is now under question.

Since the buildings were generally rebuilt on their original site, the city blocks were mainly made up of individual small buildings, although adjoining buildings were often designed with a contiguous facade to create an integrated streetscape. Financial constraints plus an understandable nervousness about safety, generally limited building height to no more than two storeys. In addition to the new architectural styles, other changes were adopted to improve the rebuilt city and ensure it had an uncluttered, modern look, such as verandahs being suspended from the building facade rather than supported on kerbside posts.

Much of the CBD still dates from this period. Building activity was rare in the Depression so Hastings and nearby Napier are virtually unique in being almost entire, planned cities in the architectural styles of the 1930s. The consistent style, height, scale and age of the buildings contribute to the special character of the CBD. Owners of these buildings are heirs to a rare and valuable legacy.



Photos
1. Grand Hotel, Heretaunga Street was a substantial Edwardian building resplendent with decorative masonry elements. It was a victim of the 1931 earthquake.
2. Hawke's Bay Farmers' Building (Anscombe & Associates), corner Queen Street West and Market Street North, opened in 1930, was built of reinforced concrete on an innovative 'floating' foundation which enabled it to withstand the 1931 earthquake. Stripped Classical features include restrained decoration and windows grouped in vertical strips between columns.
3. Consistent building height and verandah level emphasise the horizontal and reflect the CBD's setting in the Heretaunga Plains.



The Art Deco Trust applauds the revised Hastings Design Guide. The heritage buildings of Hastings set the city apart, contributing to a human-scale streetscape with a unique character. It is important that new buildings acknowledge that, being good examples of the architecture of their own time but complementing their heritage neighbours and helping to make the Central Character Precinct a place worth visiting.

Robert McGregor
Heritage Officer
Art Deco Trust



IDENTIFY YOUR BUILDING'S STYLE

Colonial: 1870 – 1900

The earliest buildings would have been simple cottages and shops, soon followed by a fire station, post office, schools and churches. They were mostly constructed of timber, some with features designed to resemble stone detailing, notably parapets and corner details. As the town prospered, more substantial buildings included hotels, shops and offices, villas and grand houses. Typical features were weatherboards, timber verandah posts with carved brackets and turned or diagonal balustrades; double-hung timber windows; timber doors with side and/or top lights; corrugated iron roof (and sometimes side walls). There are few surviving examples in the CBD.

Building features include:

- timber construction
- timber or wrought iron verandah posts
- timber decoration: window surrounds, verandah brackets and finials.

Examples include:

- St Matthew's Church, King Street South
- Union Bank of Australia (now Willowpark Lodge), Willowpark Road.

Edwardian Commercial: 1900 – 1920

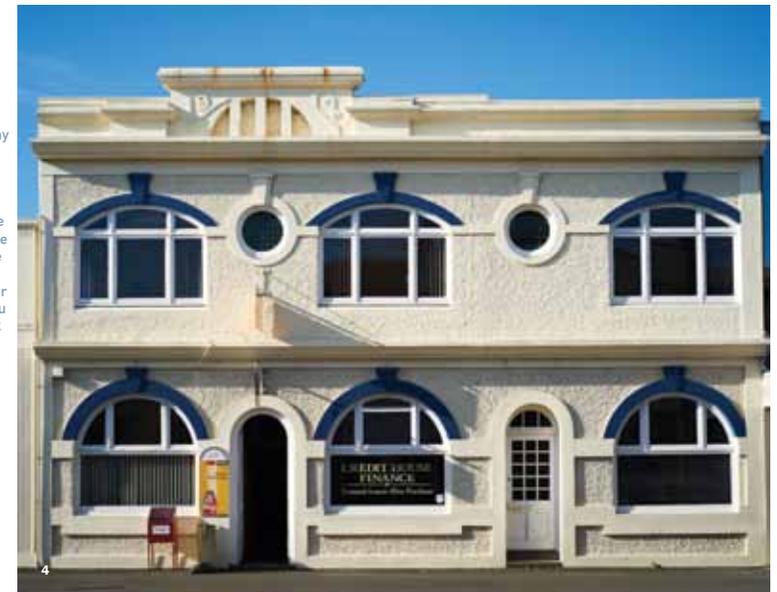
In the early 1900s it was fashionable to incorporate a variety of decorative motifs and building styles in one building. Construction was usually unreinforced cavity brick, and windows were treated as 'holes' in the walls rather than being placed between structural columns. Ornate window surrounds and pediments, classical cornices and open balustraded parapets were often used. Many of these heavy brick and plaster decorations were damaged in the 1931 earthquake, or were removed afterwards.

Building features include:

- vertical emphasis, often two or more storeys
- often no verandah
- ornate decoration; pediments, parapets and cornices
- relatively large expanses of walls.

Examples include:

- Dominion Buildings, Queen Street East
- Rainbow & Hobbs Building (former Queen Street East).
- former Municipal Buildings, Heretaunga Street East.



Photos

1. St Matthew's Church, King Street South.
2. The former Municipal Building (Albert Garnett, 1916) has many classical decorative features such as pillars beside the major entrances and the band of dentils at parapet level, but also shows a Spanish influence in the wrought iron railings, the positioning of windows and the tiled roof to the tower.
3. Union Bank of Australia, corner Heretaunga Street and Karamu Road. Relocated to Willowpark Road in 1914, hauled in two sections by a traction engine. It has several features of Colonial architecture: timber weatherboards, corrugated iron roof; double hung timber windows; timber cornice and pilasters designed to look like stone.
4. Former Rainbow and Hobbs Building (1914); arched and circular windows and asymmetrical parapet, Queen Street East.

Stripped Classical: 1920s – 1930s

Stripped Classical design evolved from the more ornate Victorian and Edwardian Classical and gained popularity from the mid-1920s, especially for banks, government and professional offices where its restrained but traditional decoration provided an appropriate image of respectable solidity.

Reinforced concrete was the common type of construction, with windows positioned between relatively slender structural columns.

Decoration was stylised and restrained, usually restricted to column capitals, spandrel panels (between the bottom of one window and the top of the window below) and perhaps as a feature on the parapet to emphasise the main entrance.

Building features include:

- vertical emphasis, columns expressed, often two storeys
- often no verandah
- simplified classical decoration - pilasters, fluting, low-relief motifs
- windows placed between columns
- symmetrical facade.

Examples include:

- former Post Office, corner Queen Street East and Russell Street
- former Bank of New South Wales, corner Heretaunga Street West and Market Street
- Central Building, Heretaunga Street West
- former Public Trust building, corner Queen Street and Karamu Road.



Photos

1. Restrained decoration typical of stripped classical design, Queen's Chambers (Davies, Garnett & Phillips, 1932), Queen Street East.
2. Column capital detail, former Bank of New South Wales, corner Heretaunga Street West and Market Street.
3. Columns expressed on the facade as fluted pilasters, Heretaunga Buildings, corner of Heretaunga Street and Market Street.

Spanish Mission: 1910s – 1930s

What is now called the Spanish Mission style developed in California from the simple adobe buildings of the early missions.

In California, as in Hastings, strong sunlight and landscape features favoured simple building shapes. Adobe walls were thick and sometimes tapered, allowing the depth of the wall to be revealed at window and door openings. This gave the buildings a very solid and massive appearance. Window openings had to be relatively narrow to minimise the lintel or arch required to span the opening, although they could be tall, as seen on the Municipal Theatre.

Spanish Mission buildings in Hastings typically have smooth or textured plaster walls, sometimes relieved with barley twist columns or plaster detailing. Terracotta tiles are common on parapets and window hoods. Cordoba or half-round tiles are traditional, although other flatter types such as Marseilles tiles are also used.

Other materials typical of Spanish Mission style include bricks, stonework, ornate plasterwork (on limited areas of facade only), Spanish-inspired decorative ironwork for balustrades, verandah ties, window grilles and awning supports. Heavy timber was also used as a feature, such as brackets under eaves or supporting canopies above windows. Timber is traditionally dark stained to give a rustic appearance.

