



# A Homeowner's Guide to Preserving and Enhancing the Character of Your Conservation Area



MAY 2007





# The Purpose of this Guide

**To help people understand how to repair, maintain and restore features and details on old houses.**

People who live in conservation areas benefit the most if these areas are kept attractive and well maintained. Conservation areas are assets which must be carefully looked after if they are to be of value to future generations. The regular and appropriate maintenance and repair of historic buildings can keep problems at bay or minimise their impact, saving the inconvenience and cost of undertaking more substantial repairs later on.

As the repair, maintenance and restoration of details to dwellings is outside of the control of the planning system, it remains the right of the owner of a house to undertake repairs and certain types of alteration as they please. Therefore this guidance is not compulsory and is simply advice.

Flats, shops offices and other commercial buildings require planning permission for any works which affect their external appearance, and therefore the elements of this guidance which concern maintenance are applicable to buildings which contain flats or are in commercial use.





# How to use this Guide

**This Guide is designed to be downloaded from the Council's website either as a complete document or in sections. Select an item from the contents page. The guide will explain:**

- **The conservation value of this feature.**
- **Best practice in maintaining and repairing this ☐ feature.**
- **How to sympathetically restore this feature if ☐ it is absent.**

The guide also looks into best practice with regard to the installation of satellite dishes, alarm boxes, external pipework, flues and damp proofing as well as best practice for the spaces about houses and boundary walls.





# The Background to this Guide

**During the District-wide Conservation Area Assessment Programme local communities requested information on how to best maintain the character of their historic properties.**

**Over the course of 2001 to 2006, the Conservation Team fulfilled the Council's statutory duty to review the district's conservation areas, and to publish proposals for their preservation and enhancement. This process resulted in the production of Conservation Area Assessment documents covering all 59 conservation areas in the district. These documents can be viewed at the Council's website at:**

**[www.bradford.gov.uk/conservationassessments](http://www.bradford.gov.uk/conservationassessments)**

**and at the planning office and library local to each conservation area.**

While the planning and legal controls that apply to conservation areas go some way to protecting their special character and interest, the review of conservation areas carried out by the Conservation Team found that in all conservation areas inappropriate repairs or alterations to dwellings which are outside of the control of the planning system are harming or compromising the special interest of these areas and their value as heritage assets.

In order to address this issue the Conservation Team proposed to provide homeowners with guidance concerning the repair and maintenance of historic buildings in virtually all of the conservation areas. Consultation with the communities in each conservation area found there was strong support for this proposal. In many areas the production of guidance for the repair and maintenance of historic buildings was seen as the number one priority.





# Contents

## 1. Maintenance, Repair and Restoration

|                            |    |
|----------------------------|----|
| a. Chimneys .....          | 6  |
| b. Stone Slate Roofs ..... | 8  |
| c. Slate Roofs.....        | 10 |
| d. Rainwater Goods .....   | 12 |
| e. Stone Elevations .....  | 14 |
| f. Render .....            | 18 |
| g. Windows and Doors ..... | 20 |
| h. External Joinery .....  | 26 |
| i. Ironwork .....          | 27 |

## 2. Modernisation

|                            |    |
|----------------------------|----|
| a. External Features ..... | 29 |
|----------------------------|----|

## 3. Gardens and Boundary Walls

|                            |    |
|----------------------------|----|
| a. Gardens and Trees ..... | 32 |
| b. Boundary Walls .....    | 34 |
| c. Outbuildings .....      | 37 |
| d. Hard Surfaces .....     | 38 |

|                               |           |
|-------------------------------|-----------|
| <b>Council Contacts .....</b> | <b>39</b> |
|-------------------------------|-----------|

|                              |           |
|------------------------------|-----------|
| <b>Useful Contacts .....</b> | <b>41</b> |
|------------------------------|-----------|

|                                    |           |
|------------------------------------|-----------|
| <b>Suggested Contractors .....</b> | <b>43</b> |
|------------------------------------|-----------|

|                              |           |
|------------------------------|-----------|
| <b>Further Reading .....</b> | <b>46</b> |
|------------------------------|-----------|



## 1a

## Maintenance, Repair and Restoration

## Chimneys



### The Conservation Value of Chimneys

As increasingly fewer houses are heated by open fires or solid fuel stoves, the majority of chimneystacks in historic buildings are seen as being redundant, and in some cases stacks are reduced in height or removed altogether to save on future maintenance, while others are simply ignored. Chimneystacks and pots are both important features of the skyline and roofscape of conservation areas and are important in terms of both the individual interest of a building, and the group value of a terrace or fold.



In historic houses the number of chimneys indicated the wealth and status of its occupant, compared to cottages and industrial housing where a single hearth would be used for heating and cooking. Chimneys are also key in providing ventilation, by helping to draw air through the house. The style of a chimney can reveal the age of a building, or when it was adapted or altered. In some cases chimneys have architectural details such as an entablature, ashlar stonework, panels or decorative pots which complement the architectural details of the main body of the house.



### The Maintenance and Repair of Chimneys: Best Practice

- The general condition of chimneys should be surveyed regularly every 6 months from the ground and up close every year if the chimney is accessible from roof level. Inspections should look for damaged pointing, cracked pots, leaning stacks, cracks, vegetation, decayed stone, damp and leaks.



- Cracked or leaning chimneystacks may not be dangerous. A structural engineer can find out if a leaning chimney is dangerous and what steps need to be undertaken, ranging from repointing and replacing decayed stone to the partial or full rebuilding and lining of the chimney.

- Loose, cracked or crumbling mortar should be repointed in accordance with Section 1e of this guide, but use sulphate-resisting cement in the mortar mix if possible. An appropriately pointed chimney will be more structurally stable and the stonework will stay dry.

- Decayed, cracked or damaged stone 'bricks' in the stack should be carefully removed and replaced with new or reclaimed stone 'bricks' with traditional mortar. If the wall of a stack is particularly slender or decayed remove no more than one 'brick' at a time and allow the mortar to properly set before removing the next.

- Damp can be a problem in chimneys due to condensation or the ingress of rain. Issues of condensation can be solved by ensuring that flues are not blocked at the top and bottom and are well ventilated. A well ventilated flue (whether in use or redundant) is kept dry by warm air rising through it. If condensation remains an issue, damp can be reduced by introducing a flue liner. The ingress of rain can be prevented by ensuring the stone, mortar and flashings are in good condition. If rain



falling down the flue itself is a problem, discrete capping is possible which allows adequate ventilation.

- Replace any defective lead or zinc flashings (metal covers at the junction of the chimney stack and roof) and replace or repair any defective 'soakers' which tuck under the slates of the



**Top:** These well maintained chimneys enhance the appearance of this house.  
**Above:** The removal of posts and cornice detail and the shortening of the stacks has drastically altered this roofscape.

roof. This will prevent rainwater soaking into the stack and roof structure around the join. Traditional flashing is visually discrete and should not be obvious when viewed from the ground.

- Cracked pots can be replaced with new or reclaimed pots. Many of the traditional styles are still manufactured.
- The flaunching (cement-rich mortar which holds pots in place and protects the top layer of the stack from the elements) decays quickly. If this is loose, cracked or crumbling, it should be carefully cleaned off and the pots re-set in new flaunching.
- Any vegetation on the stack or pots should be carefully removed. Growing roots can damage mortar and stone and make the chimney or its pots unstable, while the vegetation itself can obstruct the flue.

## The Restoration of Chimneys

- A missing or drastically reduced chimneystack can be returned to its original height, provided the chimneybreasts remain in place to support the weight of the structure. The appropriate material, mortar and finish should be applied depending on the materials and finish of the original house. The original height and detailing of the chimney may be apparent if there are similar buildings elsewhere in the conservation area or if historic photos exist. In any case, the Conservation Team is happy to advise.

