Institute of Historic Building Conservation

Guidance on Alterations to Listed Buildings

Contents

6. Chimney-stacks
7. Chimney-pots
8. Slate roofs
9. Pantiles
10. Machine made plain clay tiles
11. Valleys and ridges etc.
12. Thatch
13. Bargeboards
14. Other roof decoration
15. Dormers, skylights and roof-lights
16. Solar panels

INTERIORS

1. General principles
2. Plan form
3. Internal rearrangements
4. Flooring
5. Fixtures

OTHER ISSUES

1. Shopfronts and commercial frontages
2. Signage
3. New shop fronts
4. External drainage and plumbing
5. External flues
6. Porches, verandahs and conservatories
7. Wrought and cast iron
8. Shopfronts and commercial frontages
9. Signage
10. Floodlighting
11. Fire escapes
12. Other external fixtures, meter boxes etc.
13. Pest control
14. Boundary treatments and historic paving
15. Structural matters

Introduction

The advice in this Institute of Historic Building Conservation (IHBC) Guidance Note sets out general principles and good practice on the approach to be taken in dealing with alterations to listed buildings.

The advice is intended to be applicable to listed buildings throughout the UK. It may also be of relevance to IHBC members and others who are involved in proposals outside the UK for alterations to buildings protected for their architectural and historic interest.

The Guidance Note seeks to fill the gap resulting from the deletion of former Government guidance relating to alterations to listed buildings[1]. The advice builds on previous Government advice by:

- updating it in line with current practice;
- including a wider range of fabric types;
- introducing approaches to present day issues such as climate change, energy conservation and access.
- being framed and published in a manner that allows it to be updated and improved upon over time.
- including links to further guidance on individual topics and the availability of specialist advice. These are indicated by [FG] with the link in a footnote.

IHBC practice advice derives from the international standards of ICOMOS[2] and the terms of the Venice Charter[3]. The advice has regard to advice published by Historic England, Historic Environment Scotland, Cadw, The Society for the Protection of Ancient Buildings (SPAB), The Georgian Group, The Victorian Society, and The Twentieth Century Society.

The advice in the Guidance Note relates to alterations to listed buildings and not repair work, although the advice may be pertinent to repairs where the work involved constitutes an alteration.

The advice should not be interpreted as a strict set of rules. No guidance can be definitive. All cases should be assessed individually on their merits. Proposals for, and decisions on, alterations to listed buildings should always be informed by a suitably accredited heritage professional. This advice is intended to guide heritage professionals, their clients and the public in their approach to listed building work.

Further advice will often be required in relation to structural matters, historic and regional techniques, and a variety of other specialisms. Attention should also be paid to the views of accredited heritage craftspeople in their areas of expertise.

Alterations that affect the special architectural and historic interest of a listed building require listed building consent under the relevant legislation[4]. The Guidance Note does not seek to provide advice on the need for listed building consent or

[1] PPG15 (1994), Annex C – Guidance on the Alteration of Listed Buildings; Historic Scotland - Memorandum of Guidance (1996), Appendix 1 – Guidance for the Detailed Consideration of Listed Building and Conservation Area Consent Cases.

[2] International Council on Monuments and Sites

[3] International Charter for the Conservation and Restoration of Monuments And Sites, 1964

[4] Town and Country Planning (Listed Buildings and Conservation Areas) Act 1990 (as amended), Chapter II, Town and Country Planning (Listed Buildings and Conservation Areas)(Scotland) Act 1997 (as amended), Chapter II. Planning Act (Northern Ireland) 2011 (as amended)

interpretation of the relevant statutes, beyond the general principle that alterations that affect the special architectural or historic interest of a listed building need listed building consent whilst 'like-for-like' repairs generally do not. It is acknowledged that the boundary between work that constitutes 'repair' and works of 'alteration' may not always be clear.

Some current Government planning and heritage policy and guidance is predicated on the concept of heritage 'significance', which is not a term that is enshrined in statute. The heritage significance of a listed building reflects its special architectural and historic interest. Consideration of the relative significance or degrees of significance of a listed building will therefore need to be appraised, in order to assess the appropriateness of any proposed alteration. Such judgment and discernment, which should be viewed proportionately, is at the heart of sensitive consideration of alterations to listed buildings.

Listed building consents may be granted conditionally. Where appropriate the Guidance Note suggests the need for conditions, sometimes with reference to specific wordings [FG[5]].

General principles

1. Almost every listed building will have unique characteristics, usually related to the original or subsequent function and this should be respected as far as possible in any proposals for alterations. Special interest is not restricted to general features but may include orientation, plan form, fenestration patterns, internal details, fixtures and fittings, or other aspects only discernible from documentary evidence.

2. In considering alteration proposals for listed buildings the retention of building characteristics that exhibit local distinctiveness should be encouraged. When undertaking alterations, the use of appropriate materials local to the area will reinforce this and may also encourage the production or supply of such materials (or salvaged materials) when these sometimes become available to assist apposite alteration.

3. Alterations should be based on a proper understanding of the structure. Many listed buildings that have not been subject to major disturbance can continue to provide adequate service despite evidence of former structural defects that have arisen from their age, original methods of construction or past use. If there is doubt, appropriately qualified specialist conservation engineering advice should be taken where necessary[FG[6]].

4. Information about the history and evolution of the building should always inform proposed alterations. This may come from the physical evidence in the building itself. The original form of construction may be elicited from clues including the ghosts of lost features in plaster, rough edges where features have been cut away, or empty peg-holes and mortices in timber frames.

5. Information in support of applications for alterations such as early photographs, drawings, written descriptions, or other documentary information relating to a listed building's construction or past use may be useful.

[5] http://ihbconline.co.uk/toolbox/guidance_notes/stdCondits.html
[6]Conservation Accreditation Register for Engineers (CARE)

6. Many listed buildings have been altered to some extent to cater for the requirements of succeeding occupiers and much of their interest may therefore result from the way in which the present form and layout reflects changing uses and architectural, social and economic aspirations. When contemplating alterations, as a general principle historic fabric should be conserved as found and all original architectural detailing should be respected.

7. Later additions, embellishments or re-modellings of definite quality should also be respected as the qualities of a listed building are not necessarily diminished by later additions and minor accretions such as conservatories, porches, balconies, verandas, door-cases, bargeboards or chimneys. These may often be of intrinsic interest as part of the building's evolutionary story.

8. Generally, later features of interest should not be removed merely to restore a building to an earlier form, particularly if based on conjecture rather than evidence. However there may be cases where later work is of little significance in itself as a consequence of poor design quality and execution or have a poor physical relationship to the rest of the building and this may specifically detract from the totality of the special architectural and historic interest. It may sometimes be acceptable to allow the removal of those unsympathetic alterations that disfigure or mask earlier work of greater refinement or significance but this requires clear justification.

9. The wholesale reinstatement of lost, destroyed or superseded elements of a building or an interior scheme is not generally appropriate. Where the integrity of its design has largely survived, reinstatement of lost or destroyed elements might be appropriate but this should always be based on adequate evidence confirming the detailed historical authenticity of what is proposed.