Building features include:

- simple forms and roof shapes
- large expanses of plain wall
- plastered finish to minimise visible joints
- terracotta tiled roof/parapet/window hoods
- barley twist columns and flat pilasters
- balconies or galleries at first floor
- windows relatively tall and narrow, or in groups of three, sometimes with arched heads
- windows recessed back from the surface of the wall
- decorative ironwork - balconies, brackets, tie rods.

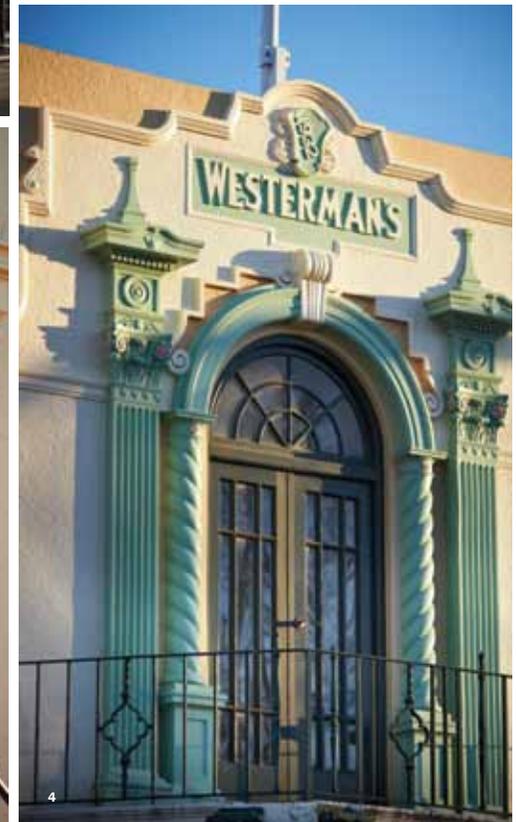
Examples include:

- Westerman's Building, Russell Street South
- Villa d'Este, Heretaunga Street West
- Hawke's Bay Opera House, Hastings Street South
- Methodist Church, Hastings Street South
- Harvey's Building, Russell Street South.



Photos

1. Hawke's Bay Opera House (Henry Eli White, 1915): a solid and massive appearance, relieved by timber brackets and eaves corbels, terracotta tiles and decorative plaster mouldings.
2. Harvey's, Russell Street South, (Albert Garnett 1933) has an espadana-style false gable with Cordoba tiles and a flagpole to add a vertical element.
3. Verandah tie detail, Hawke's Bay Opera House.
4. The front facade of the Westerman's building blends other styles of architecture: Stripped Classical pilasters, Art Nouveau decorations and Art Deco zigzags. The Spanish Mission features are concentrated around the arch window, with the barley twists and wrought iron balcony.



Art Deco: 1920s – 1940s

Popular in the 1920s and 1930s, this style was used in the design of buildings and also furniture, jewellery and interior décor. The term Art Deco has only been in use since 1968 and comes from the title of a major exhibition held in Paris in 1926: International Exhibition of Modern Industrial and **Decorative Arts**, where the style first became evident. The clean lines, streamlining and symmetry of Art Deco designs reflect the increasing importance of industrial design during this period.

Building features include:

- simple decoration, usually geometric or stylised plant forms
- consistent skyline (one or two storeys, roofs not visible from the street, parapet may be stepped)
- windows often in pairs or groups of three
- window frames dark in colour so the entire window appears as an opening in the light wall surface
- horizontal proportions emphasised by verandahs, bands of decoration, low height, t design.

Examples include:

- former Medical & Dental Chambers (Modern deco), corner King Street North & Queen Streets
- R & R Building, corner Heretaunga Street West & Russell Street North
- Holden's Buildings, corner Heretaunga Street East & Karamu Road North
- former Dominion Restaurant, Heretaunga Street East.

Modern: 1940s – 1970s

Characterised by the design principle 'form follows function', the Modern movement was the predominant architectural influence from the 1940s until the 1970s. These buildings use the rhythm of the structure, rather than applied decoration, to provide visual interest. Spacing of structural columns is used to create an often repetitive facade. Hastings' tallest buildings are Modern office towers which break the long-established one or two storey scale of the rest of the CBD.

Building features include:

- relatively large areas of glazing
- beam and column construction
- no applied decoration.

Examples include:

- Hastings Memorial Library, Eastbourne Street East
- Environment Centre, Russell Street North
- Hastings District Council Building, Lyndon Road East
- County Club, Queen Street West.



Photos

1. The R & R Building (H Davies 1927) has typical Art Deco features including window configuration, horizontal proportions and decoration created by simple bands of plaster. Plasterwork raked to look like blocks of stone is an unusual feature. The long facade is broken up by the zigurat (stepped) parapet and subtle changes in plane.
2. Hastings Memorial Library (Davies, Phillips & Chapman 1956) has a symmetrical facade enlivened by the rhythm of windows and the balance of solid and void.

2

HERITAGE DESIGN GUIDE

GENERAL PRINCIPLES

Our heritage buildings contribute to the character and identity of the District, and to ensure their ongoing relevance, it is important that they are useful and adaptable in the context of everyday life. They need to have a purpose, a use, in order to be well maintained and enjoyed by our community.

Building owners and tenants will therefore often need to make changes in order for their heritage buildings to meet their needs, and be fit for their purpose. Ensuring that these changes are carried out sensitively and with respect to the original building is important, and this is what this *Design Guide* will help with. Heritage buildings are extremely vulnerable to inappropriate changes and uncharacteristic alterations, and once their unique features are lost or detracted from, they are gone for good.

If you are considering changes to your building, think about what features contribute to its character and value, what makes it special and its links to the past. Then consider whether your proposed changes impact on these special features: whether they will enhance them or result in their loss or diminution. Information in this *Design Guide* may assist with this assessment, as well as information contained within the Heritage Inventory held by Council.

The following general principles apply to work on heritage buildings.

Maintenance & Repair

- Keep original materials in good condition by regular maintenance and repair.
- Repair plasterwork to ensure they match existing materials.
- Do not paint or render over existing unpainted or unplastered surfaces.
- Use colour schemes that are characteristic of the era and style of the building, and avoid the use of bright corporate colour schemes.

Alterations & Additions

- Repair rather than replace (windows and decorative details).
- Retain details and unique features.
- Ensure that alterations are compatible, and that their proportion, scale, colours, materials and texture are closely related to the original.
- If using contemporary materials and detailing ensure that they are compatible with the scale, form and massing of the heritage building.
- Ensure that additions do not dominate the heritage building.
- New windows and doors should match the proportions and scale of the existing ones.
- Retain original shopfronts and verandahs.
- Ensure that new signs do not obscure architectural details.
- Distinguish new work by creating a visual break between old and new, and by dating new work.
- Do not create 'fake' heritage details.
- Make new work reversible.



Photos

1. Villa d'Este, Heretaunga Street West, designed in 1929 by Albert Garnett. Spanish Mission influence shows in the arched windows and arched colonnade leading to a balcony with iron railings. The facade was rebuilt after the 1931 quake.
2. Additions to the Hawke's Bay Opera House use contemporary materials that do not dominate the original heritage building, the former Municipal Theatre.

Accessibility

Any alteration requiring a building consent will trigger a requirement to meet accessibility codes, for access to and within the building, and for toilet facilities. An accessible entry should:

- be the main entrance to the building wherever possible
- use materials that are sympathetic in scale, materials and quality to the existing access
- involve the least possible loss of heritage significance
- allow independent, dignified access for all
- ensure that no heritage features are obscured or damaged
- avoid the need for new openings in main facades.

Relocation & Demolition

The CBD gains its character from the uniform streetscape: the collection of buildings of a similar era, size and style. The loss of any of these buildings, from either relocation or demolition, is not appropriate unless required by building condition or environmental factors. The loss of these buildings will irreversibly erode the character of the CBD.

New Building Development

Applications for new building development within the CBD will be considered within the context of the surrounding environment, and the impact on the identified streetscape and heritage values. One of the most important features is the relationship of the buildings to each other, and ensuring that any new development does not undermine this integrity.

In order to maintain this relationship, individual assessment of the design for new buildings in relation to existing ones will be required.