- Many traditional styles of chimneypots are still being made and are readily available. The appropriate style of pot may be evident elsewhere in the conservation area, or the Conservation Team can advise. The new pots should be fixed to the chimney using flaunching (a traditional mortar with a slightly higher cement content).



- The removal of inappropriate pointing, paint or render from a stack should be undertaken in accordance with Section 1e of this guide.

- If a disused flue is to be used for open fires, solid fuel stoves, or by gas fires, central heating systems or boilers, you must test whether the flue is usable. Fallen debris in the fireplace, blockages, partial blockages or



**Top:** Only two of the nine houses in this terrace retain all their details giving a disjointed skyline.  
**Above:** The retention of full height chimneys and pots gives this terrace a uniform appearance.

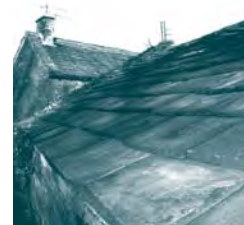
smoke escaping into other flues are all signs that the parging (mortar or render lining of the flue) has deteriorated or is damaged. Cast or solid liners or flexible ducting can be introduced to re-line the flue and return it to use.



## 1b

## Maintenance, Repair and Restoration

## Stone Slate Roofs



### The Conservation Value of Stone Slate Roofs

Stone slate roofs give conservation areas a distinctive skyline and roofscape, as well as giving older buildings an authentic appearance. Originally it was the only roofing material available locally apart from thatch. The texture, tone and proportioning of stone slate gives the roofscape a unified, coherent appearance, even if the buildings themselves vary in size, scale, age or original function. The qualities of this material cannot be replicated convincingly, making this particular roofing material



irreplaceable. With regular maintenance and the carrying out of minor repairs as and when needed, a stone slate roof should last for well over a century. The long-lasting nature of stone slate means that re-roofing is rarely required and much of the material is reusable.

The use of stone slate is a product of the area's history and geology. Sandstone was widely available in the Bradford district and can be cut into regular slates. It began to replace thatch as a roofing material from the late 16th century and was used almost universally in the district until the arrival of the railways in the mid-19th century, which allowed lighter, cheaper slate to be imported from Wales and Westmorland. However, in some areas the use of stone slates persisted until the early 20th century, and the material was a key feature of turn of the 20th century 'vernacular revival' style architecture which emulated the local architecture of the 16th and 17th centuries. At present, a few local quarries have experimented with supplying new stone slate but as yet this material is not available commercially.



## The Maintenance and Repair of Stone Slate Roofs: Best Practice

### DO...

- ✓ Inspect the condition of the roof every year for minor problems such as loose slates, and loose ridges externally, and damp roof timbers internally. However, not all colour changes, minor cracks or flaking of the slates mean that the roof is in poor repair or needs replacing.
- ✓ Remove any vegetation or debris from the roof. Excess moss holds water and can speed up the deterioration of the stone, while creepers such as ivy can dislodge slates.
- ✓ Hire roofing contractors who have proven experience in working with stone slate roofs and can show you local examples of their work.
- ✓ Obtain advice from a structural engineer if you are worried that the structure of a roof might be unstable. Only prolonged neglect or a serious failure of the structure would occasion the full replacement of the roof structure.
- ✓ Re-use as much of the existing roof as possible. If replacement stone slates are needed, these should be locally sourced, and have the same proportions as the existing slates. Agree with your contractor the source and detailing of replacement slate and ensure that this agreement is observed.
- ✓ Only use reclaimed stone slates if you can be sure that they have come from a genuine source, such as a building which has been demolished, and have been legally obtained.
- ✓ Fix stone slates using oak, treated softwood, or copper pegs, or copper nails. Stainless steel or galvanised nails should be used in the roof structure.
- ✓ Photograph the roof before it is repaired or re-laid. This way there is a record of the original detail which can be used for comparison.

### DO NOT...

- ✗ Ignore minor problems, as they can lead to larger and more costly problems if left unattended.
- ✗ Turn over stone slates. Some roofing contractors offer this service. The underside of a slate may not be as weather resistant as the originally exposed surface and can deteriorate rapidly if exposed to the weather.
- ✗ Hire building or roofing contractors with no proven experience with working with stone slate roofs, otherwise repairs may be inappropriate.
- ✗ Regularise the shape of a roof by replacing perfectly sound timbers with new ones. The irregular shape of some stone slate roofs is the result of the roof settling within the first few years of being laid. The roof may still be weathertight and the undulating shape of the ridge is a traditional feature.
- ✗ Use reclaimed stone slates if you cannot be sure of where they came from. As this material is fairly scarce, stone slates are often stolen.
- ✗ Bed stone slates in mortar. The mortar can draw moisture between the stones and into the roof, and also damages the stone.
- ✗ Tar or add any other external coating to a stone slate roof. The coating can seal the roof void, causing problems such as fungal attack and infestation of roof timbers due to the lack of ventilation. In these cases the stone can rot to the point where it becomes soft.
- ✗ Allow the coursing of your roof to differ from that of any attached houses. In terraces or semi-detached houses, when re-roofing is poorly done, the courses of the slates don't line up with the courses of the attached houses. The roofer will conceal the join of the mismatching courses under false tabling which is mortared onto the roof. This is very poor practice and the end result is not only unattractive, the mortar under the false tabling will draw moisture into the roof.
- ✗ Substitute stone slate with another roofing material. Any replacement material will not have the same local distinctiveness and will detract from the feel of the conservation area.

## The Restoration of Stone Slate Roofs

Some stone slate roofs have been re-roofed with synthetic modern materials. If the original roofing material were to be reinstated, most of the advice above would be applicable. More detailed and in-depth advice concerning the maintenance repair and re-laying of stone slate roofs can be found in English Heritage's (1998) '*Stone Slate Roofing*' technical advice note,

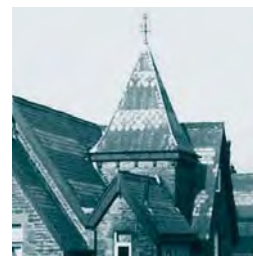
which can be downloaded from [www.english-heritage.org.uk](http://www.english-heritage.org.uk). In any event, the Conservation Team is happy to advise.



## 1c

## Maintenance, Repair and Restoration

## Slate Roofs



### The Conservation Value of Slate Roofs

Although it is not a naturally occurring building material in the region, slate, particularly the blue Welsh slate, is synonymous with the Victorian era rebuilding and expansion of the towns and villages of the district. The building of the district's familiar Victorian townscape from the mid-19th century onwards followed the establishment of a national railway network which allowed slate, a durable roofing material that is cheaper, lighter and thinner than stone slate to be used in new development. As a result, Welsh slate is a common historic roofing material and is a key feature of the skyline and roofscape of many conservation areas, helping to visually unify different residential, civic, commercial and industrial buildings of the Victorian era and the early 20th century. The texture, colour and profile of slate complements the local sandstone

and gritstone. The three main types of roofing slate used in the district are Welsh (a blue/grey colour), Westmorland (green/grey), and Burlington (grey). Slate is still quarried in Britain and remains a commonly available roofing material.



