

THE REPAIR, ALTERATION AND EXTENSION OF LISTED AND OTHER HISTORIC BUILDINGS

SOME GENERAL GUIDANCE

This note is intended to provide some general advice and guidance for people contemplating the repair, alteration or extension of listed or other historic buildings (most notably non-listed buildings within designated conservation areas). It explains why the preservation of historic buildings is important, outlines some important points to bear in mind when developing proposals and sets out the submission requirements for any planning and listed building consent applications that may be required.

WHY IS THE PRESERVATION OF HISTORIC BUILDINGS IMPORTANT?

Most people are instinctively attracted to old buildings and historic areas. They form part of the familiar and widely cherished local scene, tell us about our history and form a tangible link with the past. They help to sustain a sense of local distinctiveness for an area that is widely valued. Surviving buildings are often of high quality, are pleasing to look at and contribute to an attractive public realm. Their retention, repair and adaptation often make good economic sense and can contribute to the regeneration of our urban areas.

It is important to preserve old buildings both for the benefit of our own community and for posterity. This notion of stewardship is central to current thinking on environmental sustainability.

Historic buildings are clearly a finite resource and an irreplaceable asset, once lost they cannot be replaced. Even where they are retained, the value of such buildings can be diminished, often irretrievably, by inappropriate works that erode their essential character or destroy or damage features of special interest.

A BUILT HERITAGE AT RISK?

The Oldham area has a built heritage of surprising extent and quality. It includes the earlier stone built vernacular buildings (i.e. mostly those pre-dating 1840) of the "Pennine fringe" in the east of the Borough, an extensive heritage of Victorian and Edwardian buildings spread across the whole of the Borough and, at Oldham Garden Suburb, one of the earliest examples of the modern suburb. Historic building types include farmhouses, barns, mills, offices, shops, terraced houses, villas, schools, churches and chapels. There are 36 Conservation Areas and over 500 listed buildings. Many other buildings in conservation areas and elsewhere are not listed but are also of historic interest or importance.

Many of Oldham's historic buildings are under threat. In parts of the inner areas of the town this is due to inadequate standards of maintenance and repair and the difficulty of finding viable new uses for vacant or underused buildings but in other areas the problem is often the opposite i.e. ill-informed and often inappropriate repair, restoration and alteration.

Buildings which are neglected or remain untouched are paradoxically sometimes actually less at risk than those where a new owner plans to renovate and modernise. Many people embark on

this sort of work with the very best of intentions. They see an unmodernised property as an opportunity to “restore it to its former glory”. Sadly the work that is undertaken often includes doing the wrong things or doing too much - often stripping away and replacing much of the original fabric of the building with adverse, if unintended, consequences for the property’s historic character and interest.

WHAT MAKES A HISTORIC BUILDING SPECIAL?

A historic building in its townscape or landscape setting, complete with its interior, decoration, fixtures and fittings, can be regarded as a composite work of art and document of history. Such buildings illustrate the history of an area and the changes that have taken place in the architecture, the economy and the social make-up of the locality. Their historic character and special interest derives from a combination of more obvious elements such as historic form (layout and shape), materials and general appearance and setting but also from more subtle elements such as small architectural details, internal features and methods of construction and the buildings’ acquired patina of age.

Buildings are listed for these very reasons. Ensuring that you fully understand the special character and features of an historic building and knowing what it is reasonable to change and what it is best to leave alone is an essential first step to responsible preservation.

CONSIDERING CHANGES?

Successfully preserving the essential character of old buildings when carrying out repairs and alterations and providing a modern standard of amenities is thus by no means a straightforward task and needs to be approached with considerable thought and care.

Insensitively sited or designed extensions or outbuildings can obviously damage the historic or architectural character and appearance of old buildings but other seemingly more minor works such as inappropriate replacement doors and windows, unnecessary re-building, re-pointing or cleaning of stonework, re-roofing in inappropriate materials, demolishing chimney stacks, removing internal walls to create larger spaces, replacing old flooring or plasterwork, or removing internal fixtures and fittings can also erode character to a very significant degree.

That said, it is widely accepted that many historic buildings can sustain some degree of sensitive alteration or extension without prejudicing their essential character and interest. Indeed, this can often be necessary to accommodate a new use that can secure the long term future of the building. Close examination of an old building often brings to light evidence of various instances of repair, alteration and adaptation over the years. To a greater or lesser extent such change is clearly a normal and necessary feature of the natural evolution of old buildings and marks the efforts of successive generations in adapting them to meet changing needs.

The problem is that whilst in past years long established traditional building methods and the limited range of materials available meant that such changes were usually of quite limited scale and in keeping with the essential character of the building, more recent times have seen the decline of many traditional building skills and the advent of an almost limitless range of materials and off-the-peg building components which have unfortunately led to many instances of inappropriate changes to buildings being undertaken which have significantly eroded important aspects of their character.

Fortunately, in many instances (e.g. where inappropriate replacement doors or windows have been installed) the essential character of the building, if not the lost original features, can, at least to some extent, be restored by further more considered and sensitive work.

In this regard it is worth noting that inappropriate repairs and alterations can, in some instances, adversely affect the saleability or value of a property. Increasingly, many potential buyers of older houses, whilst wanting modern standards of comfort and convenience, are also looking for a property where original features and character have been retained and/or repairs and alterations have been carried out in keeping. Preserving the true historic character and appearance of a property undoubtedly pays in the long run.

GETTING THE RIGHT ADVICE

Making alterations to or extending an historic building has thus to be carried out with great care and sensitivity if important special features of the building and its essential historic character are to be properly safeguarded. In the first instance, it is therefore always advisable to do plenty of research and obtain the right advice.

When contemplating all but the most minor building works, securing the services of an architect or designer who has a high level of design skill, is experienced in dealing with historic buildings and who can access the necessary specialist advice and expertise in building repair techniques is always to be recommended. This should help to ensure that the job will be done properly thus maintaining the character and value of the property to the benefit of all concerned. Such persons should also be able to advise on a suitable builder or contractor for the job.

Early discussions with staff in the Planning Services section of the Council's Environmental Services Department (Level 12, Oldham Civic Centre; tel. 0161 911 4108) who can offer some guidance on best practice and procedures are also recommended before plans are finalised.