New development must reflect the character of the existing buildings, the streetscape of the area, and the form and function of the locality. It must also:

- be compatible with the heritage values of the CBD in terms of size, proportion, scale and design
- enhance, not conflict with, the character and appearance of the CBD
- consider the context of the site, and the form, function, size and style of adjoining buildings
- not attempt to replicate historic building styles – new buildings should be clearly distinguishable as such
- align to the heights of the existing buildings
- not overshadow surrounding buildings or dominate their environs
- set back upper storeys to preserve the continuity of the skyline when viewed from the street

- use materials and colours appropriate for the style of the building
- avoid large areas of blank wall – clear glazed windows create an active street edge and provide interest for shoppers and natural surveillance
- reflect the nature of the existing buildings and be no more than two stories in height. If new buildings are larger than their neighbours, they should have a roofline and facades that are designed to break up their apparent scale.

Researching the history of the site may reveal not only previous buildings, but aspects of historical, social, architectural or technological significance relating to previous occupancies.

The possibility of uncovering archaeological material should always be considered when earthworks or subsurface investigations are planned, particularly if the site was occupied prior to 1900.

It is strongly recommended that you seek the advice of a heritage architect when planning a new building in the CBD.



Photos

1. Contemporary materials and detailing, compatible with the original heritage shopfront.
2. Suspended ceiling panels have been inserted, allowing the original plastered concrete beams to remain visible, Westerman's Building
3. The new addition uses contemporary materials and detailing. Scale, form and massing are compatible with the Old Fire Station, without endeavouring to replicate the heritage building, Hastings Street South.



Earthquake Strengthening

Earthquake risk and earthquake-prone buildings are a significant issue for the District. Council has specific responsibilities under the Building Act 2004 to manage earthquake-prone buildings.

Council will undertake a preliminary assessment which indicates the building's level of earthquake resistance. It is then the building owner's responsibility to have a full assessment prepared.

Earthquake strengthening means improving the structural performance of a building by modifying, or adding to, the structure of a building. The New Zealand Historic Places Trust endorses earthquake strengthening of historic buildings, to promote public safety and minimise the potential damage to building fabric. If you own a building within the CBD that is identified as being earthquake prone, you are encouraged to contact Council, or a heritage professional, who can assist you with the process and gathering of information.

The New Zealand Historic Places Trust has also produced a number of guidelines on earthquake strengthening, which can be found on their website.

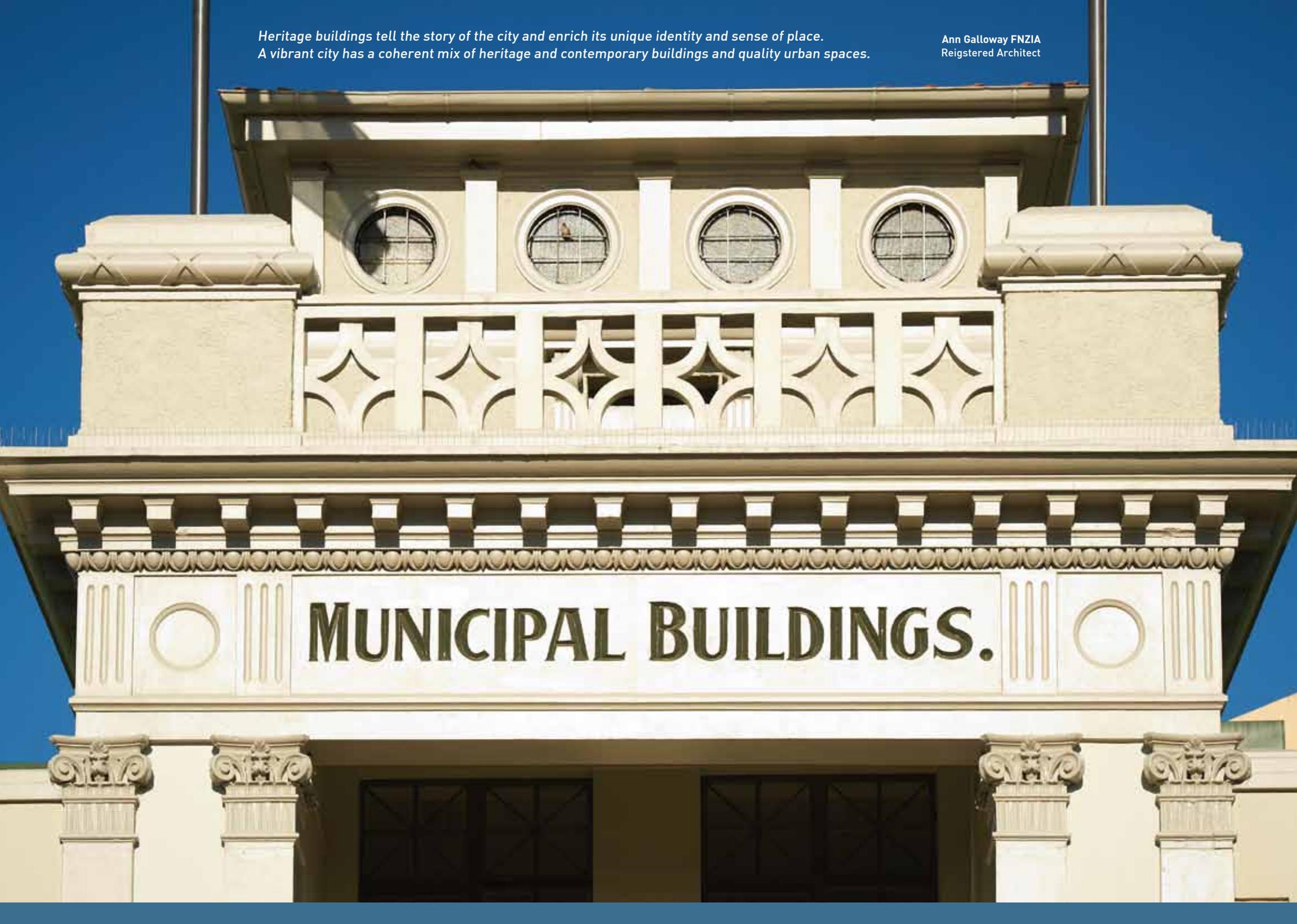
As a general guide, earthquake strengthening should be designed to:

- ensure the least possible loss of heritage significance
- not alter, obscure or remove significant heritage fabric and fixtures
- retain and conserve ceiling heights and surfaces and significant ceiling decoration
- retain and conserve significant interior finishes
- be discreetly installed
- retain and strengthen elements such as parapets, towers and chimneys
- reflect best current technology.



*Heritage buildings tell the story of the city and enrich its unique identity and sense of place.
A vibrant city has a coherent mix of heritage and contemporary buildings and quality urban spaces.*

Ann Galloway FNZIA
Registered Architect



MUNICIPAL BUILDINGS.

FORM & SCALE

Context

The form of the CBD is a response to its location in the broad Heretaunga Plains and the grid plan of the streets. Most buildings are one or two storeys high and the streets are straight and relatively wide.

This results in good penetration of sun into pedestrian areas, few wind flow problem areas and a human scale environment offering much architectural variety within a consistent range of building heights and sizes. Street frontages tend to be relatively narrow, so that a rhythm of similar sized facades has been established. Where older buildings do take up much of a single block, the long facade is often broken up into smaller units and this effect should also be achieved by new developments.

Developments of a scale larger than the established norm are mainly located outside the Central Character Precinct and new developments should respect this tradition.

Often Hastings buildings have a stylish street facade with a simple building behind. These are usually inexpensive buildings with the money spent where it is most visible and has the most impact on the appearance of the street. For example, the facades of many Spanish Mission buildings have a small tiled parapet, but the bulk of the roof is hidden and may be a cheaper material. Side walls are often undecorated and have simple windows and finishes.

Whether you are planning alterations or a new building in the CBD, look at the nearby buildings on both sides of the street to ascertain the context of your site.