10. Proposals involving the reinstatement of architectural features that were lost to, or deliberately superseded by, later alterations are inappropriate, as are speculative reconstructions. Such works are appropriate in exceptional circumstances and only if scrupulously documented and undertaken in an architecturally and historically correct manner in the interests of authenticity.

11. Modern extensions should not dominate the existing building either in scale, materials, situation or setting. Successful extensions require a thorough understanding of the building type and sensitive handling of the detail. Alterations involving new design intended to stand alongside historic fabric needs to be very carefully managed and to be successful should respect the setting and the fundamental architectural principles of scale, height, massing and alignment, and use appropriate materials.

12. The requirements of the Building Regulations are principally aimed at new buildings. When applied to listed buildings, early discussions with all the relevant parties may avert unnecessary conflicts and expenditure. The objective should be to make the best endeavours to comply. In England there are specific provisions for relaxation of the Regulations where strict application would be unacceptable in heritage terms in a particular case [FG[7]].

Walls – general principles

13. As the main structural fabric of a building alterations to wall surfaces are usually those that are most damaging to the overall appearance. Alterations to façades

[7]Building Act 1984 s1A

should respect the existing fabric and materials should match in quality, colour and texture.

14. Facing brickwork or stonework not previously coated should not be rendered unless there is conclusive evidence that this was the original surface.

15. The removal of recently applied render because of damage caused by impeded moisture movement will require a careful consideration. An assessment of the condition of the substrate will usually be required to discover if it is sound and would be of an aesthetic quality to preserve historic character. Re-rendering in a more suitable material may be a better outcome.

16. Earth walling, such as cob is particularly susceptible to water penetration unless carefully maintained and specialist expert advice is essential before alterations are proposed.

17. Alterations involving the reinstatement of individual features or sections of a facade lost by decay or later alteration should be carried out in an architecturally and historically correct manner. Reference should always be made to the available documentary evidence in national or local archives. This may provide valuable visual evidence of the building's original design, subsequent history and former appearance.

Masonry walls

18. Where original façades have been tooled or finished in a distinctive pattern this should always be carefully respected in proposed alterations. Masonry is frequently better left untouched than poorly or inappropriately altered. Where the structural integrity of individual damaged stones is in doubt it is likely that the whole stone will need to be cut out and replaced to match. Redressing of stonework can be highly damaging to both the stone and the appearance of the building.

19. Dressing back of individual stones to a new face is rarely appropriate or necessary. Indenting is always better than trying to dress back the whole of the façade to form a new surface.

20. In any alterations are proposed to stonework the precise works must be properly and clearly identified to ensure the original is matched as closely as possible. It may be necessary to provide samples for approval or a full specification of the proposed new stone to confirm for example, fitness of purpose regarding strength, colour, grain and durability; the coursing and tooling or surface finish; and correct bedding according to its grain.

21. Installing a damp-proof course can be damaging and will require very careful consideration. Alternative solutions such as more efficient drainage of surface and ground water immediately adjacent to the external walls and a suitable period for drying out may obviate the need for such proposed alterations. Proposals must show that they are effective as well as visually acceptable. [FG[8]]

Pointing

22. Poorly executed raking out of old mortar and repointing or the use of the wrong materials can cause physical damage to the historic fabric and radically change both appearance and weathering characteristics. As the building material of a

[8]*Control of Dampness*, SPAB Technical Advice Note

façade should be its principal defining feature the mortar joints should be visually subservient, even where other decorative materials have been added, such as flint galletting. When repointing is proposed the unaltered treatment of ornamentation such as tumbled brick or stonework and patterned and polychrome brickwork is of particular importance. [FG[9]]

23. Repointing should generally be localized and should not extend beyond the area where it is strictly necessary. Where historic pointing survives intact it should be preserved unaltered. Historic masonry with fine lime putty joints dating from the late 18th century onwards in ashlar work requires particularly careful treatment.

24. Complete or substantial repointing of a façade is unlikely to be considered a repair. The method and depth of raking out, mortar mix, colour and profile of repointing should all be properly controlled by a specification accompanying the application or by a condition of consent requiring, for example, sample panels so that any new pointing can be accurately matched to the original work in all respects.

25. Old mortar is cut out by hand. Mechanical cutting machinery, angle grinders in particular, should not be used. Power tools may easily cause irreversible damage to masonry, especially to perpends as they are difficult to control accurately.

External cleaning

26. The cleaning of a building can change its appearance, damage or destroy its decorative detail. It can also damage historic fabric if carelessly handled. The surface texture of the façade may be damaged by dry abrasive cleaning while wet cleaning may saturate the resulting in the migration of salts in stonework or the outbreak of rot in bonding timbers etc. [FG[10]]

27. Proposals for cleaning also need to be considered in their wider context. Cleaning one building among several in a group or within a unified terrace, or cleaning different buildings in phases, may change the appearance of the group, affect the architectural integrity of terraces or result in a townscape that becomes unattractive and dis-unified and a degraded patchwork.

28. It is essential to establish that cleaning is both necessary and appropriate for the removal of corrosive soiling or to effect a major improvement in appearance. The results of cleaning may not always be those anticipated and the scale and extent of irreversible damage, or fresh surface weathering or staining, may only be evident upon completion or some time afterwards. Where a convincing justification can be advanced, work should be carried out by specialist contractors of proven ability.

29. Abrasive systems that would partially or completely remove the outer surface of the stone or brick can potentially destroy the architectural unity and quality of the treated façade by obliterating the detailing and original surface tooling should be avoided.

30. Chemical cleaning will often interfere in a complex and detrimental way with the manner in which stone responds to natural weathering. Some problems in stonework will not immediately become apparent such as a high ferrous content

[9] *Brickwork,* The Georgian Group
[10] SPAB advice note?

leading to surface 'rust staining'; concentrated surface deposition of other minerals; newly evident patterns of weathering and soiling, and the evidence of previously disguised plastic repairs.

31. It may not be appropriate to use one cleaning method over the whole of a building. Parts of the structure, particularly those richly decorated, may require special treatment because of the form or type of stone, or the relative softness of the brick or surface of terracotta ornamentation.

32. Extreme caution is needed where stone with a high clay or iron content is proposed to be cleaned; or where a building displays large areas of high quality architectural detail, sculpture or other decorative work; or chemical cleaning on or near ceramic detail, or where polished granite and marble or where the surface to be cleaned forms only part of a much larger single building or group of buildings of which it is part, for example, a large terrace.

Previously painted façades

33. Rubble and rendered buildings may have historically been painted using traditional coatings and pigments that are breathable. This often contributes to local distinctiveness. Whether or not listed building consent is required for proposals for further repainting may depend on the materials used for the façade, the texture and/or lining out of the surface finish; whether the building is isolated or part of a terrace or townscape group and the general colour palette used in the immediate vicinity. Impervious masonry paints are rarely appropriate on buildings of traditional construction.