### The Maintenance and Repair of Slate Roofs: Best Practice

#### DO...

- ✓ Inspect the condition of the roof every year for minor problems such as loose slates, and loose ridges externally, and damp roof timbers internally.
- ✓ Remove any vegetation or debris from the roof. Excess moss holds water and can speed up the deterioration of the slate, while creepers such as ivy can dislodge slates.
- ✓ Hire roofing contractors who have proven experience in working with slate roofs and can show you local examples of their work.
- ✓ Obtain advice from a structural engineer if you are worried that the structure of a roof might be unstable. Only prolonged neglect or a serious failure of the structure would occasion the full replacement of the roof structure.
- ✓ Re-use as much of the existing roof as possible. If replacement slates are needed, these should have the same appearance and proportions as the existing slates.
- ✓ Agree with your contractor the source and detailing of new slate and ensure that this agreement is observed. Welsh slates should only be replaced with Welsh slates, Westmorland with Westmorland, and Burlington with Burlington.
- ✓ Retain the original coursing of the slates on the roof. Slates are usually set in diminishing courses, which means the slates should get smaller closer to the ridge. Large slates lower down the roof were a sign of wealth and this detail should be retained during repairs or re-roofing.
- ✓ If the roof has decorative slate (such as fishscale slates, so called because of their scale-like shape), replacement slates should match this detail.
- ✓ Fix slates in place using copper, aluminium alloy or galvanised nails and fittings. Stainless steel or galvanised nails should be used in the roof structure.





- ✓ Replace a roof rather than repair it if more than 20% of the slates need fixing or replacing, as this is the cheaper option and makes sense if the roof is nearing the end of its useful life.
- ✓ Check the sheathing (timber boards under the slates) for rot and projecting nails. Replace if necessary with new solid timber boards, ensuring that any new sheathing is the same depth as any original sheathing.
- ✓ Ensure that any zinc soakers or flashing is visually discrete; flashings which wrap onto a wall or chimney are a poor modern detail, which is visually detracting.
- ✓ Photograph the roof before it is repaired or re-laid. This way there is a record of the original detail which can be used for comparison.

## The Restoration of Slate Roofs

There are a few cases where roofs which were originally roofed with slate have been re-roofed with synthetic modern materials. If a original roofing material were to be reinstated, most of the advice above would be applicable. More detailed and in-depth advice concerning the maintenance repair and re-laying of slate roofs can be found in the US National Park Service's (1992) 'The Repair, Maintenance & Replacement of Historic Slate Roofs' preservation brief, which can be downloaded from [www.nps.gov](http://www.nps.gov). In any event, the Conservation Team is happy to advise.



## DO NOT...

- ✗ Ignore minor problems, as they can lead to larger and more costly problems if left unattended.
- ✗ Leave slates which are crumbling and past their best on the roof. Slates which easily break apart can hold water like a sponge and allow water to soak into the roof timbers.
- ✗ Hire building or roofing contractors with no proven experience with working with slate roofs, otherwise repairs may be inappropriate.
- ✗ Tar or add any other external coating to a slate roof. The coating can seal the roof void, causing problems such as fungal attack and infestation of roof timbers due to the lack of ventilation. The coating can crack and allow water into the roof.
- ✗ Substitute slate with another roofing material. Any replacement material will not have the same visual qualities and will detract from the feel of the conservation area. This also applies to using a different type of slate (e.g. Welsh instead of Westmorland).
- ✗ Ignore the original detailing of the roof. The loss of details such as diminishing courses of slate, or decorative slates such as fishscale has a negative impact on the building as a whole and in some cases can affect the group value of houses.
- ✗ Use plywood or pressured timber board for sheathing. Plywood is so hard that the bounce created by hammering nails into it can dislodge other slates. Pressurised timber is prone to shrink, displacing or cracking slates in the process. If new sheathing is not the same thickness as adjacent sheathing, this unevenness will show in the finished roof and may cause the slate to crack.





## 1d

## Maintenance, Repair and Restoration

## Rainwater Goods



### The Conservation Value of Traditional Rainwater Goods

Often an overlooked building detail, most traditional rainwater disposal systems are made of locally available natural materials: timber or cast iron. Cast iron became widely available with the establishment of ironworks to the south of Bradford in the late 18th century, though the material remained more expensive than timber and is hence more likely to be found as a guttering, hopper and pipe material at houses of middle class occupants, whilst housing for the working classes would have timber gutters with cast iron restricted to the simple, mass produced pipes.

The style, type and materials of rainwater goods are a subtle indicator of the age, architectural style and status of the original occupant of a house. Plain timber and iron rainwater goods can be found on 17th and 18th century farmhouses, houses and cottages, often with discrete brackets supporting the gutters. From the late 18th century onwards the wide-scale adoption of Classical styles of

architecture in all types of building led to gutters being supported by stone corbels or brackets, often forming a decorative feature at the wall top, particularly at the houses of the wealthier classes, where the gutters would have a moulded (shaped) profile, while workers'

cottages or houses would have a more simply moulded timber gutter. There are some examples of housing built for the middle classes with moulded stone gutters with a lead-lined channel, and others with decorative hoppers and rainwater pipes, sometimes bearing a date or initials. The Arts and Crafts style of the late 19th and early 20th century saw a revival of the use of decorative moulded timber guttering in middle class houses.



### The Maintenance, Repair and Restoration of Rainwater Goods: Best Practice

#### General Advice

- Clear any plants, leaves, silt and debris from gutters and hoppers at least once a year, preferably following the autumn leaf fall. This will prevent the system from blocking and leaking water damaging the building.
- Ensure vegetation growing behind the rainwater pipes or underneath or behind the gutters is cut back or removed altogether. The vegetation can help trap moisture against the rainwater goods and speed up their deterioration. Growing creepers can dislodge or damage gutters and pipes.
- In some cases it might be a good idea to fit leaf guards over gutters and the tops of pipes to prevent them being blocked.
- Check externally in wet weather for places where the wall of the building is getting saturated. This is a sign that the rainwater system is leaking. In dry weather,



there will be stains or marks left where water has been seeping into the wall. Rain leaking into the wall speeds up the deterioration of the mortar, can cause rot in internal timberwork, and can damage internal decoration and fittings.

- Always replace existing timber, lead or cast iron rainwater goods like for like. These materials are still commonly available. Never use a substitute material. uPVC cannot be repaired or renewed, has a comparatively short lifespan and is an inappropriate material for historic buildings. Extruded aluminium is another modern material and may in certain cases be a suitable alternative.

- If you are wanting to replace modern or inappropriate rainwater goods with traditional style ones, but are unsure of the detail, the Conservation Team would be happy to advise.



### Timber Rainwater Goods

- Ensure that timber gutters are regularly painted to prevent decay and damage from the elements.
- Elm is the most suitable type of timber for rainwater goods, as it swells rapidly when wet, preventing leakage at joints.
- Lining timber gutters with bitumen was a traditional method of making them last for longer, but other preservative treatments may be more appropriate today.



### Cast Iron Rainwater Goods

- Ensure that cast iron rainwater goods are regularly painted to prevent rusting. Particular rust spots are the undersides of gutters where they are supported by stone shelves, corbels or brackets, and the backs of rainwater pipes nearest the wall (check areas that are difficult to see with a hand mirror). Before repainting remove any loose rust with a metal brush.
- Cast aluminium can be an appropriate substitute for cast iron in cases where gutters and pipes are very high up and particularly difficult to access or paint.
- Rainwater pipes should be fitted on spacers far enough from the wall so that if there ever is a leak, it will run down the outside of the pipe and not down the wall. A wider distance between the pipe and the wall allows better air circulation and slows the development of rust.

### Lead-lined Stone Gutters

- Check the lining and particularly the joints for leakage regularly and replace sections like for like if necessary.



- Do not coat the lead lining with bitumen treatments or fabrics, as they can make later faults difficult to detect, can prevent future repairs, degrade quickly and reduce the scrap value of old lead.



## 1e

## Maintenance, Repair and Restoration

## Stone Elevations



### The Conservation Value of Stone

**The local carboniferous sandstone in Bradford and Airedale, and the gritstone in Wharfedale are the predominant building materials in the district's conservation areas, regardless how old the buildings are. Historically each town, village and even some hamlets had their own stone quarries which were the main source of stone for building.**

Locally quarried stone varies slightly from source to source, with exposure to pollution and the elements following the construction of a building providing further differences. The colour of sandstone varies from a light creamy hue, to a rich golden colour, but, with exposure to smoke, darkens to an almost black dark brown. The presence of different minerals or ores also has an impact, the most obvious of which is iron, which can leave sandstone with orangey reddish stains.