You will notice:

- consistent height - one or two storeys
- buildings about the footpath
- small scale buildings
- longer facades visually broken up into smaller units
- emphasised entrances
- consistent verandah height
- fenestration (grouping of windows and doors)
- proportioned windows and doors
- proportions of solid and void (walls and windows)
- building materials: plaster finish, terrazzo, tiles
- decorative elements
- design of the facade.



Photos

1. Spanish Mission features on former Public Trust building (Stanley W Fearn, 1926).
2. A long facade given the effect of several smaller buildings by the spacing of windows and columns and variations in parapet height; Westerman's Building (Edmund Anscombe, 1932).
3. Consistent building height and verandah level emphasise the horizontal and reflect the CBD's setting in the Heretaunga Plains.



Skyline

The predominance of one and two storey buildings gives the CBD a consistent skyline, reinforcing the horizontality of the urban form. New buildings should respect this by setting back upper storeys to preserve the continuity of the skyline as viewed from the street.

The espadana or ornamental false gable is a Spanish Mission feature which has been adopted in some Hastings buildings. The design originally came from Holland via Spain to California and Mexico. It was used to give impact to the main face of the building and usually disguised a much simpler building behind. Cordoba tiles on a simple parapet have also been used in this way. False gables, parapets and feature chimneys add punctuation to the skyline and can be used to conceal air conditioning plant, lift machinery, solar panels and other rooftop services. Flagpoles are also used to add a vertical element to the skyline.

Sometimes the skyline of the building is used to add emphasis to corner sites or entrances, for example a balcony above the entrance, or a turret or rotunda at a corner.

Street Edge

Traditionally, buildings were constructed with no setback to the footpath, enhancing the sense of connection with the street. The exception was doorways, which were frequently recessed between display windows, adding articulation to the streetscape. When there is a high proportion of retail frontage and entrances, people can easily see into and out of buildings and feel part of the CBD, and an 'active edge' is created.

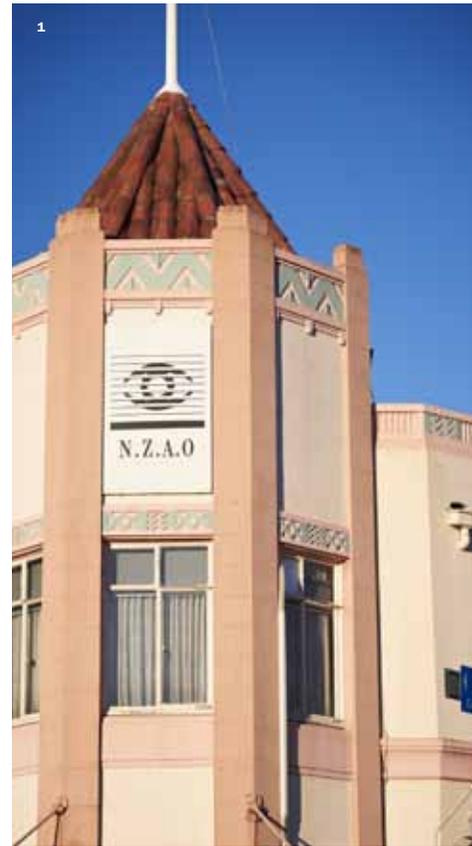
Good visual connection with the street provides informal security for pedestrians and businesses alike. Large expanses of blank wall do not encourage an active edge.

In recognition of the established street edge, new buildings should be built up to the footpath and avoid large areas of blank wall. The use of clear glazed windows can help to create an active street edge, as well as creating interest for passers-by, and provision of natural surveillance.

Outlook

Setbacks to side boundaries will allow natural light and ventilation, particularly if the setbacks are coordinated on adjoining sites to maximise these benefits. Internal light wells, atria and courtyards provide daylight and outlook. Traditional Spanish Mission buildings were often built around colonnaded courtyards, so if heritage buildings contain light wells, courtyards or atria, these features should be retained.

It may be possible to adapt existing service yards at the rear or side of buildings to create courtyards, giving private outdoor seating for cafes or as a staff amenity for offices. Setbacks on the side boundary should not extend to the street.



1

Photos

1. The tiled octagonal turret of the former Colonial Mutual Life building emphasises the street corner and provides a vertical element which terminates the dynamic facades of the Russell Street Historic Area (corner Russell Street and Eastbourne Street).
2. A chimney is given Art Deco detailing, adding a vertical element to the skyline in Market Street North.
3. Clear glazing creates interest for passers-by and an active street edge in the Designated Retail Frontage Area. The original leadlight panels above eye line have been retained as an important design feature



2



3

ARCHITECTURAL FEATURES

Windows & Doors

Size and placement of window and door openings reflected the method of construction. Stripped Classical buildings have tall windows between structural columns, while Art Deco and Spanish Mission buildings often have pairs or groups of three windows, sometimes with the central window wider, placed within an expanse of wall. Emphasis was sometimes given to window and door openings by intricate detailing, plaster relief work, ceramic tiles or decorative brickwork.

Post-earthquake commercial buildings usually used steel-framed windows, which were the latest technology at the time. These windows have slender frames, relatively small rectangular panes and perhaps top lights or curved fanlights. Slender timber window frames were also used. Doors were timber, often using bevelled glass.

Original joinery should be retained where possible, or replacements made from the same materials.

For new buildings, carefully designed aluminium can reflect the proportions of traditional windows, but aluminium is less easily adaptable for shopfronts. New precast concrete buildings could be designed with recessed windows to indicate the wall thickness and with openings placed as they would be in traditional masonry construction.

Glazing

Panes of glass were limited in size by production methods. Except for leadlights, the glass was usually clear. Where obscure glass was required, sandblasted glass or reeded, hobnail or cathedral patterns might be used. 'Wired' glass was sometimes used for fire or impact safety.

Reflective glass and modern patterned glass are not appropriate. Sign writing or manifestation film can help give appropriate character to existing modernised shopfronts, or make a reference to original detailing which may have been lost. Regulations limit the permissible area and type of glass which can be used in certain situations.



Photos
1. Tall steel-framed windows between structural columns, typical of the Stripped Classical style, former Public Trust building at the corner of Queen Street and Karamu Road.
2. Carlsson House, Warren Street North; windows placed within an expanse of wall.
3. A contemporary glazed wall adapts the original leadlight design, Westerman's.

Shopfronts

Shopfront frames were slender steel or timber, often incorporating a band of leadlighting at the top. These leadlights were frequently simple geometric designs using plain and patterned glass, with a small amount of colour. The designs were sometimes repeated in the doors. Doorways were set back from the footpath in an entrance recess, creating a large display window with a raised floor about 450 mm above the footpath. Between the sill and the footpath were solid panels, usually clad in tiles or sometimes terrazzo. Hinged timber doors were usual, single or in pairs, and often with bevelled or other decorative glass.

Aluminium shopfronts are not appropriate in heritage buildings, particularly when a large sliding door is incorporated. If a new shopfront is required, careful design will be necessary to achieve compatibility with the style of the building; the advice of a design professional is recommended. Research - such as at the Hawke's Bay Museum and Art Gallery, Council Archives or the Alexander Turnbull Library - may reveal a photo of the original shopfront of your building, or original permit drawings may be held by the Council. If not, you may be able to source a suitable design from images of a building which has since been demolished.

Windows, doors and shopfronts on heritage buildings should:

- retain originals where possible
- have the same materials for replacement features
- follow the composition of the original design
- use materials and detailing compatible with the original
- restore damaged materials where possible
- reinstate missing detail where possible
- use glass sizes compatible with the original.

Shopfronts should also be designed to have:

- slender frames
- horizontal band of leadlight above door height
- solid panel (stall board) below glazing (i.e. glazing does not extend to footpath level).



Photos

1. Timber French doors with bevelled glass, slender astragal bars and arched top light, flanked by steel framed windows, Westerman's.
2. A feast of Deco detail in the terrazzo entry of the former Dominion Restaurant, Heretaunga Street East.
3. Slender bronze shopfront frames and intricate leadlight, Westerman's.



Verandahs & Balconies

Verandahs are a traditional feature of buildings within the CBD. Verandahs can help to make a new building fit in better with its surroundings by emphasising the horizontal axis and providing a consistent line for the eye to follow. They also provide a welcome shelter from the weather.