34. While contrasting colours may occasionally enhance the townscape, their use on terraced facades should generally be avoided. Schemes for the inharmonious re-decoration of facades may well be visually damaging and detract from the wider special architectural and historic interest. Supplementary planning guidance on suitable and unsuitable colour schemes issued by local planning authorities specific to the types of buildings in their area obviate potential problems.

35. Generally, historically correct colours should be used in a manner appropriate to the building. Where more than one colour is to be used for the whole building, these should all relate to the architectural features in a logical and consistent manner. The re-painting of one storey in a different colour from another, or indeed any part of the building differently from the remainder is likely to be inappropriate but where there are shopfronts their colour palette should usually clearly differentiate the upper floors.

36. Many decorating materials are impermeable or have limited porosity. This can result in the entrapment of moisture in some forms of wall construction with the risk of long-term deterioration to the building fabric. Paints should therefore be porous and on rendering or harl, traditional materials such as limewash are preferable. Earth pigments can be added for colour as appropriate and should take note of local distinctiveness.

Façades not previously painted

37. Painting of a previously undecorated facade of a building can bring about a radical change to its character and appearance and further require repainting at regular intervals.

Plaster, render and harl

38. It is usually inappropriate to remove render or harl that appears to be part of the original character of the building, or part of the character of a re-modelling that has given the building its final architectural form, unless photographic evidence indicates it was not the originally intended wall finish.

39. Existing plaster should not be stripped from façades merely to expose rubble, brick or timber framing never previously intended to be seen.

40. Stone, flint, brick or terracotta facades should not be refaced with cement or roughcast render, cement-based paints or other cosmetic treatments that are difficult or impossible to remove. This is of particular importance in circumstances where architectural or decorative features would be partially obscured or covered over.

41. The use of traditional lime-based renders allow natural evaporation of any moisture trapped within the wall. The softer appearance is also in contrast to the distinctive hard, sharp edges to quoins and wall openings associated with cement renders.

42. Some historic renders like stucco and Roman cement were intended to have a smooth surface finish and sharp edges in imitation of well-cut ashlar stonework. Late 18th and 19th century buildings sometimes used Roman cement to cover earlier brick or rubble-work - very often where older masonry was being retained. Such treatments should be retained. Old renders of good colour and surface quality should be retained in situ.

43. Stuccoed elevations of the Georgian and early Victorian periods are characterised by mock jointing, grooving, rustication, cast stone or plaster architectural elements such as cornices, architraves and keystones. These should be retained where possible or carefully replicated. Proposals for any new lining out should match carefully to the existing demarcations.

44. Cement renders that have been applied in imitation of hammer-dressed masonry and other inappropriate modern renders may be removed in a properly managed way. Cement render on inter-war buildings is almost always an integral part of the design and should be retained.

45. Dry dash as a replacement for wet dash on historic buildings is rarely acceptable nor should it ever be brought to an even, mechanical surface.

46. If there is evidence that dry dash has been applied to an elevation which was previously wet dashed (prior to the 1930s), correctly specified lime-based harl should be used and this should follow the contours of the stonework backing.

47. Façades exhibiting margins, whether raised, flush or chamfered, should never be harled over. These should be re-exposed where this has occurred. Where no margins exist the harl should preferably be rounded into the reveals abutting door and window frames in the traditional manner and not formed in cement margins.

Proposals to render buildings not previously treated

48. As a general rule ashlar (whether polished, droved, scabbled, broached, stugged or pinned), good coursed masonry and snecked, squared rubble was never intended to be harled. The raised margins at openings may indicate an intention to harl but this is not always a sound guide as these may simply be plain window or door architraves rather than true margins.

49. Smooth render should be used where the original quality of the design will be better preserved. Where raised margins and string and sill courses exist they should not be altered but should always be repaired in stone as necessary and left exposed. Where there is no alternative to harling or rendering and the building lacks raised margins there will normally be some form of flush margin to indicate the correct proportions to be adopted.

50. Consciously picturesque Arts and Crafts rubble work should never be rendered or harled.

51. Proposals to render or harl brickwork on buildings from the 18th century onward is inappropriate without convincing evidence that it was the original intention.

Moulded detail, sculptural decoration and inscription

52. Carved and other sculptural details such as moulded brickwork, stonework and terracotta sculptural decoration are an important and integral part of the design and character of some buildings. Where there are proposals for alteration or reinstatement because such details are decaying, pre-emptive recording should be undertaken.

53. Minor decay and damage may be considered to represent an acceptable patina of age but where accelerated deterioration from weathering or pollutants threatens the survival of the detail protective measures may be necessary.

54. Commemorative or sculptured decoration or symbolic carvings, statues in niches, urns, crockets and finials, coats of arms, old lettering inscriptions, date plaques and stones, old shop signs, historic inn sign boards, monograms, fire insurance plaques and decorative patrass plates etc. all form part of the valuable historical evidence of past use and should be retained in situ.

55. Wiring or trelliswork to support climbing plants was an integral part of the original design of some picturesque and Arts and Crafts houses.

56. The removal of any existing external fixture is likely to expose the holes on the façade to which it is affixed, or may affect the building's silhouette. Fixings can occasionally be quite large and will usually be very difficult to conceal satisfactorily.

57. Where unavoidable, temporary removal of decorative fixtures is appropriate only on condition that appropriate level of recording is conducted of the pre-existing situation and to facilitate carefully removal, secure storage (preferably on-site) and reinstatement in the former position on completion of the works.

58. It is not generally appropriate to paint previously unpainted moulded detail and sculptural decoration.

59. Changing the positions of the fixings of individual applied lettering on building facades can have a potentially damaging impact especially when they may be the subject of frequent replacement, for example on commercial premises. Templates should be used to ensure accurate fixings into masonry joints.

Addition of missing features

60. The reinstatement of documented missing architectural fixtures or features is desirable in the interests of authenticity if there is clear and compelling evidence and the work is undertaken accurately.

Terracotta and faiënce facades

61. Terracotta and faiënce facades of the 19th and early 20th century are often of high architectural quality with very fine decorative detailing. Proposals for cleaning need to be carried out under a detailed method statement. Terracotta and faiënce should never be painted. White or cream glazed brick originally used to improve daylight to deep plan light-wells and rear elevations have their own historical significance.

Cladding in the Arts and Crafts Tradition

62. Late 19th century and early 20th century buildings in the Arts and Crafts tradition display a wide variety of external finishes such as exposed timber framing, tile hanging, weatherboarding and rough-cast rendering. These should be retained.

Corrugated iron cladding

63. Corrugated iron as an economical building material has been available since the early 19th century and was consciously used on buildings as diverse as agricultural outbuildings, factories, chapels and small public halls. Exteriors were commonly painted in a limited palette of muted colours such as maroon, dark green, drab grey or black but where other paints were used, local practice should be respected.