The historically universal use of stone as a building material in the district's conservation areas helps to give each one of them a strongly unified appearance, with buildings of different ages, sizes, scales, and function sharing the grainy texture and harmonious colours of sandstone. It is this material which perhaps more than anything gives the conservation areas a local distinctiveness and character of their own, and it is therefore vital that this material continues to be used and looked after in an appropriate way.



Local stone was traditionally split into 'bricks' using a hammer to give a roughly dressed finish. Architectural members such as the surrounds to windows and doors were given a smoother finish, while the stone for the houses of the wealthy were more finely tooled or given a smooth ashlar finish by

hand. The more decorative features such as stone strings, Classical door surrounds, and stone brackets were carved by hand. The work that goes into quarrying and then shaping and finishing stonework means that it is an expensive material today, so it is important to



retain as much existing stone as possible and ensure it is in a good condition, particularly as modern artificial or reconstituted stone is a poor substitute for the real thing and has no place in conservation areas, either in new construction or repairs.

### The Maintenance and Repair of Stone Elevations

Generally the stone 'bricks' which make up a wall should require little or no attention. It is only the failures of the mortar or other factors which lead to the rapid deterioration of stone.

- The deterioration of the stone may be due to the need to repoint the wall, or that an inappropriate type of mortar has been used.
- Stone cleaning is not recommended in most situations, as it robs historic buildings of the patina of age, can create unwanted contrasts between adjacent or neighbouring buildings, and if done incorrectly can damage the stonework.



- Do not paint or render stonework. The stone buildings of the district are traditionally bare, giving the built up areas a strong visual sense of unity. Painting stonework can disrupt this unity and in doing so harm the special character of a conservation area. Paint and render can also damage the stonework by trapping water and causing damp, or making existing damp problems worse. Any existing paint should be carefully removed from the stone.



*These painted elevations could be anywhere in England.*



*Traditionally all stonework, including the window reveals were left bare.*

- Damp accelerates the deterioration of stone. Check that the rainwater goods are working properly (see *Section 1d of this guide*) and that any drains or gullies at ground level are clear. Cracks or open joints in the wall, burst plumbing or moisture becoming trapped behind hard renders can be other sources of damp and deterioration.

- If the deterioration of stone is due to traffic splashing rainwater against the wall, the solution may not be straightforward. The only way to prevent this type of damage is to prevent the splashing happening in the first place. Simply covering the damaged stones will not solve this problem and will make it worse. Replacing the stone may be the only solution.



- The stonework should be clear of vegetation, or if climbing plants are present they should be carefully managed to ensure that roots are not pushing between the stones or that moss and creepers are not encouraging damp by holding water against the stone.

- Never apply any form of sealant or silicone water repellent to stonework. This could easily trap moisture in the wall.

- When replacing individual or a small group of stone 'bricks' the following guidance should be followed:

## DO...

- ✓ Remove 'bricks' which have been deeply eroded, are seriously fractured or spalled.
- ✓ Only remove damaged 'bricks' if the pointing is weakened and deteriorated. This way, the 'bricks' can be removed without disturbing the rest of the wall.
- ✓ Turn the 'bricks' around if they are generally sound and the damage is cosmetic. Turning the bricks saves the job of finding replacement 'bricks' from the same source with the same dimensions.
- ✓ Where new 'bricks' are introduced, they should come from the same source as the original or a similar local source. The new 'bricks' should be the same size as the originals.
- ✓ Ensure that the new 'bricks' have the same dressing or finish as the rest of the wall.
- ✓ Use a mortar mix which is six parts sand to every one part cement and one part lime.
- ✓ Ensure that 'bricks' are laid so that the bedding planes of the stone are horizontal. This will ensure maximum resistance to the elements.

## DO NOT...

- ✗ Remove 'bricks' if erosion or spalling is only superficial and the 'brick' is otherwise sound. Loose material can be lightly brushed off.
- ✗ Attempt to remove bricks until the mortar around them has weakened. The hammering out of mortar will damage the surrounding wall.
- ✗ Remove 'bricks' which are perfectly sound.
- ✗ Use non-local (or geologically different) stone, sawn stone, artificial stone or reconstituted stone. These materials look noticeably different from the local sandstone and would stand out from the rest of the wall.
- ✗ Use standard size or 'off the shelf' stone 'bricks' as these will probably not match the original size and finish of the 'bricks' in the rest of the wall. Otherwise the repair will be obvious and spoil the appearance of the wall.
- ✗ Use an inappropriate mortar mix, as this can damage the stonework and potentially encourage damp.
- ✗ Use 'bricks' with a vertical or diagonal bedding plane. These will deteriorate much more rapidly than the rest of the wall and will need replacing before long.



## The Repointing of Stonework - Best Practice

Whilst the stone 'bricks' that make up a wall can last indefinitely if well maintained, the mortar pointing between the stones is by nature temporary and will need renewal. The purpose of pointing is not to 'hold the bricks together' (a common misconception), but to help keep the stone dry by absorbing moisture, and to give the stone room to expand during warm weather. The action of moisture and the expansion of the stone means that pointing will deteriorate over time, but this deterioration means that the mortar is doing its job. Traditional lime mortar is softer than stone and is the ideal material for pointing, though hard cement-based mortar is becoming increasingly common despite this material being inappropriate, as it is harder than stone and is less permeable.



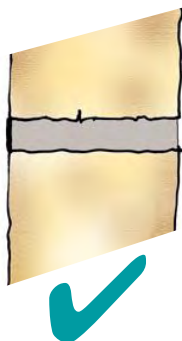
*The mortar is of a sandy colour and texture and has been applied within the joints only to give a traditional look to the wall.*



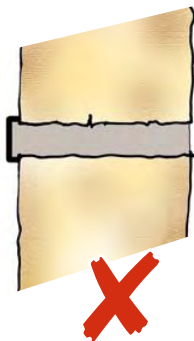
*This smooth cement rich mortar contrasts with the stone of the wall. This is compounded by its application as strap pointing which stands proud of the stone.*

### Pointing Finishes

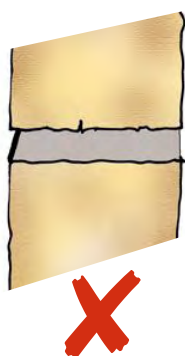
**Flush**



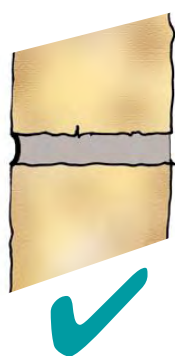
**Ribbon**



**Weatherstruck**



**Slightly Recessed**



### DO...

- ✓ Check the condition of the pointing every 4-5 years.
- ✓ Only re-point where mortar has been weathered away, or where it is very soft or loose. Sound old pointing should not be removed. Even if the pointing is of a hard, cement-rich type, wait until it is easy to remove.
- ✓ Carefully rake out defective pointing manually using a knife or spike to a depth of between 25mm and 40mm.
- ✓ Use a mortar mix of six parts sand to every one part cement and one part lime. This will produce a mortar which is softer than the sandstone and visually complements the material.
- ✓ Flush out the joints and beds with clean water before applying the new mortar with a pointing iron into the joints and beds while they are still wet.
- ✓ Re-point as far back into the wall as possible, filling the vertical joints before the horizontal beds.
- ✓ Ensure that pointing is either flush with or slightly recessed from the surface of the stone. This is the traditional detail. If the 'bricks' are weathered and no longer have a flat face, mortar should only be applied to the actual joint width and not onto the face of the stone.
- ✓ Once packed in, new pointing should be swept with a brush to expose the aggregate of the mortar and the edges of the stones.
- ✓ Hire builders or contractors who have experience in working with historic buildings and can provide local examples of good re-pointing. Agree a sample of the mortar to be used, if necessary.