GENERAL PRINCIPLES

The following general principles provide a useful checklist as to the correct approach to working on an historic building:

- Always try to prioritise routine maintenance of the original fabric and features of the building to prolong their life and obviate the need for more extensive, costly and potentially damaging work at a later date.
- Retain and repair surviving historic fabric and features of the building whenever possible (any proposal for demolition or removal, even where re-building or reinstatement is proposed, should always be supported by convincing justifying evidence).

n.b. Remember it may not only be original features of a building that may be of special architectural or historic interest. Later additions or alterations may have acquired interest (e.g. Victorian sash windows in an 18th Century building).

- Where severity of deterioration of historic fabric or features requires replacement, aim to replace like for like or, in the case of missing or inappropriate items, seek to restore character using original designs and traditional materials and building methods.

n.b. Avoid using standardised products, especially those calling themselves “heritage” or “period” – they are invariably poor copies of traditional designs and are often of inferior quality.

Standardised doors and window frames are often a particular problem in this respect.

- Avoid, or keep to a minimum, alterations to the existing structure (e.g. new door and window openings).
- Avoid, or keep to a minimum, proposals for extensions. Where proposed, they should always be designed to be subservient to and differentiated from the existing building (whilst respecting its essential character) and carefully positioned and designed to avoid harming the setting or character of the building or damaging or concealing special features.

n.b. As a general rule, single-storey extensions can often be easier to accommodate than two-storey, especially if positioned on rear or side elevations of the building. However, by no means all listed buildings are capable of accommodating an extension without causing harm to their special architectural or historic character. In particular, modern elements such as garages, conservatories and porches may be difficult to accommodate satisfactorily in some cases as they may harm the historic character and appearance of the building.

- Take care to retain and preserve any internal features of the building which may be of special interest.
- Ensure that the layout and design of the building cartilage does not adversely affect the setting of the building (e.g. excessive driveways and hardstandings, particularly when paved in non-traditional materials, over elaborate landscaping or inappropriate railings or fencing).

THINGS TO AVOID

The following are the most commonly occurring building works or alterations to old buildings or their settings that are damaging to historic character and which should therefore be avoided:

- unnecessary demolition and re-building of the walls of the building
- unnecessary or wrongly specified re-pointing of stonework
- sandblasting of stonework
- unnecessary removal of original roof timbers and re-roofing with inappropriate materials
- removal of chimney stacks or pots or poorly detailed and proportioned additional or replacement stacks
- the installation of too many or insensitively sited and/or designed rooflights
- use of UPVC, unpainted hardwood or dark stained windows
- “off the peg” replacement doors and windows, particularly those claiming to be “period” style or UPVC doors (the latter are usually white, which is an inappropriate colour for doors in historic buildings)
- leaded window lights
- insensitively sited satellite dishes, TV aerials, metre boxes, burglar alarms etc.
- ornamental “period” coach lamps or street lamps

- modern patio doors
- inappropriately positioned or designed porches, conservatories or garages.
- inappropriate boundary walls, fences, railings and landscaping
- significant changes of ground level around the building (e.g. for car parking areas) which impact on its setting within the landscape

THE IMPORTANCE OF CHOOSING THE RIGHT WINDOW

English Heritage advise that UPVC windows are seriously damaging to the character and appearance of historic buildings. The sections of the frame and glazing bars are invariably badly proportioned and opening mechanisms are often visually intrusive. It is a myth that they have an infinite life. Seals can fail and the plastic fades with the action of sunlight and stains with age to give a most unattractive appearance. Good quality timber windows can last as long, if not longer, be just as thermally efficient and, if of the correct design, will successfully preserve the character of the building and can be repaired rather than replaced.

Prior to Victorian times, windows were traditionally constructed of native hardwoods (e.g. oak) and left unpainted or limewashed. In more recent times, windows have traditionally been painted (white or cream are the most appropriate colours as they give good crisp definition to the often distinctive pattern of window openings and to window details in the building elevation). Unpainted tropical hardwoods and dark stains or colours are wholly out of keeping and should be avoided. They give a drab appearance and tend to make window openings appear as dark voids in the building elevation.

*By contrast, windows in **barn conversions** are often best stained rather than painted to reduce the visual impact of the conversion of the building on the character of the building. A light oak stain would probably be the most appropriate choice.*

WHAT PERMISSIONS ARE REQUIRED TO CARRY OUT THE WORK?

Broadly speaking, all general repairs and internal alterations (other than subdivision to create an additional dwelling unit) and some minor extensions and additions to non-listed buildings do not require planning permission.

However, in the case of listed buildings all extensions and many even quite minor alterations and repairs (both internal and external) will require a grant of listed building consent from the Council.

Works to older (pre-1948) outbuildings, original boundary walls or railings or paved surfaces will usually require listed building consent.

The erection within the curtilage of a listed building of an outbuilding such as a garage that has a volume in excess of 10 cubic metres will require planning permission.

Remember, carrying out unauthorised work to a listed building which affects its character as a building of special architectural or historic interest is a criminal offence that may render you liable to prosecution. Always check first with the Planning Services Section of the Environmental Services Department before commencing.

*n.b. Separate approval may be required under the **Building Regulations** for works to your property. There are provisions for the relaxation of certain regulations where standard requirements would significantly prejudice the character or appearance of a listed building.*

Part L of the Building Regulations requires that “reasonable provision” needs to be made for the conservation of fuel or power when existing buildings, including historic ones, are altered or extended. However, the Regulations recognise the special sensitivity of historic buildings and encourage a flexible approach to the application of the Regulations to ensure that the special character of historic buildings is not harmed.

SUBMISSION REQUIREMENTS FOR PLANNING AND LISTED BUILDING CONSENT APPLICATIONS FOR WORKS TO HISTORIC BUILDINGS

Where a proposal involves substantive change to the fabric of, or a major addition to, a listed building, applicants must be able to fully justify their proposals. They will need to show why works which would affect the character of the listed building are desirable or necessary. They should provide the Local Planning Authority with full information to enable it to assess the likely impact of the proposals on the special architectural or historic interest of the building and on its setting.

For all but the most minor of works, it is often advisable to start with a detailed survey of the building (or that part subject to the proposed works) which incorporates a sound understanding of its historic character and any features of special interest. Both external and internal fabric and features may be of importance. Such a survey will provide a sound basis for planning changes to the building and justifying them in applying for planning or listed building consent.