Cladding in synthetic materials

64. The facing part or all of any part of a building in synthetic materials, such as artificial stone will be damaging to the special architectural and historic interest and be likely to inhibit moisture movement.

Mass and reinforced concrete

65. Mass concrete has been used in construction work since the early 19th century and became popular as an expressive architectural material for engineering structures such as bridges. After the Second World War the use of precast aggregate finished panels and undecorated in-situ board-marked concrete became more commonplace. As seamless repairs to concrete are very difficult to achieve, particularly those stemming from the corrosion of steel reinforcement located close to the surface, remedial works are generally likely to result in a change of appearance.

Uncommonly encountered forms of construction

66. Some buildings are listed principally for the specific and uncommon techniques and materials used in their construction. Some will have arisen from patented industrialized methods, such as modular structures, and others from vernacular traditions, including turf or heather roofing as found on agricultural buildings. Some exemplars are now rare and friable structures are especially vulnerable to decay or collapse and considerable forethought is therefore needed on any proposed alterations.

Rebuilding

67. A defining principle of conservation should be to repair rather than to rebuild an existing structure wherever possible. Proposals to take down and rebuild any part of a listed building should always be supported by clear evidence such as a structural report that convincingly explains why repair is not a viable option and what other avenues have been explored.

68. Prior to commencement of any rebuilding the fabric involved should be recorded, carefully dismantled and numbered (using indelible tags or other markers that can be easily removed without damage upon rebuilding). This will ensure that reconstructed stonework, brickwork, timber-framing or decorative plasterwork and panelling and any associated detailing will closely match the original work.

Openings – general principles

69. As a general rule, original doors and windows should be retained. They should be replaced only where they are demonstrably beyond repair and should match the originals in every respect.

70. Proposals to change original proportions of doorways, and window openings - particularly those with bipartite or tripartite window mullions - would compromise the architectural integrity of the building.

71. Windows and doorways generally also have different proportions and conversion of the former into the latter is not usually appropriate. Buildings with no obvious means of access from the street invariably look incorrect, particularly in terraces and therefore redundant doorways should generally be retained in-situ.

72. Additional windows should not be added to original symmetrical or well balanced elevations.

Doors

73. Original doorways and any surviving joinery should normally be retained unless it can be adequately demonstrated that this not possible. Any replacement should be appropriate to the character and appearance of the building and properly located in relation to the façade.

74. Original detailing including: letterboxes and knockers, fanlights, pediments, columns, pilasters, cornices, consoles and carved or stucco moulded details and boot scrapers, should be retained.

75. Where front doors are to be retained but the openings blocked internally, the door furniture should be retained and made inoperable and the fanlight should not be obscured.

76. Modern off-the-peg doors should generally not be used, nor should doors with incongruous design features such as integral fanlights or incorporating asymmetrical elements. Unpainted hardwood or stained or varnished softwood doors are rarely suitable.

77. Reinstatement of door fittings with those of the appropriate period should be encouraged.

Windows

78. Original sashes and their glazing and fittings, especially those where early plain crown, cylinder or early polished plate glass survives, should not be replaced unless compelling evidence is submitted that repair is not possible and that the historic glass cannot also be retained or recovered and reused. Old glass should be protected and where external protection for glass is required, it should be as unobtrusive as possible and conditioned to be reversible.

79. Windows should only be replaced where they are also be fitted to the same depth of the reveal, are constructed from timber sections of the same profile and dimensions, and have the meeting rails in the same position.

80. Top-hung mock sash and casement windows are damaging and discordant.

81. Applied glazing bars to the surface of windows or sandwiched between panes of double-glazing are generally inappropriate.

82. Glazing bars should not be inserted into windows that do not have, and never had these, with a view to 'improving' the character and appearance of the building.

83. Proposals to double-glaze existing sashes are generally inappropriate but secondary glazing may be acceptable subject to careful location of the framing elements so as not to be disruptive to the visual appearance when seen from the exterior.

84. The appearance and character of a building will greatly depend on the design and detailing of its walls and its windows. Any alteration to the form of the latter is likely to have a considerable impact upon the overall appearance of the building as a whole.

85. Historically and architecturally incorrect installation of modern units made from a different material, to a different design and/or with a different method of opening is likely to be damaging to the special architectural and historic interest and a diminution of architectural quality.

86. Casement windows that open inward are a relative rarity. Proposals should ensure this authenticity is maintained.

87. Casements framed in metal include those incorporating geometric patterned glazing and leaded lights. These may be the most distinctive feature of the building, particularly those of the Arts and Crafts movement.

Dummy and blocked windows

88. Dummy and blocked windows may be an integral part of the architectural composition and re-opening is appropriate only where this clear evidence that this was the original intended elevational treatment; but not where the blocking up took place as a documented consequence such as: the Window Tax (1696-1851), during alterations to the structure; where the earlier window openings consequently no longer relate to the present elevational treatment; or where later interior work of quality would be disturbed.

Stained glass, decorative zinc-framing and leaded glazing

89. Buildings dating from the latter part of the 19th century and early part of the 20th used stained glass or decorative zinc-framed or leaded glass in doors, fanlights and windows. Stained glass of particular artistic merit should be retained.

90. Although superficially similar Zinc framed glazing creates more sharply defined patterns than lead framing. This is invariably part of the special character of the building. Replacement of zinc with leaded or other more modern forms of diamond paned glass should be avoided.

Industrial windows

91. Industrial buildings feature a wide variety of window types, often related closely to their age and function and are frequently their most distinctive feature. While some windows, for example the perforated metal panel and louvred openings in tanneries and agricultural buildings, present obvious difficulties where alterations and a change of use may be proposed, the original window type and form should be respected wherever practicable. Where this is not possible the glazing pattern at least should be accurately replicated.

92. Re-fenestration resulting in a revised glazing pattern was quite a common occurrence after 1945 but archival photographs may enable the original pattern to be established. Surviving original horizontally pivoted and metal-framed windows may be original and early examples of their kind.

93. The manner in which a window opens is often as important as its appearance. There may be several different types of window within a single building reflecting the different amounts of natural light and ventilation required in different rooms or on different floors according to, for example, the industrial processes being undertaken. Such variations contribute greatly to the interest of the building.

Early modern metal windows

94. Large commercial premises and public buildings from the mid 1890's began to incorporate galvanised metal-framed casement windows. Surviving early examples are scarce and are usually located on rear elevations or to internal light wells and consequently have important scarcity value.

95. From the 1920s, the Art Deco and Modern Movements in architecture popularized steel-framed windows with their characteristic long, horizontally proportioned panes. These were adopted in a wide range of building types including houses, public, commercial and industrial buildings. Replacement with units exhibiting a different glazing pattern, profile, section and method of opening or made from a different material are likely to alter the character and appearance of the building.

Door and window fixtures

96. External fixtures such as boot scrapers, cast-iron or wrought iron balconies, glass canopies should be retained. Similarly instances of external wooden shop window shutters (particularly those from the 18th century) now rarely survive. They should be retained and where necessary repaired.