In general, simple horizontal verandahs are recommended. Verandahs may be cantilevered or suspended by plain wrought iron ties. Verandah posts are not permitted. Sloping or curved verandahs are not appropriate. Variations in verandah height should be avoided. Where there are changes in ground level, stepped transitions should be used rather than following the slope of the ground.

When a heritage building requires repairs or alterations, this is an ideal time to repair and restore mouldings and soffits and revert to the original verandah design.

The soffits (underside) of verandahs were traditionally pressed metal; removal of a later 'modernisation' may reveal the original in good or repairable condition.

Removal of old signs from the verandah fascia may reveal the original fascia and mouldings.

Adding a verandah to a heritage building should be avoided unless this does not adversely affect the heritage value of the building.

Awnings are also typical of heritage buildings in CBD. The traditional shape is simple - sloping canvas open at the sides and with a plain or decorative valance. Curved awnings may be appropriate over arched windows, set within the arch to allow the arch itself to be seen. Advice from a design professional is recommended as the style and proportions of the building must be considered before choosing an awning. 'Wet look' and other similar shiny materials are not appropriate.

Window hoods are another shelter-related feature typical of some Hastings heritage buildings. Timber brackets support a small tiled roof over the window or door.

Balconies and small first floor galleries are another feature of heritage buildings in Hastings. Some balconies are lightweight, supported on timber or wrought iron brackets, and with delicate timber or more often wrought iron railings. Others are more substantial features, perhaps with balustrades resembling stone or concrete. Iron railings are traditionally painted a dark colour, while the more solid balustrades are usually finished to match the building. Small window boxes or ironwork window grilles are also traditional.

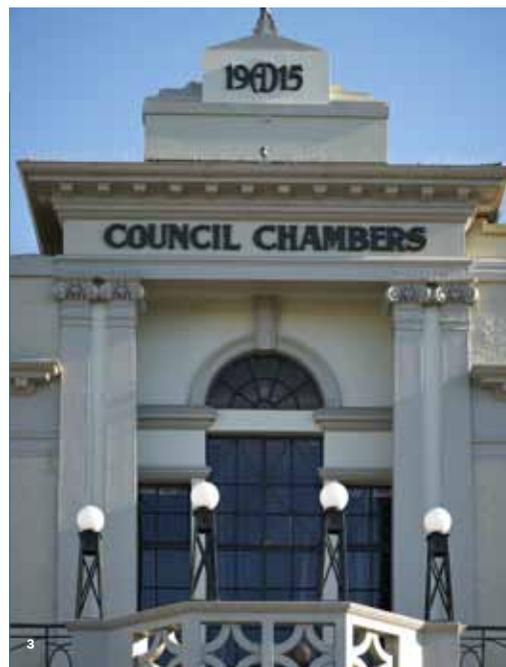
Entrances

The entrance was often given special design treatment. Pilasters or columns, small balconies or a change in parapet detail are architectural devices used to emphasise and identify entrances, whether situated on a corner or along the facade of a building.

Columns & Arches

Columns fall into two categories: structural and ornamental. Structural columns needed to be sturdy to support the weight of traditional masonry construction. Simple, tapered buttresses are another traditional structural approach. Ornamental columns (such as the barley twist design used on several Hastings buildings) were more slender and occasionally showed classical origins.

Arches should be full arches, not pointed or segmented. The proportions and depth of arches should be those of traditional masonry construction. Care must be taken to ensure the wall surface above an arch is large enough to be compatible with masonry construction; a design professional can advise on the appropriate proportions of wall, column and arch.



Photos

1. A wealth of Spanish Mission details: window hoods above long slender windows; plaster walls and a tiled roof with wide, overhanging eaves supported on timber corbels, (former Municipal Theatre, Hastings Street South).
2. A fine pressed steel verandah soffit.
3. Traditional verandahs on former Council Chambers building, corner of Queen Street and Karamu Road.

Finishes & Materials

When extending or refurbishing a heritage building, consider reinstating architectural features that have been removed or damaged over time. Existing materials that may be difficult to source – such as terracotta tiles or leadlights – could be re-used in the most visible areas.

New buildings should use contemporary materials, construction methods and details which are sympathetic to the heritage character but do not attempt to reproduce heritage design elements or use fake historical details.

Lighting

Lighting should be considered early in the design process and be integrated with building design. Spotlights or small floodlights can be used to accentuate building features such as plasterwork, niches or a balcony. LED lights are energy efficient, have low heat output and can also enhance shadow effects on a facade. As well as energy efficiency, look for unobtrusive fittings and installations and bear in mind that the streetscape will lose impact if all the buildings are equally brightly lit; it is variations in lighting level that create interest.

Although neon lighting was available by the 1930s, it was not widely used in Hastings. However, strips of neon lend themselves to the linear decoration typical of many Art Deco and Stripped Classical buildings and can give night-time emphasis to architectural features, as well as to signs, if used with discretion.

Building Services

Services and car parking should be integrated with the building in a way that does not conflict with the main entrance or compromise the quality of the street edge. Satellite dishes, meters, air conditioning units and fire protection valves, for example, should not be visible from the street and should not interrupt the parapet line. Any outdoor storage or rubbish collection area should be screened. If onsite parking or trade access is required, it should be at the rear of the site.

When a building is being upgraded, care should be taken to conceal services where possible, or at least to position them where building features and proportions will not be compromised. Air conditioning and other plant can be successfully concealed by rooftop features such as parapets.

Building services should be:

- placed in the least visible location
- painted to match the surroundings
- screened from view
- removed if redundant.

They should not:

- obscure building features
- be visible from the street
- have visible cables, wiring or pipe work.



Photos

1. Meter box discreetly concealed behind terrazzo panel, Harvey's Building.
2. This untidy conglomeration of electricity box, cables and conduits detracts from the appearance of the building.
3. Cinema, Heretaunga Street – the sign forms a cohesive part of the building design. Neon tubing accentuates the sign and building features at night (Note the upper level of this building is not original).
4. Lighting integrated with building design, Nelson St Hall.

Building Names & Dates

It was common for the name of the building and/or the date of construction to be included on the facade, either raised or incised. This information is historically valuable and if it has survived, it should be preserved rather than removed or obscured. If the lettering is not relevant to the current business, its visual impact can be reduced by painting the name the same colour as the building.

The street number was often displayed on the top light over the doors, which allowed customers to easily find the premises.

Landscaping

Urban landscaping in the 1930s was hard-edged and formal; open space around a building was intended to provide a setting to display the building rather than to screen it or provide privacy for the occupants. Opportunity for private landscaping is limited in the CBD, but examples could include evergreen trees and shrubs in planters to flank an entrance, or to define outdoor seating areas.

Using individual pavers, rather than asphalt or concrete surfaces, adds a human scale to footpaths and paved areas and enables repair work to be less obtrusive. Sculpture and water features create a dynamic energy, giving identity to areas within the CBD. The paving and street furniture commissioned by the Hastings District Council for central Hastings is a good example of cohesive design.

In landscaping, as for other aspects of design, individual buildings should not be considered in isolation but as part of the larger townscape.



Photos

1. Formal planting is integral to the design of the former Medical & Dental Chambers (corner of Queen and King Streets). Palms flank the main entry to clearly identify it.
2. Street number above the door and business name in individual letters on the facade.
3. & 4. Consistent building height and verandah level emphasise the horizontal and reflect the CBD's setting in the Heretaunga Plains.
5. Evergreen shrubs in pots define an entrance in Queen Street East.

COLOUR

At the time the heritage buildings were constructed, a very limited palette of colours was available.

Building colours were generally pale, with doors and windows picked out in a contrasting colour. Window frames were typically dark so the entire window appeared as an opening in the light wall surface. Using a light colour on the walls gives greater emphasis to the three-dimensional effect of the plaster decoration. This can be enhanced by using tones of the same colour. Some buildings were finished with a tinted plaster; buff, beige and green were typical hues.