Detailed and accurate drawings and specifications will be necessary both to obtain the necessary planning or listed building consent and to provide certainty in dealing with building contractors. These will generally need to be more detailed and precise than the equivalent required for non-historic buildings.

A standard submission should normally include:

- (i) A location plan to identify the building in question (1:2500 scale)
- (ii) A site plan (1:500 scale) showing the existing layout of the site, the position and extent of any proposed extensions etc, the relationship to adjoining roads or properties
- (iii) Measured drawings showing floor plans, elevations and sections of the existing building that will be affected by the proposed work (minimum scale of 1:50)
- (iv) Measured floor plans, elevations and sections giving full details of the proposed works (minimum scale of 1:50)
- (v) Detail drawings of items such as doors or windows at 1:10 or 1:5 scale as appropriate. Larger scale drawings, including sections, of particular details (e.g. doors and windows), may be needed in some circumstances (see attached examples)
- (vi) External works drawing (minimum scale 1:200), e.g. driveways, boundary walls etc. (where changes are intended)

Where any significant demolition or removal of existing historic fabric is proposed (e.g. walls, roof structure, doors and windows), details of the precise extent of such work must be submitted together with evidence as to its necessity (e.g. a structural engineers report advising why repair is not a viable option) and/or desirability.

Full details of proposed materials, finishes and methods of construction as appropriate.

In addition to the drawings, photographs are always of great assistance. These need not be taken professionally but should clearly show the architectural details of the building.

n.b. In the case of minor works, not all of the above drawings may be required. Detail and accuracy as to the proposal and its impact on the building will always be important however.

Failure to provide adequately detailed and accurate plans, specifications and other supporting information may result in an application not being accepted for consideration.

Guidance on best practice when carrying out repairs or alterations to listed buildings has been published by English heritage. The guidance is copied as an appendix to this guidance note.

FEES

NO FEE IS REQUIRED FOR AN APPLICATION FOR LISTED BUILDING CONSENT BUT IF A PARALLEL PLANNING APPLICATION IS REQUIRED A FEE WILL BE PAYABLE FOR THE LATTER.

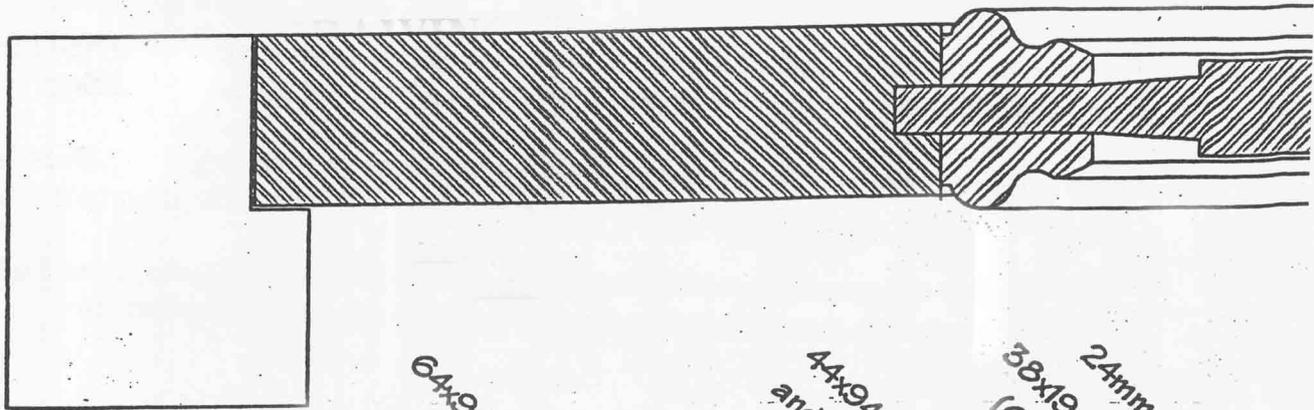
GRANT AID FOR WORKS TO LISTED BUILDINGS

English Heritage may make grants available for major structural repairs to Grade I or II* buildings. There are no English Heritage grants for routine maintenance or works of alteration, conversion, improvement or demolition of any listed building.

Local Councils have discretionary powers to make grants available for works to listed buildings but Oldham Council do not make any grants available for such works at the present time.

OMBC DEPARTMENT OF ENVIRONMENTAL SERVICES – FEBRUARY 2003

EXAMPLE DRAWING OF DOOR DETAIL

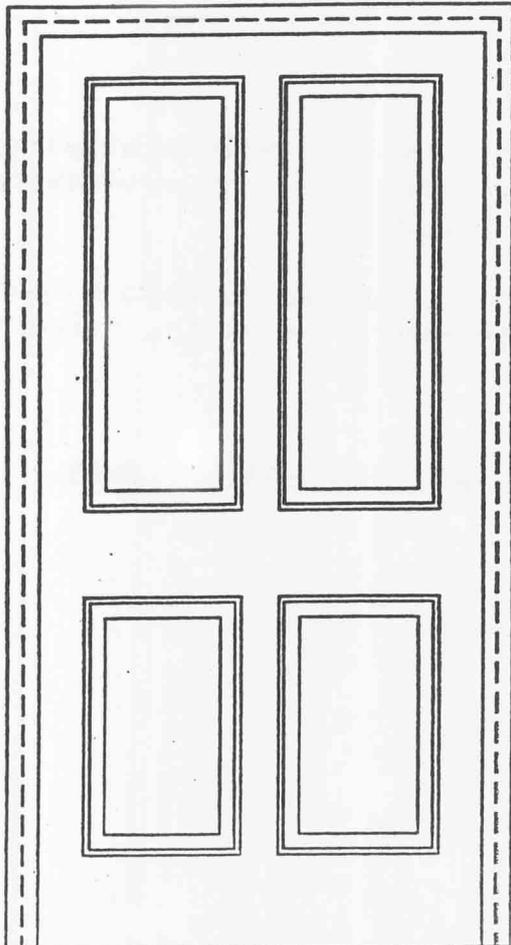


1/2/FS SECTION

64x94 door frame

44x94 ew stile, muntin
and head rail
(44x219 ew lock and
bottom rail)

24mm ew raised panel
38x19 ew mouldings
(GH28)



DOOR FRAME NOMINALLY
2000 H X 1000 W.
CHECK DIMENSIONS ON SITE

1:20 SCALE

PPG 15 ANNEX C

ENGLISH HERITAGE

GUIDANCE

ON ALTERATIONS TO LISTED BUILDINGS

GENERAL PRINCIPLES

C.1 These guidelines are concerned principally with works that affect the special interest and character of a building and require listed building consent. The range of listed buildings is so great that they cannot be comprehensive, but they do summarise the characteristics and features which make up the special interest of most listed buildings and which should be given full weight in the process of judging listed building consent applications, alongside other considerations – in particular the importance of keeping listed buildings in viable economic use whenever possible (see paragraphs 3.8ff). Much of what they advise also applies to repairs; they are not however a manual of repair – for which attention is drawn to *The Repair of Historic Buildings: Advice on Principles and Methods* published by English Heritage.