**DO NOT...**

- ✗ Allow the pointing to badly deteriorate, as this will allow moisture into the wall and can cause 'bricks' to become unstable.
- ✗ Forcibly remove sound pointing, as this is likely to widen the joints and damage the stone. The pointing will deteriorate at different rates in different locations, therefore it is highly unlikely that an entire building or elevation will need repointing at the same time.
- ✗ Use cement-rich mortars, as these will set harder than the stone. Cement mortar is less porous than stone, so moisture gets trapped in the stone and evaporates at the stone face, causing it to weather rapidly and over time leaves the pointing standing proud of the stone. Cement-rich mortar prevents the stone bricks from expanding when warmed by the sun, causing the stone to break up more quickly. In addition to damaging the stonework, cement rich mortar looks out of place, as it is often a grey or off-white colour which does not complement the colour of the stone.



- ✗ Re-point with joint finishes such as 'strap' or 'ribbon' pointing as these are visually unacceptable and are modern details. Other effects such as 'weatherstruck' are not appropriate for historic buildings.



*Pointing that is visually dominant against the natural stone.*



*Pointing style that enhances the natural stone.*

- ✗ Smooth off new pointing with a steel trowel. This will give a smooth edge which will contrast with the grainy texture of the stone.
- ✗ Proceed with re-pointing if you are unsure or are not confident that your builder or contractor will produce the right result. Inappropriate pointing is damaging to the stonework of a building as well as visually poor. Once in place, it will be a few years before it can start to be removed. If in doubt, the Conservation Team can advise.

## Stonecleaning and the Removal of Paint and Render - Best Practice

Generally the cleaning of stonework is discouraged for the following reasons:

- Darkened stone is a sign of the age of a building and is evidence of the region's industrial history. The cleaning of stone robs historic buildings of this patina of age.
- The cleaning of houses which form part of a group, such as a terrace, or forms part of an important view of the conservation area can strongly undermine the group value of the houses by creating unwanted and unnecessary contrasts between buildings which should have a harmonious appearance.



- The cleaning of stonework requires experienced conservators or technicians. If done incorrectly it can cause irreversible damage to the stone.
- Today's lower levels of air pollution mean that cleaned stone can take on a greenish tinge as the stone is colonised by algae rather than darkened by smoke.

However if traditionally bare stonework has been painted over or rendered, it would be appropriate to clean off these coverings. In these cases it is essential to hire an experienced professional who will carry out the job without damaging the stone or mortar. **As brochures and information provided by companies can be misleading, please contact the Conservation Team for advice.**





## 1f

Maintenance, Repair and  
Restoration

## Render



### The Conservation Value of Render

Traditionally a material used in timber framed medieval buildings, in the District's conservation areas render is only traditionally found on buildings from the late 19th and first half of the 20th century and is a key feature of Old English and Arts and Crafts architecture. Both of these styles hark back to the pre-industrial era; the Old English style replicating the timber framed medieval houses, and Arts and Crafts using the material to help it break away from the revival styles of the Victorian era such as Gothic and Classical.

In both the Old English and Arts and Crafts styles it is usually only the upper storey which has render over the stonework, sometimes set within a mock timber frame. Render was traditionally limewashed (giving it its white colour) and in some cases pebbles or small stones were mixed into the render to give a rough finish (variously called pebbledash, roughcast, wet-dash, dry-dash or harling). The use of white render on the upper storey of Arts and Crafts, Old English style houses and on other styles of house dating from the early 20th century is a key feature of these buildings and is a sign of the style and age of these buildings, contributing positively to the townscape and the overall character of conservation areas.



## The Maintenance, Repair and Replacement of Render - Best Practice

### DO...

- ✓ Replace loose or cracked render. Defective render can be found by tapping it. If there is a hollow sound, it may be loose. These areas can be patched.



- ✓ Use traditional, soft lime-based render. This material is permeable and will absorb rainwater and dry out naturally. Soft renders also allow for movement in the wall (such as expansion due to warm summer weather) without being damaged. Apply render in three coats in order to obtain the required cover.

- ✓ Give render a smooth or rough finish as appropriate. This will depend on the architectural style of the building. Other buildings in the conservation area or historic photos may indicate how smooth or how rough the render should be.

- ✓ Coat render with limewash or an oil paint. These allow the render to 'breathe' (i.e. it allows the render to absorb moisture and allows any moisture in the render to evaporate). Use the same coating when re-painting, as not all coatings are compatible with each other.

### DO NOT...

- ✗ Ignore cracked or loose render. Defective render might be letting water into the stone of the wall, causing deterioration and damp. Loose render can be forced off the wall by frost forming behind it.

- ✗ Use modern, hard cement-based render. As this material is impermeable and harder than the stone behind it, any water entering the wall will be trapped behind the render, causing the deterioration of the stone and damp. Cement mortar is inflexible and will crack in cold or warm weather, letting moisture into the wall.

- ✗ Render buildings which traditionally have bare stonework. Rendering such buildings would rob them of their original character and appearance.

- ✗ Coat render with modern impermeable or 'long life' paints. These will damage the render and potentially the wall behind it by not allowing the render to 'breathe'.

- ✗ Remove render all together where it is an original feature of the building. This will have a negative impact on the character and appearance of the building.





## 1g

## Maintenance, Repair and Restoration

## Windows &amp; Doors



### The Conservation Value of Traditional Windows and Doors

The earliest windows in the district's conservation areas are small lead or metal framed windows with small panes of glass held in place by a lead framework or lattice, and opened on side hinges. Later versions of



these windows, called side-hung casements were in timber, with a timber frame dividing slightly larger panes of glass. Timber sliding sash windows became used in the district over the course of the 18th century. However, until the late 18th century it was still common for humble buildings such as cottages to have timber side hung casement windows. In early windows (both sash and casement) the glazing bars were thick to support the fragile glass, but as glass making technology improved and glass became thicker, glazing bars became thinner. By the mid-19th century the popularity and cheapness of plate glass meant that sash windows with a single pane of glass in each sash could be made. One-over-one or two-over-two pane sash windows are common Victorian details. Sash windows remained popular well into the 20th century, with some sash windows from the early 20th century having many small panes of glass in the upper sash as a decoration.

The doors of the earliest buildings in the district's conservation areas were typically vertical timber board doors. Panelled doors, particularly four panelled doors, became commonly used from the 1830s. This said, some joiners would use their own arrangement of panels, while higher status houses might have specially designed panel doors, sometimes incorporating glazing. In the 20th century panel doors often incorporated glazing with leaded and stained glass and doors of this style continued to be used until the Second World War.

Often seen in the modern day as an ephemeral part of a house requiring periodic replacement, timber windows and doors are valuable period details which make an important contribution to the historic character and appearance of individual buildings and the streets of conservation areas. If properly maintained timber windows and doors can last for 200 or even 250 years if not longer. Modern uPVC and aluminium windows appear to be a maintenance free solution, but have a limited lifespan, as they cannot be easily repaired or renewed. These modern types of windows do not replicate the visual qualities of traditional sash or casement windows and appear at odds with historic buildings, harming the overall character of conservation areas.



It is of great importance to old houses and conservation areas that their windows and doors conform to the appropriate type and style, as it is these features which can have a significant bearing on the character and appearance of a house or area.