97. Windows of some late Georgian houses were provided with external blinds but these are now a rarity and those blind awnings or boxes that survive should always be retained.

98. Where there is convincing evidence of their prior existence, reinstatement of external blinds in a historically correct form should be encouraged for their visual interest, passive solar energy management, and the protection of historic internal finishes.

Eyebolts

99. Where eyebolts are proposed in connection with window cleaning, every effort should always be made to locate them internally (for example in the floor structure below the window) but where external fixings are only practical externally placement needs to be as inconspicuously as possible, particularly on principal elevations, and avoid any significant item of external architectural detail or decoration.

Shopfronts and commercial frontages

100. Good examples of unaltered Georgian, Victorian, Edwardian and inter-war shopfronts are now a rarity although many others have often retained individual elements such as the pilasters, capitals, console brackets, entablatures or cast-iron columns that form the 'framing' of the shop unit. Good original examples of shopfront components in stone, timber, tile, iron or toughened glass (such as "Vitrolite") or other early 20th century proprietary materials should be retained.

101. Retention of a historic shopfront rarely affects the trading activities. Retention or authentic restoration or reinstatement of missing parts should be encouraged based on surviving physical evidence or archival material.

102. Where later over-cladding may have hidden earlier historic detailing it may be appropriate to investigate the underlying fabric to facilitate the possibility of proper reinstatements where such undisturbed features are uncovered.

103. Tile-work and terrazzo was often originally installed to improve the cleanliness of premises such as fishmongers, butchers and dairies. These sometimes incorporated high quality decorative tiling scenes illustrative or emblematic of

the fresh food products being sold. Such original shop exteriors and interiors and their associated fixtures are now generally rare.

Traditional external sun blinds (or awnings) over shop windows were important to protected displays from direct full sunlight for several hours a day particularly perishable goods. New blinds proposed to be incorporated above traditional shop fascias that would mask or cut through or across existing architectural detailing are inappropriate. Consideration should be given to alternatives such as the installation of internal filter blinds or glazing that cuts down the transmission of ultraviolet light. Blinds should not be introduced solely for adverting purposes.

104. Modern 'canopy' blinds are not a traditional feature in the street scene and generally detract from the special architectural and historic interest.

Signage

105. Good early lettering on fascias, windows and doors, good original symbolic examples of trade emblems such as chemists' mortars, fishmongers' carved wooden fish, or boots for shoe shops are now becoming rare.

106. New signs can have a major impact upon character and appearance. Signage should be appropriate to the architectural form and detailing of the particular building to which this will be attached. New signs and advertisements should be carefully designed and positioned, respecting the character and special architectural interest of the building and wherever possible be appropriately fixed using the location of mortar joints to avoid damage to the historic fabric. New signs should not overlay any architectural or structural divisions in the building (or between one building and another) or obscure, overlap or cut into any architectural detailing.

107. New lettering on traditional shopfronts should always be carefully designed to respect the character of the building. Traditional designs should be encouraged, as should hand-painted lettering by sign-writers.

108. Signage should respect the age and architectural style of the building and a careful choice of materials, colour and lettering will be required. Standard colours and lettering used by major national retailers may not be appropriate in all circumstances, however corporate signage guidance should usually be flexible enough to accommodate the architectural features of buildings not the other way round.

109. New projecting signs are rarely essential where there is an existing fascia sign but size, materials and design of signs and brackets need careful consideration.

110. Where most appropriate to the character of the building, a sign-written timber board or a brass plate may prove the most acceptable solution.

Shopfront security

111. The deterrence of shop break-ins, theft of stock and vandalism to shop windows require appropriate counter-measures. Externally mounted retractable roller shutters housed in large box above and constrained by substantial side channels will have a damaging visual impact. Alternatives such as laminated or

toughened anti-bandit safety glass, subdivision of shopfront glass into smaller units or internal retractable (open) grilles or a combination of measures should be considered.

New shop fronts

112. Standard modern corporate shop fronts are seldom appropriate for historic buildings, nor generally are internally illuminated fascia boxes or signs.

113. Shopfronts should acknowledge the special architectural characteristics and structural divisions of the floors above where a shopfront straddles different parts of the same building or two separate buildings.

114. Many commercial and office uses do not require display windows or other alteration to a ground floor frontage and any alteration to existing openings should be fully justified.

115. To ensure that under- or unoccupied upper floors of buildings are capable of beneficial use and to facilitate maintenance and prevent neglect, shopfronts should not be extended across the original external access doorways providing the main access to upper floors.

External drainage and plumbing

116. External rainwater pipework can be an integral part of the overall architectural composition, notably where lead or cast-iron hopper heads, down pipes and decorative fixing brackets, particularly of the Victorian and Edwardian eras survive intact. Wherever possible these fixtures should be retained.

117. External plastic pipework becomes brittle (particularly in coastal locations), is susceptible to damage caused by pressure from ladders, freeze-thaw action, vandalism, and is unsatisfactory in appearance.

118. Cast-aluminium may be acceptable in those instances where an original cast-iron profile is no longer readily available and the new fittings will provide a good match.

119. Some external plumbing may be of long-standing and pay little or no regard for the architectural proportions and divisions of the building. It may be appropriate to remove or rationalize this.

120. The formation of kitchens or bathrooms on the front elevations of buildings should be avoided unless the soil and waste pipes can be satisfactorily accommodated internally without damage to significant historic fabric. Proposals for pipework cutting across or through architectural features such as cornices and string courses are inappropriate.

121. When a building is proposed to be subdivided into a number of smaller units, the introduction and visual impact of external venting of internal soil and waste stacks through roofs can detract significantly from the external appearance and should not be located on front or prominent roof slopes.

122. Original lead rainwater goods should not be painted. The painting of cast-iron downpipes on main elevations to match the wall surface should generally be

encouraged and the normal practice of painting ornamental cast-iron rainwater goods a contrasting (usually dark) colour should usually be followed.

External flues

123. External flues (including balanced flues) should not be sited on the front elevation of a building. It may be possible for this to be accommodated on a rear elevation but should have a non-reflective surface finish.

124. The reuse of flues in existing chimneys should be encouraged.

Porches, verandahs and conservatories

125. These important original features of many buildings of the late Georgian, Victorian and Edwardian eras are often early additions, are frequently of significant merit and are becoming a rarity and should be retained.

126. Some later porches and conservatories of intrinsic merit may occasionally enclose or occlude earlier architectural features of a higher quality and/or greater significance or they may detract from the form of the original building.

127. Some porches originally designed as open structures have received later glazing of significant merit, and while there may be some environmental benefit to proposals to build up or glaze in open porches this should generally be discouraged and other ways of improving energy performance explored. Restoration of an original open arrangement should be encouraged where the enclosure is otherwise without merit.

128. Where a new porch, verandah or conservatory is proposed, great care must always be taken to ensure that the architectural character, scale, materials and detailing of the proposal are appropriate to the architectural form and detailing of the building and its location.