C.2 Each historic building has its own characteristics which are usually related to an original or subsequent function. These should as far as possible be respected when proposals for alterations are put forward. Marks of special interest appropriate to a particular type of building are not restricted to external elements, but may include anything from the orientation, the plan or the arrangement of window openings to small internal fittings. Local planning authorities should attempt to retain the characteristics of distinct types of building, especially those that are particular to their area. The use of appropriate local materials is very desirable. Local planning authorities should encourage their production, and may wish to build up banks of materials to assist appropriate alteration or repair.

C.3 Alterations should be based on a proper understanding of the structure. Some listed buildings may suffer from structural defects arising from their age, methods of construction or past use, but can still give adequate service provided they are not subject to major disturbance. Repairs should usually be low-key, re-instating or strengthening the structure only where appropriate; such repairs may sometimes require listed building consent. New work should be fitted to the old to ensure the survival of as much historic fabric as is practical. Old work should not be sacrificed merely to accommodate the new.

C.4 Information about the history and development of a building will be of value when considering proposed alterations. This may be gained from the physical evidence in the building itself – ghosts of lost features in plaster, rough edges where features have been cut away, empty peg-holes and mortices – which can elucidate the original form or construction. There may also be documentary information, such as early photographs, drawings, written descriptions, or other documents relating to its construction or use.

C.5 Subsequent additions to historic buildings including minor accretions such as conservatories, porches, balconies, verandas, door dressings, bargeboards or chimneys, do not necessarily detract from the quality of a building. They are often of interest in their own right as part of the building's organic history. Generally, later features of interest should not be removed merely to restore a building to an earlier form.

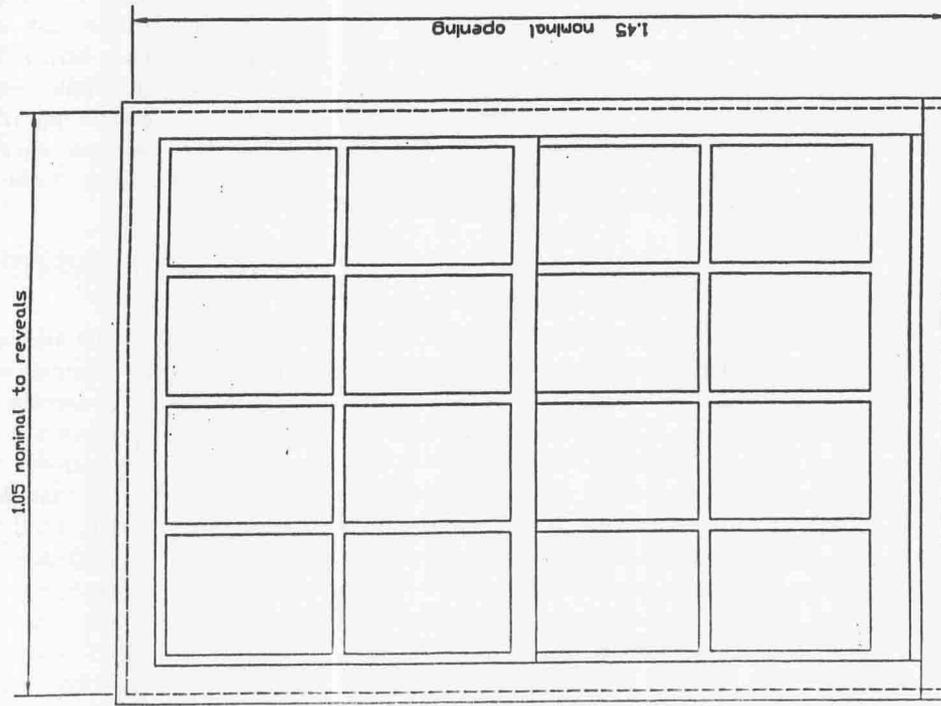
C.6 In general the wholesale reinstatement of lost, destroyed or superseded elements of a building or an interior is not appropriate, although, where a building has largely retained the integrity of its design, the reinstatement of lost or destroyed elements of that design could be considered. In such cases there should always be adequate information confirming the detailed historical authenticity of the work proposed. Speculative reconstruction should be avoided, as should the reinstatement of features that were deliberately superseded by later historic additions.

C.7 Modern extensions should not dominate the existing building in either scale, material or situation. There will always be some historic buildings where any extensions would be damaging and should not be permitted. Successful extensions require the application of an intimate knowledge of the building type that is being extended together with a sensitive handling of scale and detail.