For pre-earthquake buildings, use Victorian or Edwardian colours, and for post-earthquake buildings, use Dominion Years or Interwar colours. These are found on the Heritage Charts provided by paint suppliers.

Colour scheme planning:

- avoid strong colour contrasts
- single colour for building plus one or two accent colours
- use corporate colours sparingly and sympathetically (may need to be toned down)
- light wall colour emphasises plaster decoration
- make any change in wall colour at an internal corner
- old photos can indicate original colours by the depth of dark and light tonal variations
- individual tenancies within the same building should not use different colours.

If the business operates from more than one building:

- individual buildings should be visually identifiable
- the fascia of a continuous verandah may be painted the same colour across both premises.

Facade Enhancement Scheme

The Facade Enhancement Scheme is a Hastings District Council initiative to recognise heritage value by encouraging building owners and tenants to upgrade the exterior of their buildings. The Scheme provides grants for painting and enhancement of building façades of architectural and historical significance. Council can also provide assistance with colour schemes as part of the Facade Enhancement Scheme.

The aim of the Scheme is to provide financial assistance and encouragement to owners and tenants to:

- upgrade their façades
- use colour schemes that are both aesthetically pleasing and sensitive to the colour schemes of adjacent buildings
- remove unsightly features
- replace conflicting signage with more sympathetic versions.

The value of assistance is based on the facade size, cost of restoration or repainting, and the profile and significance of the building.

Refer to the Council website for details and application forms.



Photos

1. Lighter colour emphasises the decorative cornice and fluted pilasters. Window frames are dark. Central Building, corner Heretaunga and Market Streets.
2. Individual tenancies within the same building should not use different colours. Note how the dark colour conceals the building details.
3. Individual tenancies, but a unified colour scheme for the Edwardian Commercial Dominion Building in Queen Street East.
4. A recipient of a Facade Enhancement grant; former Post Office, corner Russell Street and Queen Street.

INTERIORS

Many of the heritage buildings in the CBD were built with Art Deco interiors, furnishings and hardware, reflecting the design and decoration trends of the day. When working with a heritage building, the interior should ideally be sympathetic to the style and era of the building. Research may be able to source old photos showing the interior of your building.

Flooring

Linoleum and timber were traditional floor finishes. Some 1930s buildings incorporated terrazzo flooring, particularly in entrances. The design often included a contrasting border and central motif, such as the building name.

Hexagonal mosaic tiles with a border of larger square or rectangular tiles were also used at entrances and in bathrooms. Similar effects can be recreated using welded vinyls, linoleum, ceramic tiles or carpet tiles. Carpet can also be specifically designed for particular projects.

Wall & Ceiling Finishes

Timber panelling or painted plaster were typical finishes for interior walls. Panelling was usually rimu, matai or oak. Tiles were also popular, especially in public or utility areas and as decoration around windows and doors. To be compatible with the originals, tile size and format must be carefully considered. Terrazzo was a newly available material for bathrooms, entrances and other public areas, and was applied in precast panels. Where original terrazzo has been painted over, the paint can be stripped back and damaged panels repaired. Exposed or painted brickwork is also a suitable wall finish.

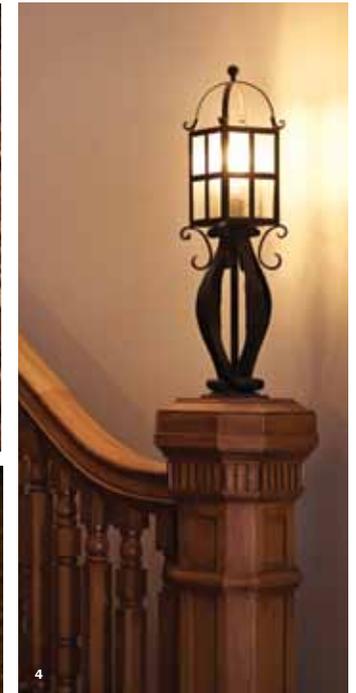
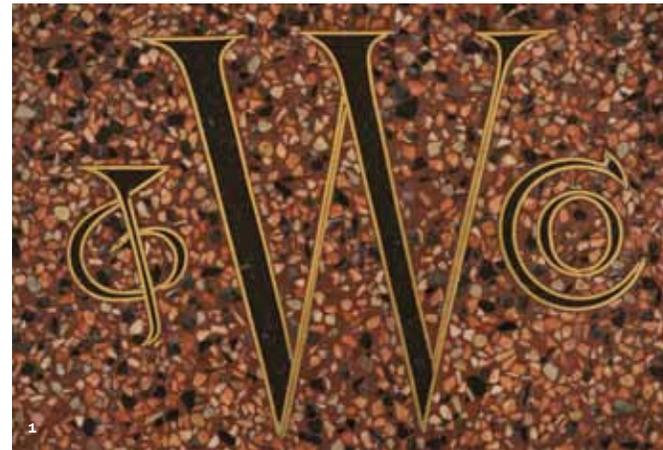
In a single storey building, or upper floor, the ceiling was typically panels of fibrous plaster, while in buildings of more than one storey concrete beams and ceilings were plastered; suspended ceilings were not used. Plaster decorative mouldings and friezes were popular. Many of the old moulds are still in existence, or remaining plaster work can have a mould taken to enable repair of damaged features.

Internal Glazing

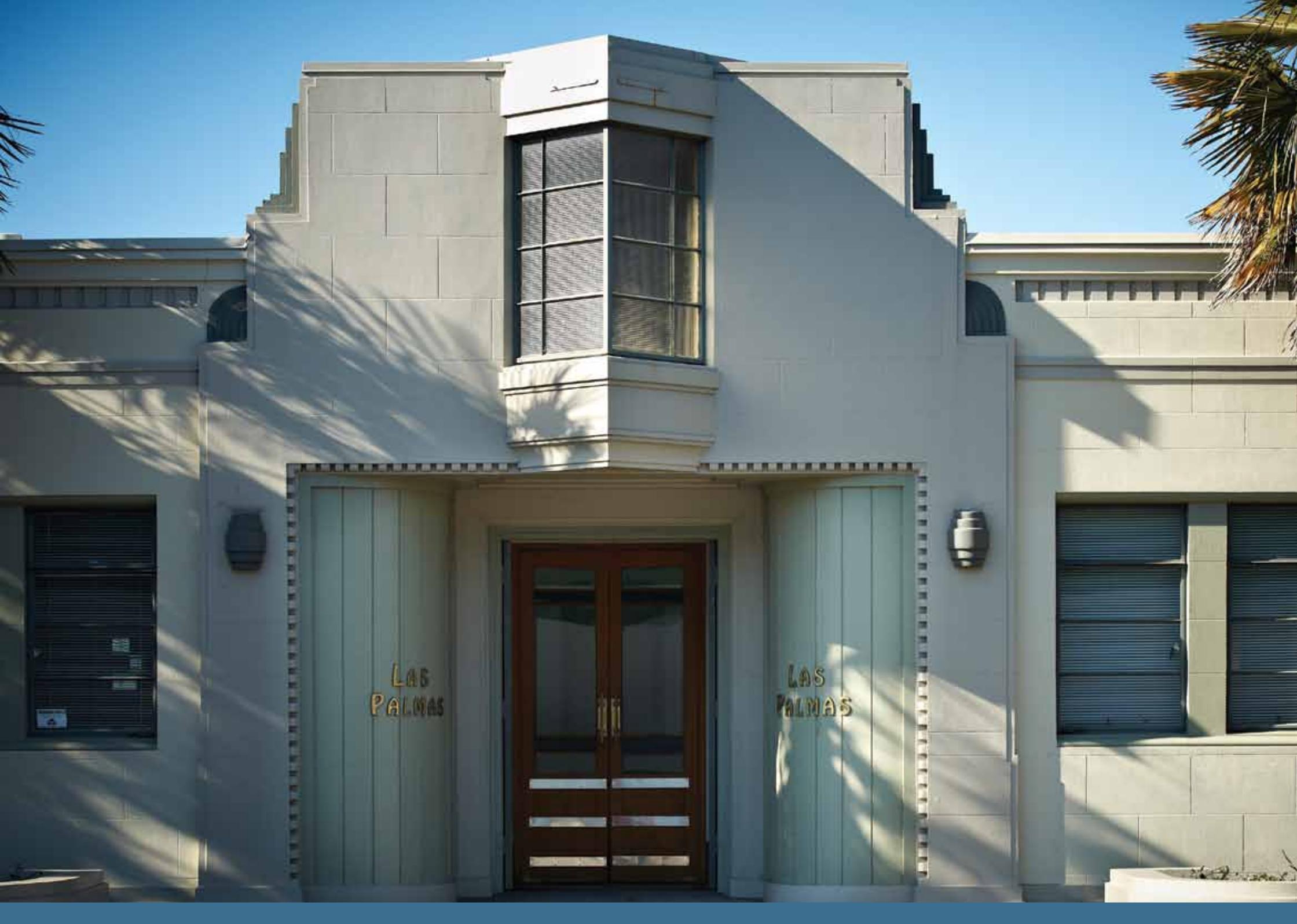
Leadlights were popular in internal as well as external windows and also as skylights, laylights or domes, used to bring natural daylight into internal spaces. Skylights could be incorporated in remodelling projects, with the advantage of reducing artificial lighting requirements. Skylights and laylights may be rediscovered during restoration work, concealed by a later suspended ceiling.