## A Comparison of Materials Used for Windows and Doors

|   | Retain original or traditional timber window or door   | Replace with new timber window or door   | Replace with uPVC window or door   | Replace with aluminium window or door  |
|---|--|--|--|--|
| <b>Historical Use</b>                               | Used for doors since at least the middle ages and commonly for windows from the late 1600's onwards.   | Used for doors since at least the middle ages and commonly for windows from the late 1600's onwards.                         | uPVC invented in 1977. Used for doors and windows from 1980s onwards.  | Replacement aluminium doors and window frames came onto the market in the 1960s.   |
| <b>Conservation Value</b>                           | Traditional or original timber windows and doors are an important part of the historic fabric of conservation areas. They are antiques in their own right. | Replacement timber windows and doors of an appropriate design and finish make a positive contribution to conservation areas. | uPVC windows and doors are inappropriate in historic buildings. uPVC frames are chunkier than timber and have a noticeably different finish.   | Aluminium windows and doors are inappropriate in historic buildings as it is a modern material with a shiny finish and modern proportions.                       |
| <b>Life Expectancy</b>                              | 200 years or longer if well maintained.  | 40 years or longer if well maintained.   | 20-25 years.   | 35-40 years.   |
| <b>Maintenance</b>                                  | Requires regular re-painting (typically every 5-7 years).  | Requires regular re-painting (typically every 5-7 years).  | Clean every 6 months to stop discolouration by dirt. Painted uPVC requires regular re-painting.  | None   |
| <b>Ease of Repair</b>                               | Easy to repair. Individual elements can be replaced or new timber spliced in.  | Easy to repair. Individual elements can be replaced or new timber spliced in.  | Difficult to repair. Damaged or defective units usually require complete replacement.  | Difficult to repair. Damaged or defective units usually require complete replacement.  |
| <b>Is Double Glazing Possible?</b>                  | Not possible, but draught-proofing and / or secondary glazing are as effective as double glazing at reducing draughts and noise.                           | Yes, double glazed timber windows can be made to measure, including sash windows.  | Yes, double glazed uPVC windows can be made to measure, including sash windows.  | Yes, double glazed aluminium windows can be made to measure, including sash windows.   |
| <b>Thermal Performance (U value*)</b>               | 4.5 (single glazed)<br>c.2.7 or lower with secondary glazing   | 4.5 single glazed<br>2.7 doubled glazed  | 5.3 single glazed<br>3.0 double glazed   | c.5.5 single glazed<br>c.3.2 double glazed   |
| <b>Cost Per Square Metre of Window</b> <sup>□</sup> | Nothing (secondary glazing £140 - £190)  | £185-£245 (preserved softwood) £300-£370 (hardwood)  | £480-£550  | Over £550  |
| <b>Impact on Property Market Value</b>              | Traditional and period features are becoming increasingly sought after by homeowners.  | The reinstatement of traditional style timber windows and doors adds value to a house.                                       | uPVC can lower the value of old houses.  | Aluminium can lower the value of old houses.   |
| <b>Environmental Impact</b>                         | Re-use of existing windows and doors is the most environmentally friendly option, especially if they are draft proofed.                                    | Timber from renewable sources is recommended.<br><br>Timber is biodegradable and easy to recycle.                            | Mainly made up of non-renewable resources: natural gas and petroleum. Contains 6 of the 15 most serious industrial pollutants - dioxins, furans, cadmium, lead, mercury and organic tin. | Manufacture requires a lot of energy and produces large amounts of carbon dioxide which causes global warming and acidic sulphur dioxide which causes acid rain. |

\* The U-value measures the rate at which heat passes from inside a building to outside. The lower the U-value, the less heat is lost outside.

<sup>□</sup> Prices obtained from WWFUK (2005) *Window of Opportunity*



## Re-painting of Traditional Timber Windows and Doors - Best Practice

### DO...

- ✓ Inspect windows and doors regularly for cracked, loose or flaking paint.
- ✓ Remove paint from the timber with wet abrasive paper.
- ✓ Use repainting as an opportunity to renew any defective or deteriorating putty around the glass of a window. Defective putty can be cut out and if necessary pre-softened using an alkali paint stripper. Coat the timber with linseed oil thinned with turpentine before applying the new linseed oil putty.
- ✓ Use repainting as an opportunity to renew any defective or deteriorating mastic around the outer edge of the frame of a door or window. Defective mastic can be cut out. Pack the joint (with dampened rolled newspaper or a modern expanding foam), then seal with lime mortar which is made waterproof by finishing with a layer of burnt sand and boiled linseed oil mastic.



- ✓ Prime the timber and then apply a minimum of one undercoat and one finish coat. Use natural paint and primer derived from plants and minerals if possible, or high-solids alkyd or waterborne alkyd. These types of paint are least harmful to the environment and human health and are micro-porous (allowing the timber to 'breathe' rather than sealing it). Dark colours of paint were traditionally used, as were creams and off-white colours. Brilliant white paint for timber was not invented until the 1930s.

### DO NOT...



- ✗ Ignore deteriorating paintwork on windows and doors. Defective paint will let moisture into the timber, causing wet rot and the replacement of

defective timber which is much more costly than repainting.

- ✗ Use caustic soda, or other chemical dips or baths to remove paint. This will deform the timber and weaken the joints. Hot air strippers should not be used for windows or near any glass in doors, as the heat can cause the glass to crack.

- ✗ Simply paint windows without attending to damaged or defective window putty or mastic around the window or door frame. Defective putty or mastic will allow water penetration into the timber, causing wet rot and the eventual replacement of the rotten timber.

- ✗ Paint over mastic. This will cause the mastic to lose its flexing properties more quickly, accelerating its deterioration.

- ✗ Use inappropriate, inelastic primers and paint. These will deteriorate much more quickly than more elastic, alkyd-based paints which are less prone to cracking. Oil based alkyd paint is environmentally harmful and can impact human health.

- ✗ Paint the sills, lintels, mullions or any other stonework around the window. Paint should be applied to the timber only, and any stone left bare, as this is the traditional detail.



## Draught-proofing and Secondary Glazing in Traditional Windows - Best Practice

### DO...

- ✓ Retain original or traditional windows and upgrade their insulation. This will help your property to maintain its original character.



- ✓ Ensure roofs, floors and walls are well insulated before upgrading windows. 80% of lost heat escapes through

poorly insulated roofs, walls and floors. Insulating these parts of the house often pays for itself soonest.

- ✓ Draught-proof sash windows to make rooms warmer and more comfortable. A small number of nationwide firms manufacture strips, rods and brushes which can be inserted to draught-proof any part of a sash window. Some of the firms will install these for you, or local joiners who specialise in sash windows may be able to do this for you. Draught-proofing of this sort is often not visible when the window is closed and therefore does not impact the appearance of old houses. Draught-proofing can pay for itself via lower energy bills in as little as 5 years (or 1 or 2 years if installed by the homeowner).

- ✓ Reduce draughts and noise by installing secondary glazing. This can be of timber or metal and the further it is set back from the window panes, the more thermally efficient it is. Local joiners or specialist firms can supply made to measure secondary glazing.

- ✓ Ensure that the frames and glazing bars of secondary glazing line up with those of the original window, otherwise the frame of the secondary glazing will be visible from outside.

### DO NOT...

- ✗ Replace perfectly sound windows with double glazed replacements. As well as potentially altering the historic character and appearance of the house, it has been estimated that it can take as long as 60 years for the money saved in energy bills to cover the cost of buying and installing double glazing in place of single glazing.

## The Repair of Traditional Timber Windows and Doors - Best Practice

### DO...

- ✓ Always hire an experienced joiner who has can provide local examples of work with historic windows and doors.

- ✓ Try to retain as much of the original joinery as possible and remove as little of the original timber as is practical in repairs. New pieces of timber or joints can be spliced into existing windows and doors by a skilled joiner. The technical pamphlet *"The Repair of Wood Windows"* is available from the Society for the Protection of Ancient Buildings (SPAB) for £3 and shows how new timber can be spliced into old sash and casement windows (see [www.spab.org.uk](http://www.spab.org.uk)).