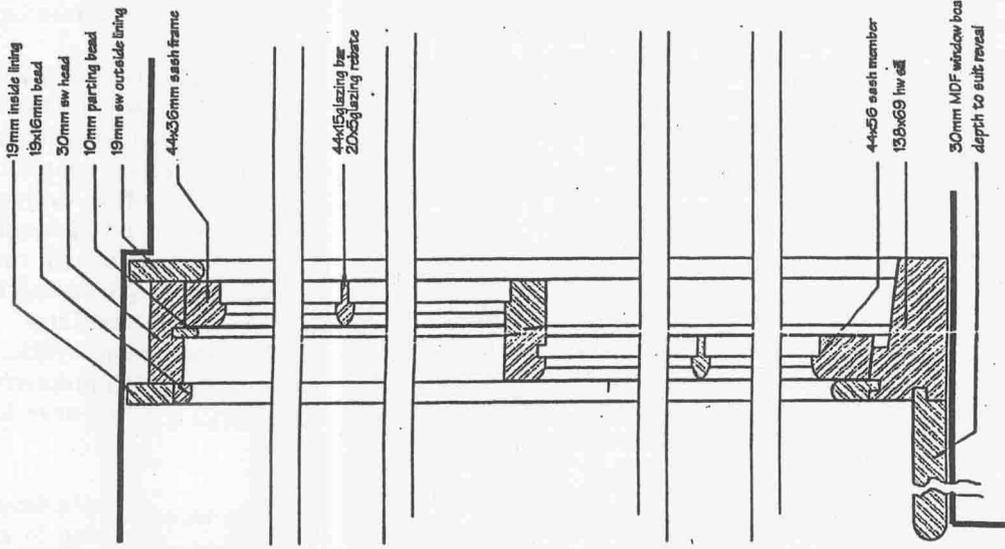
EXTERNAL ELEVATIONS

C.8 **Walls** Walls are the main structural fabric of a building. Alterations to wall surfaces are usually the most damaging that can be made to the overall appearance of a historic building. Alterations or repairs to external elevations should respect the existing fabric and match it in materials, texture, quality and colour. Brick or stonework should not normally be rendered unless the surface was rendered originally. It may be necessary to remove more recently applied render if this is damaging the surface beneath. Every effort should be made to retain or re-use facing brickwork, flintwork, stonework,

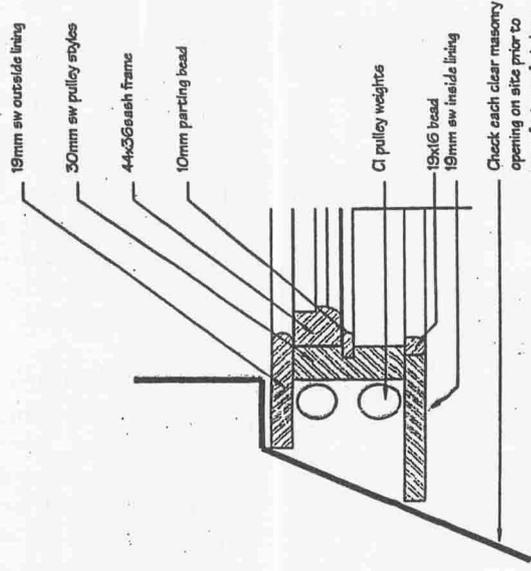
EXAMPLE DRAWING OF WINDOW DETAIL



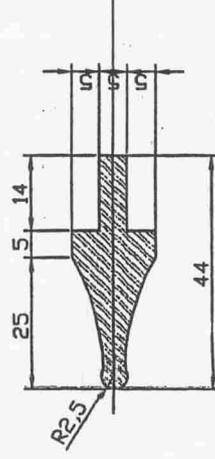
1:10 SCALE



1:5 SCALE



1:5 SCALE



FULL SIZE DETAIL

Rebate and profile detail used throughout sashes. 3mm glass, pusty glazed. All timber primer, undercoat and two coats of gloss white.

tile or slate hanging, mathematical tiles or weatherboarding. Cob and other earth walling should be carefully maintained and expert advice should be taken if there is a need for repair.

C.9 Openings Door and window openings establish the character of an elevation; they should not generally be altered in their proportions or details, especially where they are a conspicuous element of the design. The depth to which window frames are recessed within a wall is a varying historical feature of importance and greatly affects the character of a building: this too should be respected. Rubbed gauged brick or stone voussoir arches should be kept wherever possible or copied and the original design repeated in any new work or repairs. Historic cill and lintel details should be retained.

C.10 Pointing The primary feature of a wall is the building material itself and the pointing should normally be visually subservient to it. There are occasions where decorative pointing is used, such as flint galleting, but in general pointing that speaks louder than the walling material is inappropriate. Repointing should usually be no more than a repair – a repeat of the existing mix and appearance – except where the mix is inappropriate or damaging. Any change in the character of the pointing can be visually and physically damaging and requires listed building consent.

C.11 It is important to ensure that repointing does not extend beyond the area where it is necessary. Historic pointing may survive wholly or in part and this should be preserved. New work or repair work should integrate with the existing coursing. Tumbled brick or stonework in gables and patterned and polychrome brickwork are particularly important in this context. Cutting out old mortar with mechanical cutters should not be permitted because it makes the joints unacceptably wide, and may score the masonry above perpend joints.

C.12 Plaster and render Existing plaster should not be stripped off merely to expose rubble, brick or timber-framed walls that were never intended to be seen. Refacing of stone, flint, brick or terracotta facades with roughcast, cement render, stick-on stone, Tyrolean render, cement-based paints or other cosmetic treatment that is difficult or impossible to remove should be avoided. This is particularly so where architectural or decorative features would be partially obscured or covered over.

C.13 Traditional lime-based render is generally preferable to cement-rich render. Cement render forms a waterproof barrier that prevents any moisture trapped within the wall from evaporating and tends to drive damp both

higher up and further in. This can lead to the breakdown of the wall surface which will, in time, fall away with the render. Cement render also gives distinctive hard sharp edges to quoins and wall openings. Traditional render based on lime has a softer appearance and allows natural evaporation.

C.14 Some historic renders like stucco and Roman cement were intended to have smooth surfaces and sharp edges in imitation of well cut ashlar stonework. These should not be replaced with other types of render. On late 18th and 19th century stuccoed elevations where there is mock jointing, grooving, rustication or plaster architectural elements like cornices and architraves these should always be retained where possible or carefully copied, never skimmed off. Any new lining out should be matched carefully to the existing.

C.15 Decorative plaster details and plaster features such as pargeting or sgraffito work should not be destroyed. Such features are not always durable and it may be appropriate to reproduce them to complete a decorative scheme. Proper evidence is required for such a scheme of reproduction.

C.16 Timber frames With timber-framed buildings, the totality of the structure has to be taken into consideration; ie. Walls, roof and internal partitions. Repair to timber frames, including roof structures, should be kept to the essential minimum. Traditional fixing and repair methods should be perpetuated. Proper attention should be given to the in-filling panels which are an integral part of any timber-framed building, and also to the surface of the timbers. The original tool marks are often visible, as well as carpenters' marks, graffiti and smoke-blackening. Such features are always destroyed by sand-blasting and sometimes by painting or other cleaning, which should not normally be permitted.