Hardware & Fixtures

Hardware usually reflects the era in which the building was built. Your building may have purpose-made door hardware, or other fittings such as ventilation grilles. Some articles may still be available new, could be found in second hand shops or demolition yards, or could be specifically made. Compatible or reproduction light fittings are available but modern lighting requirements may mean they are only suitable for display or feature lighting. The essential feature once again is to choose simple design and quality materials.



- Photos
1. Terrazzo flooring with brass inlay, Westerman's entry.
 2. Interior of Hawke's Bay Opera House.
 3. The striking double-height atrium in Harvey's Building, Russell Street, showing ceiling laylight, top lights providing natural light, plastered concrete beams and columns, timber floor.
 4. Newel-post lantern, Westerman's.
 5. Leaded laylight, Harvey's building.



LAS
PALMAS

LAS
PALMAS

3 SIGN DESIGN GUIDE

Signs are an essential component of the CBD and can enhance or devalue the visual integrity of the streetscape. Well-designed signs can add to the vitality of the street while clearly directing or attracting the public, but poorly designed signs detract from the experience of the CBD, obscuring building features and giving a cluttered, disorganised impression.

Signs have the following purposes:

- identification of a site, building, building use, building occupants
- site-related advertising to promote the goods and services available
- third party advertising, such as a nationwide campaign or acknowledging a sponsor
- direction finding, such as street signs
- safety such as traffic signs.

The latter two are outside the scope of this *Design Guide*.

Sign Design

Because signs are intended to attract attention they are often designed, and placed in prominent locations, where they can be seen by as many people as possible. This can cause a conflict in a heritage area, obscuring building features and dominating the streetscape.

The District Plan contains rules relating to signs within the CBD, in either the Advertising & Signs Section, or Commercial Section. There are additional rules for those buildings located within the CCP, where they are limited in size and subject to controls. All signs within the CCP require Resource Consent and may be assessed against the following criteria:

- effect on heritage values
- effect on streetscape
- design, appearance and size
- location and placement
- hazards, health and safety, wellbeing.

As a general guide, a well-designed sign should:

- be complementary to the proportions and design of the building
- integrate with the architectural features of the building and its neighbours
- be sized and located to form a cohesive part of the building
- relate to the distance from which it will most likely be viewed
- be designed using colours and fonts that relate to the architecture and style of the building
- have clear and simple graphic design
- use high quality materials.

A sign should not:

- obscure any significant architectural feature of a heritage building
- obscure any valuable heritage information, such as the name or date of the building
- exceed the height of the building to which they are attached
- advertise brand names (third party advertising).

Context

Signs are part of the wider streetscape, so coordination between the signs in any area is essential. Signs should not be located at random on the building, or attempt to stand out by use of colour, shape or style. A well-designed sign should:

- integrate with the architectural features of the building and its neighbours
- form a cohesive part of the building
- integrate with neighbouring buildings and landscape features.

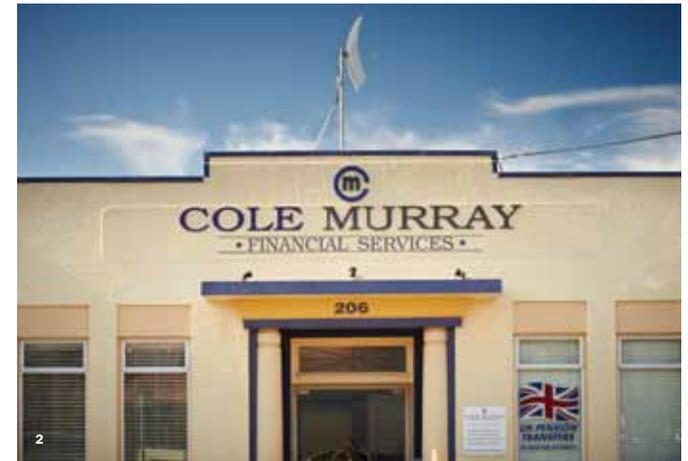
Scale & Location

Signs should integrate with the building where they are located. Signs should not dominate facades, obscure windows or architectural features or extend beyond the building (such as above the roof or verandah fascia). A well-designed sign should:

- have dimensions that relate to the dimensions of the building facade
- be located to suit the building elements (windows, columns, parapets, verandahs)
- respect the proportions and composition of the building.

Clutter

Visual clutter can occur where there are multiple building occupants or a variety of signs unrelated in shape, size or position. Signs should form a cohesive group if there are multiple building occupants. Groups of signs should not be randomly positioned, overlap or obscure each other or duplicate information.



Photos

1. Well designed signs can add to the vitality of the street.
2. Individual letters fixed to the facade can be seen from a distance. The smaller sign contains more detailed information to be read at close range.
3. Sign fitted between pilasters does not obscure building features.

Obtrusiveness

Signs should be considered from the full range of viewing distances, and be as unobtrusive as possible, by fixing or applying individual letter to the building, rather than painting them on large backing boards.

Signs should not:

- interrupt the line of the building (parapet, windows, verandah)
- use jarring colours, or flashing or overly bright lights
- use movement to attract attention
- project above the roof line
- extend beyond the building or the verandah fascia.

Lettering Styles & Colours

The style of lettering should reflect the age and design style of the parent building. A wide variety of lettering styles (fonts) were used on Hastings' heritage buildings; these are generally traditional in style with upper case lettering. A selection of suggested styles is illustrated opposite, but many others are also appropriate. Your building may still have the owner's or building's name visible, which may assist with the selection of an appropriate font. Alternatively you can look for old photos of your building in the archives, or seek advice from Council, who can provide free design advice.

A well-designed sign should:

- have a lettering style compatible with the building
- be clear, simple and legible
- use contrasting colours for the letters and sign background
- have corporate colours adapted to suit the heritage environment

Signs should not:

- use fluorescent or highly saturated colours
- use inappropriate lettering styles
- use large areas of corporate colour to identify a building.

Hazards & Safety

Flashing or illuminated signs can be distracting to motorists and are subject to additional rules. Take care to ensure signs do not obstruct traffic sightlines, obscure road signs, create headlight reflections for road users, create safety issues for pedestrians, or obstruct the footpath.

Many people with disabilities have limitations in movement or reduced peripheral vision, therefore signs should have clear and legible lettering contrasting with the sign background.



THIS IS BROADWAY FONT

THIS IS BASKERVILLE OLD FACE

THIS IS BAUHAUS 93

THIS IS CASTELLAR

THIS IS ROCKWELL

THIS IS PERPETUA

This is GARAMOND

This is Harlow

Photos

1. This well-designed sign reflects the forms, materials and lettering style of the heritage building.
2. The scale of the sign is appropriate to its location.
3. Landmarks award-winning signs: Joll Road, Havelock North. Unity and identity - a cohesive group of signs for multiple building occupants, demonstrating that less can be more. Photo: Ann Galloway.
4. Examples of heritage fonts.