129. Generally a new conservatory is unlikely to be acceptable on any principal facade however well concealed it might be within its own grounds. The architectural quality and integrity of the exterior or interior may not make the construction of a new conservatory on any elevation acceptable and a well located free-standing conservatory or one built against a garden wall may be a more appropriate alternative.

Wrought and cast iron

130. The character of wrought iron fittings such as, railings and lamp-brackets derives from the unique qualities of the metal and traditional smithing techniques. Wrought iron is now very difficult to obtain and proposals to replace it should be avoided. Where replacement is justified, closely matching copies in mild steel with close attention to matching the sizes of the original components may be acceptable.

Historic fixtures and structural components in cast-iron, including railings, balconies, structural beams and columns can be of visual and decorative as well as functional significance and may carry the name of the foundry and date of casting, thereby adding to the historic interest. As such components cannot generally be altered but may be repairable by cold stitching.

Roofs – general principles

131. A building derives much of its character and profile from its roof. Alterations should respect what survives it its original form and any later positive evolutionary changes of definite quality should also be retained and not altered.

132. The removal of unsympathetic past alterations such as an ill-portioned mansard or additional floor should be encouraged but this should always be based upon firm evidence of the original state of the roofs, and any associated features such as parapets, dormers and chimneys, etc. Photographic records and plans in national or local archives may provide the necessary evidence in support.

Early roof structures

133. Intact unaltered early roof structures are relatively rare. Their age will not usually be apparent externally except by signs of long-standing natural deformation. Roof structures of some mediaeval buildings and later vernacular agricultural buildings will be visible internally. Proposals for alteration will almost always require the impact of the alterations on the age, significance, rarity and complexity of the timbers to be assessed from within the roof. Machine sawn timbers will be absent in some cases and the roof carpentry may display the pre-assembly marks made prior to its erection.

134. Early carpentry should only be altered in those exceptional circumstances where it cannot retained in-situ and repaired using traditional carpentry techniques. The introduction of modern materials such as steelwork for structural support or restraint must to be fully justified and are appropriate only where traditional methods would involve undue disturbance to the historic structure.

Later roof structures of historic interest

135. Roofs of industrial, commercial and transport buildings of the 19th century often displayed daring feats of structural ingenuity and elegance as they became larger and functionally more specialized. Wrought- and cast-iron were introduced for additional strength and longer spans. Structures using rolled iron angle became more common from the 1860s and mild steel from the 1880's and any roof of a building from the early 19th century or later may be of structural interest.

136. Structural alteration of large span roofs will only be acceptable with a clear and convincing structural engineering justification. Such roofs are rarely capable of the kind of localized alterations that characterised the early vernacular tradition.

Roofs - height and pitch

137. Alteration of original roof forms and pitches should generally be discouraged, even where they are completely concealed behind parapets, unless there is a pre-existing rainwater drainage problem. Steepening or altering the pitch of a roof to form a mansard in order to increase the floorspace within the building is rarely appropriate.

138. Proposals to raise parapets or wall heads on buildings will undermine the original proportions. Where roofs have to be completely replaced, alterations to the

profile and detailing of any features which add to its character such as ogees and bell cotes should be avoided.

Associated masonry details

139. Buildings can derive much of their special architectural interest from crow-steps, eaves cornices, parapets and balustrades, gargoyles, waterspouts and other associated ornamentation and these features should not be removed. If such details have been lost or badly repaired or replaced, accurate restoration, should be positively encouraged so long as it matches the original in every respect.

140. The use of lead for up-stands, the upper surfaces of cornices and weathered parapets requires careful consideration to minimise the appearance on the façade of a dark line where none was originally intended.

141. Leadwork surface coverings of crow-steps and skews will inevitably change the character of these features and may radically affect the appearance of the building.

Chimney-stacks

142. Chimney-stacks contribute greatly to the interest of the roofscape and the silhouette of the building. In many instances they are an integral part of a formal architectural design and should not be removed whether the flues are in use or not and whether the chimney-stacks are on elevations not normally seen from the public realm, such as those facing rear or enclosed yards and/or unless such locations have completely lost their original character.

143. Where proper evidence exists, truncated stacks should be reinstated but only if the original form and profile of the cornice and coping are accurately reproduced.

144. Brick chimney-stacks above stone façades may contribute to the to the overall architectural quality of the building and may in fact be original in those where the local stone is susceptible to damage by flue gases or is particularly difficult to work. Proposals for stone chimney-stacks therefore require careful consideration and may not be appropriate.

Chimney-pots

145. Pots come in a wide variety of forms and a typology by Rev. Valentine Fletcher (1914-1993) in 1969 identified nearly 450 different designs of varying degrees of elaboration and ornamentation. Where chimney-stacks later than the mid 18th century are to be altered and have pots these should be retained even if the flues are no longer in use and the flues themselves remain ventilated to avoid dampness affecting the fabric.

146. Where matching pots cannot be found or replacements of the more specialised types present difficulties local design precedents should be followed where possible.

Slate roofs

147. Some natural roofing materials are no longer quarried and suitable second-hand material is in short supply. Where this occurs, a justification of any proposal for an alternative is particularly important.

148. The original sizing or laying pattern should be retained. This includes slates of random width or with courses laid in diminishing sizes from the ridge, or distinctive decorative patterns of banding by colour and/or by shape, for example by the use of fish-scale or diamond shaped slates.

149. Where supplies of salvaged slate are inadequate to repair the whole roof and the shortfall cannot be found from suitable and appropriately sourced second-hand sources it may be acceptable to concentrate the salvaged material on more conspicuous areas of roof and to consider using new slates, of matching colour, thickness and surface texture in concealed or less conspicuous areas.

150. Proposals for replacement slates of the wrong size, colour or thickness on a prominent roof slope or the mixing of concrete tiles or artificial slate would result in a very marked deleterious change to the special interest of the whole building.

Pantiles

151. Roofing in pantiles is often a valuable physical expression of local distinctiveness and tiles are likely originally to have been locally sourced. Proposals to replace pantiles with slates or other coverings should be avoided unless supported by convincing evidence that the roof was originally covered by a different material.

152. Alterations should not be made to the profile, colour and surface sheen, including black glazed examples in particular, or to eaves course details. Clay pantiles should not be substituted by concrete tiles or interlocking French or Roman tiles.

Machine made plain clay tiles

153. Many buildings of the late 19th and early 20th century from the Arts and Crafts movement used proprietary flat machine-pressed 'Rosemary' tiles. While the colour and texture of these tiles are an essential part of their appearance they can snap or delaminate as the result of frost action.

154. Generally proposals for the alteration to a different form of plain tile or with a marked change of surface character, shape and texture will be inappropriate.

Valleys and ridges etc.

155. Characteristic features of vernacular roofs such as swept valleys are important to architectural character and should be retained.

156. In later roofs the lead or zinc flashing details may be an original feature and should be retained particularly where these incorporate ornamentation as should cast- or wrought-iron finials and brattishing, original terracotta ridges and finials on Victorian and later roofs.