C.17 External painting Painting – or re-painting such as a change of colour – requires listed building consent when it could affect the character of a listed building. Previously unpainted surfaces should not normally be painted over. (An exception to this rule can be made for the sheltercoating of decayed stonework with a lime-based mixture.) In many cases the colour of the paint may be less important than the first application of an unsuitable covering which could be damaging to remove. Cement based or other waterproof and hard gloss paints should not be used on surfaces covered with traditional render. The correct finish for traditional renders and plasters is limewash (although much 19th century stucco has traditionally been coated in oil paint). When

inappropriate paint has been applied, expert advice should be obtained on suitable methods of removal. Repainting with lead-based paints may be historically correct, but is now restricted to Grade I and II* buildings and the intention to use it on any such building must be notified to English Heritage. Downpipes are usually best painted in unobtrusive colours, but lead downpipes should not normally be painted.

C.18 External cleaning Cleaning a building usually requires listed building consent. This is not only because cleaning can have a marked effect on the character of buildings, but also because cleaning processes can affect the historic fabric. The cleaning of a building within a homogenous terrace would obviously affect the appearance of the terrace as a whole. All cleaning methods can cause damage if carelessly handled. Cleaning with water and bristle brushes is the simplest method, although water cleaning can lead to saturation of the walls and outbreaks of rot in timbers. Other methods including abrasive and chemical cleaning can damage wall surfaces and destroy detail. Local planning authorities should satisfy themselves that such cleaning is both necessary and worthwhile to remove corrosive dirt or to bring a major improvement in appearance, and should ensure that cleaning is carried out by specialist firms and under close supervision. Areas not being cleaned should be protected.

C.19 Wrought and cast iron The character of wrought iron fittings, railings, lamp-brackets etc is derived from the unique qualities of the material and from traditional smithing techniques. Since wrought iron is now difficult to obtain, old ironwork should be retained wherever possible. It is not possible to copy satisfactorily the character of wrought iron using mild steel. Old cast iron features, including railings, balconies, windows, fire-grates, door furniture and structural beams and columns can be visually and architecturally important. Such features may carry the name of the foundry and the date of casting, thereby adding to the historic interest of the building. Broken cast iron can be repaired and damage should not be regarded as an excuse for removal.

C.20 Parapets and other features Parapets (solid or balustraded), pediments, parapeted or coped gables and saddlestones, eaves, cornices and moulded cappings are essential terminal features in the articulation of an elevation. If they have to be replaced, it should be in facsimile and in the same materials.

C.21 Porches Porches are sometimes the dominant feature of an elevation; their detailing should always be respected. Open columned porches of the Classical type should not

normally be enclosed (eg. With glazed sides and doors to the front), but should be left open. In those instances where new porches are considered acceptable, their design should be undemonstrative and should not challenge the integrity of the façade.

C.22 Balconies and verandas Balconies and verandas are very often formal components in the design of an elevation. They should be maintained and repaired; and if they have to be replaced, facsimiles should be erected using matching materials. As with porches they should not normally be enclosed with glazing.

C.23 Fire escapes Fire escapes can be very damaging to the external appearance of a building. If an escape is essential it should be inconspicuously located and fixed in such a way as to avoid rust or other staining of the wall surfaces. In many cases there may be alternative ways of ensuring adequate fire protection and means of escape that would require less physical alteration.

C.24 External plumbing External plumbing should be kept to a minimum and should not disturb or break through any mouldings or decorative features. A change from cast iron or lead downpipes to materials such as plastic or extruded aluminium sometimes requires listed building consent and should not normally be allowed.

C.25 Inscriptions and other features Inscriptions, old lettering, old shop signs, inn sign boards, date plaques and stones, coats of arms, monograms, fire insurance plaques, commemorative or symbolic carvings and statues in niches are part of the history of a building. These features should be retained *in situ* wherever possible. If works require the temporary removal of an interesting feature, it should be put back in its former position. New signs and advertisements will require listed building consent. They should be carefully designed and positioned with appropriate fixings that will not damage the building.

C.26 Carved details Carved and other sculptural details such as moulded brickwork and terracotta are an important part of the design and character of buildings that carry them. Where such details are decaying, it is important to record them.

ROOFS

C.27 The roof is nearly always a dominant feature of a building and the retention of its original structure, shape, pitch, cladding and ornament is important.

C.28 Local planning authorities should encourage the retention and development of sources of traditional roofing materials. The cannibalising of other buildings for traditional materials should be discouraged. When a roof is stripped it is important that as much as possible of the original covering is re-used, preferably on the visible slopes, with matching new materials on other slopes.

C.29 **Thatch** Thatched roofs should be preserved, and consent should not be given for their replacement by different roof coverings. Where medieval thatch survives with characteristic smoke blackening on the underside, it should be retained *in situ* and overlaid. When roofs are re-thatched, this should normally be done in a form of thatch traditional to the region, and local ways of detailing eaves, ridges and verges should be followed. Re-thatching roofs that have lost their thatch will require a waiver of building regulations in most cases, since they may not be allowed within 12 metres of a site boundary, but local authorities should be prepared to relax this rule if it does not constitute an unacceptable fire risk to other properties.

C.30 **Slates and tiles** Some slates and all stone slates are laid to diminishing courses. The character of such roof coverings should not be damaged by a radical change in the range of slate sizes. The pattern and coursing of different roofing materials are distinguishing features of different building types and areas of the country. This patterning and coursing should be retained and, where necessary, restored with matching materials.

C.31 **Lead and copper** Both lead and copper are traditional roof coverings and should not normally be replaced by modern substitute materials. Details such as lead rolls, hips and ridges are important visual elements. Any dates or inscriptions in the lead should be preserved.

C.32 **Embellishments to roofs** Towers, turrets, spires, bellcotes and cupolas are not only part of the overall design or indeed sometimes its main feature, but frequently make an important contribution to the townscape or landscape. This is particularly so with public buildings and churches. Lesser decorative embellishments such as ridge and cresting tiles, iron cresting, finials, gargoyles and spouts, bargeboards, valences, cartouches and statues should also be preserved.