Sign Locations

The placement of a sign on a heritage building is equally as important as good design. The District Plan contains rules and standards relating to the location of signs. Please refer to the Advertising and Signs section of the District Plan for specific rules, however the following general principles apply.

Verandah Fascias

- Letters should be applied directly to the fascia, or painted directly on the fascia.
- Lettering should fit between the fascia mouldings and not obscure them.
- Signs must not extend above or below the line of the fascia.
- Signs must not extend beyond the length of the fascia.

Under Verandahs

- Ensure minimum clearance from footpath to underside of sign and set back from kerb.

On a Verandah Roof

- Verandah roof signs can obscure building features and should be avoided.

Building Facade

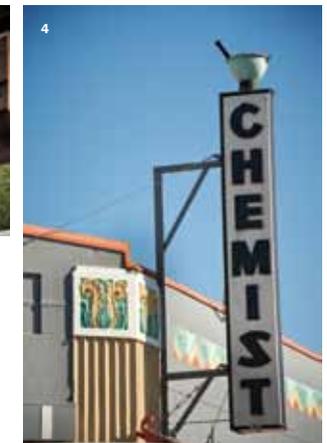
- If there is no verandah it may be appropriate to hang a sign perpendicular to the facade
- Position the sign so building features are not obscured.

Building Side Wall

- Signs should be set back from the corner of the wall.
- Align the sign with significant elements on the main facade, such as cornice or parapet or windows.
- Refer to size controls, as these apply to the whole property, including signs on side walls.
- Large areas of corporate colour are not appropriate.

Windows

- Window signs are useful for upper-storey businesses or where a building has no verandah.
- Use individual letters, maybe with gold or shadow outline.
- Use film, logos, lettering, or frosting to replicate an original sign or to indicate a building feature which may have been destroyed.



Photos

1. Sign locations illustrated.
2. Contemporary under verandah sign compatible in style with the original sign above the doors.
3. An original 1930s sign: individual metal letters in a deco font, integrated with the terrazzo shop frontage.
4. Although this sign extends above the parapet and does not have discreet brackets, it has strong heritage value.

Illuminated Signs

Signs might be lit externally (by spotlights or floodlights), or internally such as neon, fluorescent or LED lights. External light sources should be focused only on the sign, with no light spill, and must be located where they do not obscure building features. Neon tubes, fluorescent lights with gel coats and LEDs with brightness controls can be used sparingly to add colour and visual impact.

- Coloured strip lights can be used sparingly, to enhance building features.
- Only static illumination of signs is permitted.
- Illuminated signs in close proximity to traffic signals should not show red or green.
- Illuminated signs must comply with light spill controls and not obscure building features.
- Use sparingly to enhance building features.

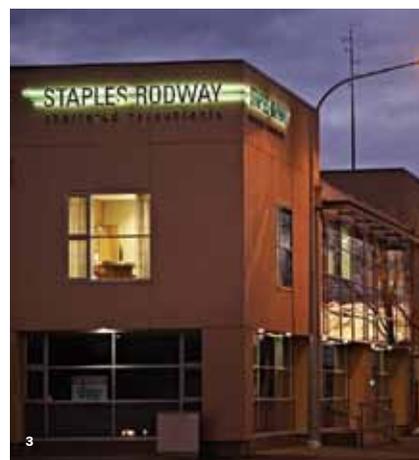
Multiple Tenancies

- Group names on a single sign, instead of having a plethora of individual signs.
- Design signs to allow for easy updating.
- Brass signs are a traditional solution.
- Locate signs at main entry points or in an adjacent window.

Signs on Movable Items

Movable items such as umbrellas, tables and chairs and screens provide visual interest in the street, but can also add to visual clutter. These items should be well designed and of good quality. Consider the following:

- the business name or logo may be discreetly displayed
- brand advertising on street furniture is not appropriate
- movable footpath signs are not encouraged.



Photos

1. Signs on building facades.
2. Signs on building facades.
3. Coloured strip lights can be effective when used sparingly. Staples Rodway building, corner Lyndon Road East and Hastings Street South
4. This well-designed window sign uses forms, colours and lettering styles from the heritage building.



Further information

The following may be useful when preparing Resource Consents:

- Hastings City Heritage Inventory*
- International Council on Monuments and Sites (ICOMOS) New Zealand: *Charter for the Conservation of Places of Cultural Heritage Value*. www.icomos.org.nz
- New Zealand Historic Places Trust Guidance Series, developed to help assess alterations to Historic Buildings from a conservation viewpoint. www.historic.org.nz
- Hawke's Bay Museum and Art Gallery
- Alexander Turnbull Library
- Local Public Libraries
- Hastings District Council Archive*

*available from the Hastings District Council Planning Department.

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Napier City Council: *Napier City Signage Guidelines*, 2009.

New Zealand Historic Places Trust Pouhere Taonga:

Sustainable Management of Historic Heritage Guidance Series Information Sheet: *Providing for Accessibility in Heritage Places* (draft), 2010.

Onkaparinga City: *Willunga Heritage Precinct Design Guidelines*, 2007.

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Acknowledgements

This *Design Guide* has been produced with the assistance and advice of the following:

Ann Galloway FNZIA,
Ann Galloway Architect Limited

Graham Linwood ANZIA,
Graham Linwood Architects Limited

Michael B Fowler
Historian

Rachel Stuart
Parks Planning &
Development Manager
Hastings District Council

Philip McKay
Policy Manager
Hastings District Council

Landmarks Trust

All photographs by Brian Culy
unless otherwise acknowledged.

APPENDIX



GLOSSARY

SIGN
GUIDELINES



APPENDIX

GLOSSARY OF ARCHITECTURAL TERMS

| | |
|-----------------------|---|
| Atrium | a full height open space within a building, often with a glazed roof and/or large windows |
| Barley twist | a column with a twisting shaft like a corkscrew or olden days stick of barley sugar |
| Corbel | a stepped, projecting support |
| Cornice | a continuous projection at the top of a wall |
| Dentils | square blocks used as a repeating ornament in a cornice |
| Espadana | ornamental false gable |
| Facade | the front face of a building |
| Fascia | a plain horizontal surface, such as the front edge of a verandah |
| Finial | moulded or carved ornament on the peak of a roof |
| Juliet balcony | a very shallow balcony with a safety railing on an upper storey of a building. |
| Laylight | panels of glazing in the ceiling |
| Parapet | the extension of a wall above a roof line |
| Pediment | triangular shape used above a door or window to add emphasis |
| Pilaster | a rectangular column which is part of the wall, projecting only small distance |
| Relief | a raised design on a surface |
| Soffit | the exposed underside of a verandah or eaves |
| Spandrel | the panel below a window |
| Splay | cutting a corner on the angle |





SIGN GUIDELINES

NOTE: All signs in the CCP require resource consent and must be sympathetic to the heritage character of the building. Refer to District Plan Section 9 (Commerical Zone) and Section 13.8 (Advertising & Signs).

Building Facade (only if no verandah)

- Hanging sign perpendicular to facade may be appropriate.
- Locate sign so building features are not obscured.
- Signs on backing boards are not appropriate.

Verandah Roof

- Verandah roof signs are not appropriate.

Verandah Fascias

- Individual letters should be applied directly to the fascia, or painted directly on the fascia.
- Fit lettering between the fascia mouldings.
- Do not extend beyond fascia (height or length).

Building Side Wall

- Set the sign back from the corner of the wall.
- Align the sign with features of the main facade.
- Permissible area is limited, refer to size controls in the District Plan.
- Large areas of corporate colour are not appropriate.
- Avoid painting previously unpainted surfaces.

Under Verandah

- Ensure minimum clearance from footpath to underside of sign and set back from kerb.

Windows

- Individual letters with gilt or shadow outline are appropriate.
- Window signs are useful for upper storeys where there is no verandah.
- May be used to indicate building features that have been destroyed.

Multiple Tenancies

- Group names on a single sign.
- Use consistent lettering and/or colours.
- Design signs to allow for easy updating.
- Brass plates are a traditional solution.

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