Thatch

157. Thatched buildings are a vulnerable type derived from the nature of the material used and this is an important consideration if alterations to the covering are proposed. Long straw, combed wheat reed and water reed are the main thatching materials found in lowland Britain but each are locally appropriate materials and should not be used where there is no local tradition. Rushes, heather and marram grass have been used in remote upland areas depending upon local availability.

158. The materials are processed in different ways and differ in their on-site preparation, laying, and finished appearance. A change from one thatching material to another or from thatch to another material entirely will have a detrimental impact on the appearance of the building and of its setting and local distinctiveness.

159. Ridges, stitching and the treatment of dormers are closely related to the nature of the thatching materials used, for example longstraw thatch rooves traditionally have flush ridges. Significant departures from clearly recognisable local thatching traditions will require careful consideration.

160. Thatched coverings of Picturesque architect-designed buildings of the later 18th and early 19th century and those of the early 20th century Arts and Crafts Movement may be integral to their design.

161. Where a re-thatching has been done using the wrong method or materials in relation to local distinctiveness or tradition reinstatement is to be encouraged.

Bargeboards

162. For many buildings, particularly of the mid-Victorian era, shaped and punctuated bargeboards are a distinctive decorative roofing characteristic.

Other roof decoration

163. Domes clad in lead or copper, cupolas, finials, crestings, flêches and ventilators are often an integral part of the overall architectural design, form part of the special interest and often contribute to the skyline and silhouette.

164. Proposals for the replacement of lead or copper roofs are inappropriate and will require special justification.

Dormers, skylights and roof-lights

165. Dormers come in a very wide range of sizes and architectural forms. Proposals to alter any original dormers should generally be discouraged.

166. Where appropriate evidence exists concerning the form of original dormers on the building, proposals for reinstatements that are historically correct both in scale and detail should generally be encouraged.

167. New dormers may be more appropriate on rear or subsidiary elevations than on principal elevations, however the size, placement and cladding materials will always require careful consideration.

168. Roof-lights may form a significant element of the roofing design of buildings from the late Georgian period onward where they may be more important for their function in lighting the interior spaces below than for their external appearance.

169. Traditional cast-iron roof-lights should be retained, but where a convincing case can be advanced that replacement is essential as a consequence of poor repair; new flush fitting cast-iron units should be suitable in terms of their sizes, form and positioning. Roof-lights manufactured from materials other than cast-iron stand and those that stand well proud of the adjacent roof surface will seldom be appropriate, especially on principal elevations.

170. Roof-lights made from different materials should not be used on the same roof slope

171. Additional roof-lights require very careful consideration and should be strictly limited in number and to the minimum sizes necessary and generally installed in inconspicuous positions. They should ensure the minimum necessary alterations to historic fabric, adopting the size most appropriate to be fitted within the existing roof structure.

Solar panels

172. Climate change is an ever increasingly urgent priority. Solar panels can make a mitigating contribution to sustainability and reducing energy consumption but may seriously disfigure a building and greatly diminish its architectural quality.

173. Solar panels may be more easily accommodated on larger buildings and those with complex roof slopes where installation might be less conspicuous situated within valleys, if care is taken over cable routing and fixings to ensure the installation is reversible in future. Location on principal elevations are inappropriate unless they meet the test in *Burroughs Day v. Bristol CC* [1996][FG[11]]. Flat roofs may be able to accommodate the equipment unobtrusively and location on less conspicuous outbuildings may be an acceptable alternative.

174. Satellite dishes and other modern IT antennae generally disrupt the profile or silhouette of a building and should be located below ridge level, preferably below roof level and not in any damaging or visually obtrusive positions.

Floodlighting

175. Proposals for floodlighting will require careful consideration as the ability of a building to accommodate the fittings will greatly vary. Those facades with little architectural relief will provide much less scope for concealment of fittings than heavily modelled elevations. Fittings that provide effective floodlighting at night may seriously disfigure a façade by day.

176. A temporary lighting test should always be undertaken prior to permanent installation to ensure that the size of the proposed fittings and cable runs are

appropriate and can be located unobtrusively. Alternative sitings might involve lighting from ground level or from other buildings.

Fire escapes

177. External fire escapes can be very damaging to the appearance of a building. Where, in the interest of ensuring adequate fire protection and means of escape, no other alternative mechanism requiring less physical alteration is possible, an inconspicuous siting should be sought and the escape fixed so as to avoid rust or other staining of the wall surfaces.

Other external fixtures, meter boxes etc.

178. The negative impact of some commonplace external fixtures on the character of a building is often under-regarded. These include meter boxes, burglar alarms, security lighting, stair lighting sensors, fixed and manoeuvrable video cameras, external central heating and other flues (both standard and balanced) and gas supply pipework.

179. Ill-considered proposals for the location of any one of these fixtures or several in combination, particularly on principal facades and on smaller buildings, can have a particularly deleterious impact. They are only appropriate in visually unobtrusive positions, where they do not cause damage to existing surface finishes, and avoid any significant element of external architectural detail or decoration.

Pest control

180. Roosting and nesting birds can give rise to major problems of surface soiling and potential decay to historic fabric, particularly those with prominent architectural or sculptural detail but proofing such buildings can have a deleterious impact on the special architectural interest.

181. Not all methods of discouragement are completely successful. Spikes on unmodelled horizontal surfaces are often visually obtrusive and gels have a limited life that can discolour and cause surface staining. Sprung stainless steel wires fixed with epoxy onto the surface of the masonry (not drilled except in masonry joints) upon which birds cannot perch although relatively unobtrusive meet with limited success as failure of the spring tensioning often allows roosting to resume. Wires are only effective if regularly maintained to remove debris and regular servicing is therefore essential. Netting drafted over skyline projections, statues, urns, chimney stacks, finials etc. usually have a deleterious visual impact.

182. Any proposals for the use of chicken wire, which is visually intrusive and easily traps debris that can lead to the blockage of drainage outlets etc. is inappropriate.

183. As a general rule, no system should materially detract from the character or quality of a façade or cause possibly damage it as a result of the method of fixing.

Boundary treatments and historic paving

184. Many walls, railings, gates and gate piers may contribute (sometimes significantly) to the quality of the setting of the building with which the structure is associated; some will constitute curtilage structures. Generally such features should be retained.

185. Widening to permit use by larger or greater numbers of vehicles may have a deleterious impact on the scale and significance of existing gates and gate piers and may diminish or destroy the carefully designed visual relationship between the structure and the associated building. The alteration of walls, railings or entrance gate piers to improve sightlines will rarely be appropriate. Alternative traffic management measures should be considered.

186. The loss of front garden boundary walls and railings for the sole purpose of provide off-street parking is inappropriate.