C.33 **Dormers and rooflights** Early dormers, especially of the 17th or 18th century pedimented type, should be retained and carefully repaired. If beyond repair they should be reconstructed with all details reproduced.

Enlargement of existing dormers on principal elevations should normally be avoided.

C.34 Any decision as to whether new dormers or rooflights can be added to a roof must be approached carefully. Historic roof structures must not be damaged by their insertion. New dormers should not upset a symmetrical design of either an individual building or a terrace. Regions have differing traditional types of dormer and these traditions should be respected.

C.35 Where new dormers would be inappropriate to the type of building or proposed position, new rooflights, preferably in flush fittings, may be acceptable, but not on prominent roof slopes.

C.36 **Chimney stacks and pots** Chimney stacks are both formal and functional features of the roofscape and can be important indicators of the date of a building and of the internal planning. In many cases chimneys also perform a vital structural function, and they should normally be retained, even when no longer required. There may, however, be poorly built and positioned later additions that can be removed with advantage. Chimney pots can sometimes be valuable decorative features in their own right, but they are also functional features: plain Georgian and 19th century pots are often important as part of a traditional roofscape which will be damaged if they are removed.

EXTERNAL DOORS

C.37 **Doors and doorways** Original doorways and any surviving original doors should be retained. Their replacement or defacement is often entirely unnecessary. Domestic and public building door types vary widely and if they have to be replaced their design should be appropriate to the character of the building. Replacement doors should copy the original in the materials, the detail of the design, and the paint finish. Modern off-the-peg doors are not generally acceptable for use in listed buildings, nor are doors with incongruous door features such as integral fanlights. Unpainted hardwood or stained or varnished softwood doors are rarely suitable.

C.38 **Redundant doorways** Doorways that become redundant should in general not be removed. This is particularly the case where a terrace of houses is converted into flats or offices and some of the doors are no longer required: it is most important that they are retained for the sake of the overall design of the terrace.

C.39 **Door detail** Doorcases, door furniture including hinges, knockers and letter-boxes, foot scrapers, fanlights, pediments, columns, pilasters, cornices, consoles and carved or stucco moulded details should not be removed or mutilated but retained even if the doorway is redundant.

WINDOWS

C.40 As a rule, windows in historic buildings should be repaired, or if beyond repair should be replaced 'like for like'. If listed building consent is given for additional windows it is important that their design, scale and proportion should be sympathetic to the character of the building.

C.41 Within the broad window types such as sash or casement there is a wide variation of detail according to date, function and region. Standardisation to one pattern – such as the many new 'Georgian' sashes which adopt early 19th century details – should be avoided. The thickness and moulding of glazing bars, the size and arrangement of panes and other details should be appropriate to the date of the building or to the date when the window aperture was made.

C.42 If a building has been re-windowed there may be a desire to return to the original glazing pattern. In general the existing windows should be retained, unless they are obviously inappropriate or in very poor condition. There may be some cases, particularly in uniform urban terraces, where a return to earlier glazing patterns following a specific local pattern is appropriate.

C.43 Window types vary according to the region and its building tradition. Mullioned and transomed casement windows continued into the 18th century in some areas. In the north of England, particularly West Yorkshire and the Pennines, mullioned windows were standard for vernacular buildings until the mid 19th century: the mullions should therefore not be cut out.

C.44 Leaded and other metal-framed casements in 19th century and particularly earlier buildings are an increasing rarity and should be repaired or re-leaded rather than replaced.

C.45 Eighteenth and 19th century fancy glazing bars in geometric Gothic or marginal patterns should be retained wherever possible or copied, whether they are original to the building or later additions.

C.46 Twentieth century mild steel windows were often a design feature of Modern

Movement and Art Deco buildings. These should be repaired, or replaced like for like if beyond repair.

C.47 Paint is usually the correct finish for timber windows; staining is not a traditional finish and should not normally be used. However, early windows of oak were commonly limewashed or left unpainted and these should not now be painted but left to weather naturally.

C.48 **Old glass** All old glass is of interest, whether it be stained, painted or etched glass or early plain glass such as crown glass. Great care should be taken to protect old glass during building works. If it is necessary to remove panes to repair the window frames or infrastructure they should be reset. Where external protection for glass is required, it should be reversible and as unobtrusive as possible.

C.49 **Replacement windows** The insertion of factory made standard windows of all kinds, whether in timber, aluminium galvanised steel or plastic is almost always damaging to the character and appearance of historic buildings. In particular, for reasons of strength the thickness of frame members tends to be greater in plastic or aluminium windows than in traditional timber ones. Modern casements with top-opening or louvred lights or asymmetrically spaced lights are generally unsuitable as replacements for windows in historic buildings. Such alterations should not be allowed. Architects' drawings and specifications should make clear the manner in which new windows are intended to open.

C.50 It is usually impossible to install double-glazed units in existing frames or to replicate existing frames with new sealed units without making noticeable changes to the profiles of glazing bars, styles, and rails. The new glass in such units may also significantly alter the appearance of the window. Such changes are rarely acceptable in listed buildings. Weather stripping and draughtproofing are visually more innocuous changes as well as thermally efficient and cost-effective. Secondary glazing in a removable inner frame is another acceptable option for some windows.

C.51 Old louvred and panelled external shutters are important features and often contribute to the design of an elevation. Blind-cases and canopies should also be preserved.

SHOP FRONTS

C.52 **Shop fronts and display windows** Wherever shop fronts of merit survive they should be retained. Early 20th century shop

fronts such as those with Art Nouveau or early Art Deco details can be as unusual as 18th or 19th century examples. Features of value such as blinds in blind boxes, shutters in shutter boxes against an upright and stall-risers are often concealed beneath later facings. Premises where works to shop fronts are proposed should always be inspected and the possible survival of old features checked.

C.53 There are many examples of first floor display windows, and infrequent examples of second floor ones. These date from the late 19th and early 20th century and give a characteristic appearance which should be preserved. Proposals to remove a modern shopfront to restore an elevation to its previous designed appearance matching the rest of a terrace can usually be encouraged, but should be viewed with caution in cases where the shop front is of interest itself.

C.54 **Shop blinds and security grilles** Retractable apron blinds covered in canvas are often characteristic features of historic shopfronts and should be retained. Modern plastic canopies are not acceptable.