- ✓ Use well seasoned timber which as closely matches the line, grain (number of growth rings) and density of the existing timber as possible.
- ✓ Use fixings such as timber pegs/dowels, or non-ferrous screws/pins to link splice repairs to the window, as well as glue. This will ensure that the splice will remain tightly fixed.
- ✓ Mark and record the components of a window before dismantling it for repair, especially if there are several windows to be repaired. Similarly number the glass panes before removal.



- ✓ Ensure that repairs are well painted and that glass is set in putty and that frames are properly set in mastic.



*The Repair of Traditional Timber Windows and Doors - Best Practice continued***DO NOT...**

- ✗ Follow the advice of joiners you do not have complete confidence in, or be swayed by the 'advice' offered by replacement window salesmen.
- ✗ Use a new timber which is a different species to the old timber. A window or door made up of different sorts of timber will fall apart as the different types of wood expand and contract at different rates due to heat and moisture.

- ✗ Use timber with shakes, fissures, warping, sapwood (the well spaced outer rings of the trunk) or numerous or large knots.
- ✗ Replace rotten parts of windows or doors without also tackling the cause of the rot. This could be because of defective rainwater goods (see *Section 1d of this guide*), defective pointing (see *Section 1e of this guide*), the way water runs on the cill or the levels of moisture condensing inside the window.

**Repairs To Glass - Best Practice****DO...**

- ✓ Retain as much sound old glass as possible, particularly leaded and stained glass. Even plate glass made a century or so ago has imperfections which add character to a house.



- ✓ Ensure that replacement glass in a sash window is the same thickness (and therefore weight) as the original glass, so that it is balanced by the sash weights.

- ✓ Hire specialists who are experienced in dealing with old glass. In addition, there are local firms who manufacture stained and leaded glass.

**DO NOT...**

- ✗ Replace sound glass or glass with small hairline cracks. Modern replacement glass will appear noticeably different to the old glass and can detract from the character of the house.



- ✗ Replace leaded and stained glass with plain glass. Such glass is often a historic detail and in many cases is an important decorative feature.



## Replacement Doors and Windows

In the rare cases that traditional doors and windows are beyond repair, and in the more likely cases that modern windows and doors require replacement, the following guidance should be adhered to:

### DO...

- ✓ Use timber replacement doors and windows, including treated softwood or hardwood. Always use locally grown timber from sustainably managed forests or if this is not possible, Forestry Stewardship Commission (FSC) approved timber. Your joiner will know the difference.



- ✓ Only install windows and doors which are appropriate to the building in terms of style, and in the case of windows, method of opening. Openings which were designed for sash windows should contain sash windows

and openings designed of side hung casement windows should contain side hung casement windows. Some similar houses in the conservation area might retain the original window or door detail and these should be replicated as far as is practical by the replacement. The Conservation Team is happy to provide advice on what type and style of window is appropriate to a particular house, and can provide detailed drawings of four panel doors, one- and two-pane sash windows and double glazed sash windows free of charge.

- ✓ Ensure that new doors and windows are properly recessed into the opening. This is a traditional detail that also ensures that the window or door and its frame are better protected from the elements.



### DO NOT...

- ✗ Use uPVC or aluminium replacement windows and doors. These will negatively impact the appearance of a historic house and can devalue it.



- ✗ Install modern style casement windows (such as top opening windows or windows with several hinged openings) as these will look out of place on a historic house and will harm its appearance. Many mass produced modern timber doors are similarly inappropriate for historic houses.

- ✗ Install historic style windows which are based on windows from a different era to when your house was built. For example, late Victorian houses never had multi-pane Georgian style sash windows; 17th and 18th century houses never had windows made from a single pane of glass. There is some leeway with replicating later eras to when the house was built (such as a terraced house from the 1850s having early 20th century style windows and doors with leaded and stained decoration), but generally the style of windows and doors of a house should relate to when it was built.





## 1h

## Maintenance, Repair and Restoration

## External Joinery



## The Conservation Value of External Joinery

Decorative external joinery generally did not begin to be built on houses until the second half of the 19th century and even then it was only on the higher status houses in certain architectural styles, such as the Picturesque. Decorative joinery in the form of bargeboards, mock timber framing and porches, was a defining feature of the Arts and Crafts style of the late 19th and early 20th century. Many of these timber decorations were one-off features designed for a particular dwelling, therefore decorative timberwork was only found on the fashionably designed houses of wealthier people. However, the mass production of external joinery meant that by 1900 rows of affluent working class houses were built with fairly plain timber porches, veranda-style porches and moulded bargeboards.



Surviving external joinery should be retained as it is an important feature of past architectural fashions and the craftsmanship that went into making the joinery means that it would be expensive to replicate. When bargeboards or traditional porches have been removed from houses, they appear much plainer and do not make their full contribution to the character of the conservation area, and can negatively impact the value of a house.



## The Maintenance and Repair of External Joinery - Best Practice

Joinery should last indefinitely if properly maintained. This means ensuring the timber is painted every 5 to 7 years to protect it from damp and that fittings remain secure. Re-painting should be carried out in accordance with Section 1e of this guide. Much of the guidance in Section 1d of this guidance apply to the repair and replacement of timber joinery, in particular the following principles:



- Retain as much of the original joinery as possible.
- Only use timber and never use uPVC.
- Ensure that the details of the original porch or bargeboards are accurately replicated by the new.







## 1i

# Maintenance, Repair and Restoration

## Ironwork



### The Conservation Value of Traditional Ironwork

Iron is a material local to Bradford and its use became more widespread with the establishment of two large ironworks at Bowling and Low Moor in the late 18th century. However, iron was rarely used decoratively on the outside of houses until after 1850. Iron was most commonly used for railings mounted on low stone boundary walls, balustrades and in the case of some middle class houses, parapets or to crown bay windows, porches or pointed roofs.



Traditional ironwork is often styled to reflect the architecture of the house and is an important unifying feature when used as decoration, balustrades or railings to terraces. By the late 19th century there were catalogues of mass produced cast iron railings and gates.

Unfortunately the majority of the Victorian and early 20th century ironwork in the district was removed during the Second World War. Some ironwork was missed out and some balustrades were left in place, as it would be dangerous if they were removed. The systematic removal of ironwork makes the remaining examples of particular value to conservation areas.

### The Maintenance and Repair of Traditional Ironwork - Best Practice

#### DO...

- ✓ Annually inspect the condition of the ironwork and its paint. Blistered or peeling paint will require replacement.
- ✓ Protect the iron from corrosion by completely removing layers of paint and rust using scrapers, wire brushes or sandpapers. The iron should then be primed and painted using primer and paint designed for iron.
- ✓ Hire reputable cast iron firms to undertake repairs or to reproduce and splice in missing sections or pieces of iron.

#### DO NOT...

- ✗ Allow ironwork to corrode. The ironwork can become unstable and dangerous, while the conservation area loses an important traditional detail.
- ✗ Paint over rust. Paint should be applied to a smooth, clean surface to prevent moisture getting behind the paint and causing the iron to corrode.
- ✗ Remove a rusty or incomplete old iron railing or decoration. The rust can be removed and missing ironwork can be accurately reinstated by a skilled professional.