INTERIORS

General principles

187. Listing always applies to the whole building including the interior and not merely to those features described in the statutory list entry. This is irrespective of whether the interior was inspected at the time of the original survey. The listed building consent process exists for the considered management of change even where the relative significance of the constituent parts is not set out, as may frequently be the case with many early designations. Proposals for listed building consent therefore enable the merits of interiors (or otherwise) to be inspected and properly assessed prior to works of alteration or partial demolition being considered.

188. The quality of interior spaces and the survival of internal historic fabric may vary considerably. Some rooms or other internal spaces may be of undoubted heritage merit while others may have much lesser significance either individually or collectively and may have been significantly altered without this being reflected in the list description. The relative merits of each space and the nature of the proposed work must be carefully assessed to determine to what extent the character of the space may be affected in whole or in part.

189. Importance should be attached to the completeness of the features in a room or a suite of rooms including the original or any subsequent period of construction and alteration and should distinguish those works affecting fixtures and those affecting fittings only.

190. Generally the earlier a building is, the more extensive the internal alterations may have been but early historic fabric may survive behind modern partitioning or suspended ceilings and should be thoroughly assessed when internal alterations are proposed.

191. The nature of proposals for alterations may be such that it is possible to anticipate the likely existence of internal features such as chimney-pieces, panelling, historic plasterwork, wall paintings, stencilled decoration and wallpapers. Where such features may be predicted exploratory opening up may be necessary to determine what further works might be appropriate.

Plan form

192. The plan of a building is one of its most important characteristics. Interior plans and individual features of interest should always be respected and left unaltered as far as possible with all major works of alteration limited to areas of secondary or lesser importance. Internal walls should always be investigated with care in advance of alterations as ancient or interesting features may be hidden. In many cases the partitions themselves may be of historic interest.

193. In a large property that retains its original plan form it is seldom appropriate for subdivision into several smaller units, or in response to a change of use to open up a sequence of rooms to create a larger space.

194. Internal spaces, staircases, panelling, window shutters, doors and door-cases, mouldings, decorated ceilings, stucco-work, and wall decorations are part of the special interest of a building and may be the most valuable features.

195. Proposals to sub-divide or open up entrance halls, main staircases and principal rooms especially when visible from street facing windows are rarely appropriate. Appropriate reinstatement of the interior spaces should be encouraged.

196. Where alterations are unavoidable, proposals for sub-division should be confined to an absolute minimum with a positive attempt made to retain principal rooms in their designed inter-relationship. New partitions should be the least necessary and should not cut through mouldings or enriched plaster decoration but be shaped around them to allow for reinstatement at a later date. All work affecting historic fabric is undertaken in a manner that is readily reversible.

197. In the relatively infrequent instances where change of use or past internal re-planning has resulted in a feature (such as a chimneypiece or, in the case of shop premises, areas of decorative tile work) seriously inhibiting the proposed use or occupation of the space, its concealment would require a thorough justification and a publicly accessible record of its existence would be retained.

198. Where, as a last resort, removal of a feature is thoroughly justified it should be first recorded and then sensibly relocated elsewhere in the same building. Only where re-siting within the building is not possible should a fixture be relocated to another similar building.

Flooring

199. Flooring is too often disregarded when alterations are proposed. Existing floors may include early wide hand cut oak and elm boarding, parquet flooring, patterned encaustic tile work, marble and stone flags. Pitched cobbles, old brick floors, lime ash, plaster floors and early concrete may also be of special interest. Original floors may contribute to special interest because of their materials, form or surface treatment, and should be authentically repaired where possible. New floorboards being of the same timber, width and thickness as those to be replaced. Early sound deadening or fireproofing between the joists should be retained.

200. Original floor levels should be respected and alterations should not result in changes to room proportions, or window and door sills becoming too high or too low.

201. Where the floor to ceiling heights in smaller properties are regarded as now too low to be tolerably usable, consideration should be given the excavation of ground floor or basement levels subject to the retention and, where appropriate, the reinstatement of historic flooring. Under some circumstances excavations may also have archaeological implications.

202. Service routes should avoid the need to disturb part or all of a particular floor wherever possible. Where alternatives cannot be found, and lifting the flooring is necessary, great care will be needed to permit the installation, upgrading or repair of services without damage to the flooring.

Fixtures

203. Architectural joinery of significance and other architectural fixtures should not be altered or removed. This may include for example: panelling, dados, chair rails and other mouldings; decorative woodwork and shutters; doors, door cases (and door furniture of quality or originality); built-in fixtures such as windows seats or inglenooks, wardrobes in bedrooms and cupboards in service accommodation; decorative stucco and plasterwork, floor and other tiling, marble flooring and mosaics.

204. Some historic bathroom fittings, early plumbing mechanisms and bathroom ceramics of quality may also be of interest.

205. The courts have held that fixed decorative paintings and tapestries that form part of an architectural scheme of listed buildings may also be regarded as fixtures and listed building consent for their removal is likely to be required and the two principal tests are set out in the Court of Appeal case of Berkeley v. Poulett [1977] [FG[12]].

206. Proposals to paint timber architectural joinery, particularly intricate and carved work that had not previously been painted is inappropriate.

207. Staircases should generally not be removed or altered. These are often a principal feature of the building and an integral part to the structure. Staircases are particularly vulnerable to damage during alterations and temporary protection to treads, balustrades and handrails etc. may be required. The lowest flight of stairs in retail premises should be retained or it will preclude access to and use of upper floors.

208. The removal or alteration of fireplaces containing original register grates and any associated integrated over-mantles provide important dating evidence. Where a clear and convincing case can be made that retention is not possible, relocation elsewhere within the building may be possible subject to adequate recording.

209. Intricate and/or delicately detailed wood or stucco chimney-pieces should only be stripped back to their original surface if the detail has been completely obscured by paint and be subject to a method statement. The painting of marble chimney-pieces is never acceptable.

[12]Link?

210. The character and proportions of principal rooms can be compromised by the introduction of suspended ceilings under original plasterwork or exposed timber framing. Where a case is advanced for suspended ceilings as necessary in minor rooms, for example to conceal services the suspended ceiling should be below window heads and with down-stand is visible externally.

211. Where new internal walls cannot be avoided, they should not cut through timber detailing or enriched plaster decoration but be scribed around these to facilitate future reinstatement.

Structural matters

212. Proposals for floor strengthening should generally be concealed within pre-existing floor structures. Advice on appropriate office floor loadings and the implications for strengthening is set in the English Heritage (sic) advice 'Office floor loading for historic buildings' [June 1994][FG[13]].

213. If proposals involve increasing the loading capacity of all the floors to the extent that there will be substantial disturbance to the structure to the extent that good quality original surface finishes will be degraded, the suitability of the building for the proposed use should be questioned.

214. In the rare instances where complete reconstruction of an interior is necessary the entrance hall, stair and all principal rooms should be accurately reinstated with the careful salvage and reuse of as much as possible of the original woodwork, doors, shutters, stair balusters and rails as possible. Pre-commencement recording by photographs and measured drawings of all the features and fixtures of architectural significance affected and how they are to be reinstated should be carried out.

[13]Link