C.55 External steel roller shutters are not suitable for historic shopfronts. Traditional timber shutters give reasonable protection: laminated glass and internal chain-link screens are modern alternatives. Traditional stall-risers are an effective deterrent to 'ram-raiders', as are small shop windows between masonry piers.

C.56 **New shop fronts** New shop fronts should be designed in sympathy with the rest of the elevation and incorporate any ground floor details of interest. Large inserted plate-glass shop fronts without any visual support for the upper part of the premises can have an unfortunate effect, and shop fronts should not extend into the storey above or alter the proportion of first floor windows. Modern materials such as plastics are to be avoided as facings. The fascia board should not be out of scale with the building as a whole and should usually be finished at the top with console brackets and a cornice or other capping. Not only is this the traditional treatment for shop fronts but the cornice provides an architectural division between the modern shop front and the older upper floors.

C.57 Depending on the nature of a proposed commercial or office use, it is very often unnecessary to provide display windows and thus alter an intact ground floor. Existing openings should be retained wherever possible, and if alteration is necessary it should only be to the minimum extent required. Standard corporate shop fronts are seldom appropriate for

historic buildings, nor are internally illuminated fascia boxes or signs. The prestige value of listed building premises and their distinctive detailing can be emphasised instead.

INTERIORS

C.58 The plan of a building is one of its most important characteristics. Interior plans and individual features of interest should be respected and left unaltered as far as possible. Internal spaces, staircases, panelling, window shutters, doors and doorcases, mouldings, decorated ceilings, stucco-work, and wall-decorations are part of the special interest of a building and may be its most valuable feature.

C.59 **Walls** Internal walls in old buildings should always be investigated with care in advance of alterations in case ancient or interesting features are hidden in the plaster or behind the panelling or other covering. In many cases the partitions themselves are of historic interest. New partitions should be kept to a minimum. They should not cut through mouldings or enriched plaster decoration but be shaped around them to allow for reinstatement at a later date.

C.60 **Plasterwork** All old plain plasterwork should be preserved where possible. Traditional lime and hair plaster has good insulation qualities and is better able to tolerate condensation than modern gypsum plaster. Care should always be taken with works to old plaster, especially when chasing-in electrical wiring, in case there is early decoration. All decorative features from a simple cornice or cove to elaborate wall and ceiling decoration should be preserved.

C.61 **Chimneypieces and chimneybreasts** Good chimneypieces are part of the decorative history of a building and are often central to the design of a room. There is no excuse for their removal if this is simply because a chimney is redundant. In the rare cases where there is no alternative to the removal of a chimneypiece, it should be saved for use in another position and should not be removed from the building. The removal of a later chimneypiece of interest should not normally be allowed even if an earlier open hearth is known to survive behind it. The removal of a chimneybreast is almost never acceptable, not least because it may affect the structural stability of the building.

C.62 **Staircases** The removal or alteration of any historic staircase is not normally acceptable. The stair is often the most considerable piece of design within a building and can be important dating evidence. In retail premises, the removal

of the lowest flight of stairs – which will preclude access to and use of upper floors – should not be allowed.

C.63 Interior paintwork and decoration A careful choice of both type and colour of paints or wallpapers can make a significant contribution to the appearance and integrity of a historic interior. Inappropriate schemes may, conversely, be visually damaging. In some instances specialist advice should be sought on the original scheme of decoration which may survive beneath later layers. Although strict adherence to historical forms is not normally a requirement in buildings whose interiors are of a ‘private’ rather than a ‘museum’ character, the use of historically appropriate decoration can greatly enhance most listed buildings. Where important early schemes of interior decoration survive, cleaning and conservation rather than renewal may be appropriate. Overpainting, even of deteriorated or discoloured areas of plain colour, may damage or obscure the historical record.

FLOORS

C.64 Floor surfaces Floor surfaces are too often disregarded when buildings are refurbished. It is not only marble floors that are important: all types of paving such as stone flags, and pitched cobbles, old brick floors, early concrete, lime ash, and plaster floors, should be respected. This also applies to old boarded floors, especially those with early wide oak or elm boards. All such features should normally be repaired and re-used. When new floorboards are needed, they should be of the same timber, width and thickness as those they are replacing. Great care should be taken when lifting old boards for the installation or repair of services, especially where the boards are tongued or dowelled. The cutting of joists for new services should be kept to a minimum, and any early sound-deadening or fire-proofing between the joists should be preserved.

C.65 Floor strengthening Proposals for floor strengthening often form part of refurbishment schemes, and may be dictated by the inflexible requirements of particular clients or funding bodies, demanding the same standards as those applied to new buildings. These are almost always at variance with the architectural and structural integrity of a historic building and should not normally be regarded as a sufficient justification for major alterations. The floors of most historic buildings can be made perfectly adequate for the actual loads they will carry.

C.66 Low-key techniques of stiffening existing floors, or limited strengthening, may often be

possible, provided there is minimum disturbance to the overall structural equilibrium, thereby retaining as much existing fabric and structure as possible, as well as, where necessary, improving performance. Repairs should usually be carried out using traditional materials and methods, such as scarfing on new timber. Where more modern techniques are put forward, applicants will need to show good reason why these are being proposed.

C.67 Often the pressure for floor strengthening and replacement arises from the presence of dry rot within the structural members. Dry rot eradication can rapidly lead to the progressive stripping and dismantling of a building. In every case where remedial works are proposed, the minimum works necessary should be carried out after detailed discussion. The use of new techniques requiring the minimum removal of timber should be encouraged.

MINOR ADDITIONS AND NEW SERVICES

C.68 Minor additions to listed buildings There are some standard external fixtures that require listed building consent when they affect the character of a listed building. These include satellite dishes, meter boxes, burglar alarms, security and other floodlighting, video cameras, and central heating and other flues, both standard and balanced. Only undamaging and visually unobtrusive positions for such fixtures should be agreed.

C.69 Introduction of services to listed buildings The poorly thought out introduction of services, such as mains electricity, telephone or gas, can be detrimental to the structure, appearance and character of a building. Long runs of surface wiring and any external gas piping should be avoided unless chasing-in would destroy historic fabric. The introduction of new services to historic interiors must also be handled with care, and any false floors or ceilings for concealing services, computer trunking, fibre optics, central heating etc, should be reversible, and not entail alterations to other features such as doors or skirtings.