## The Reinstatement of Traditional Ironwork - Best Practice

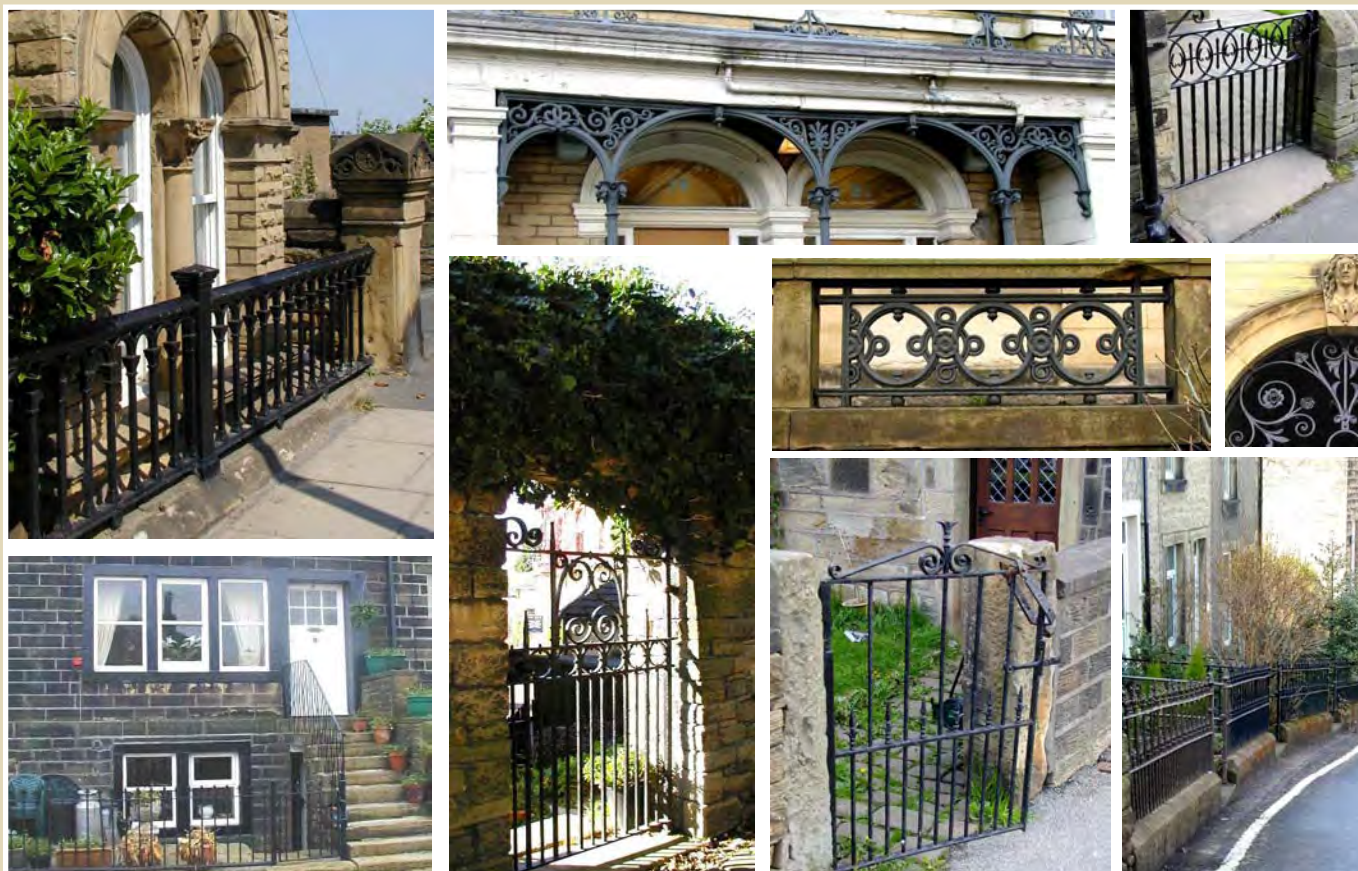
Given that many iron railings and decorative ironwork was removed in the 1940s, it may be the case that a house which once had external ironwork now has none at all. If completely missing ironwork is to be replaced, the following guidance should be adhered to:

### DO...

- ✓ Use historic photographs of your house and/or the traditional ironwork details of similar houses (either in photos or in situ) as a guide to the size and style of the new ironwork. The Conservation Team is happy to advise if you cannot find historic photos or suitable examples of ironwork.
- ✓ Hire specialist firms who can provide local examples of good traditional ironwork they have made and will be able to provide ironwork to your specification.
- ✓ Try and co-ordinate iron gates and railings with neighbouring houses, particularly if they are in the same terrace. This will help to unify the appearance of the houses.
- ✓ Ensure that new railings are fixed in a way which does no damage the wall below and is discrete so that the modern fixings are not apparent.

### DO NOT...

- ✗ Specify ironwork, particularly gates and railings, which are not complementary to the age and character of your house. For example, elaborately styled railings would contrast with the restrained architecture of a Georgian or early Victorian house. An Arts and Crafts style house would not have austere Victorian style railings.
- ✗ Simply bolt new railings on to the wall with bare stainless steel fixings. This undermines the traditional appearance of the railings.





# 2a Modernisation

## External Features



The majority of houses in conservation areas were built in eras before internal plumbing to bathrooms and kitchens, let alone satellite television, central heating, boilers, burglar alarms and damp proof courses. Modern lifestyles require houses in conservation areas to accommodate at least some of these features. This section of the guide will set out how modern features can be incorporated into houses in conservation areas in ways which minimise their impact on the character and appearance of the conservation area.

### Rooflights

#### DO...

- ✓ Wherever possible, place new rooflights on roofslopes which do not overlook streets, public open spaces and rights of way. This will help the principal elevation(s) of the house to retain its original appearance, and where houses form part of a group, such as a terrace, the group value is upheld.
- ✓ Keep the number and size of rooflights to a minimum.
- ✓ Position rooflights where they respect the original architecture of the building. For example, rooflights should line up with and be no wider than the windows in the wall below.
- ✓ Position rooflights where they would traditionally be found. The highest edge of the rooflight should be well below the ridge of the roof, and the lower edge should be at least halfway up the roof slope if possible.
- ✓ Retain and repair existing traditional rooflights.
- ✓ Whenever new rooflights are to be installed, to old houses, they should be traditional in style. Manufacturers can usually supply rooflights which are appropriate to old houses. Where buildings have always had rooflights, historical photographs or similar neighbouring houses might reveal the traditional detailing.
- ✓ Ensure the rooflights are as close to flush with the roofline as possible.

#### DO NOT...

✗ Site rooflights in prominent locations where they would harm the individual character of a house or the group value of houses.

✗ Clutter the roof with a number of rooflights. This will detract from the character of the building and can devalue it.

✗ Use large, modern style rooflights. Whilst acceptable on a modern property, they rarely respect the architecture and the scale of the openings of historic buildings.

✗ Ignore the positions and sizes of the original window openings of the house when installing rooflights. If this is ignored, the rooflights will appear intrusive.

✗ Position rooflights close to the ridge or eaves of the roof, as they will be out of character and intrusive.

✗ Replace or enlarge traditional rooflights with modern style ones. This will detract from the interest and appearance of the house and can devalue it.

✗ Ignore the importance of the detailing and style of rooflight. A modern rooflight can be just as intrusive as a modern window.

✗ Install rooflights which stand significantly proud of the roofline. They will be more prominent and will give the roof a 'cluttered' appearance.



## External Pipework and Vents

### DO...

✓ Ensure that new pipework and vents have Building Regulations approval. The installation of and works to central heating systems and gas fires must be carried out by a CORGI approved fitter.

✓ Ensure that new pipework is inside the house wherever possible and keep external pipework to a minimum. Ideally, the only external pipework on an old house should be the rainwater goods.



✓ Site external pipework and vents in inconspicuous locations on elevations which are not highly visible or architecturally important. Pipes and vents should be grouped closely together, possibly alongside rainwater pipes.

✓ Use cast iron for external pipework, as this is a long-lasting traditional, natural material and can be painted a dark inconspicuous colour. Vents should also be a dark colour and should not be larger or protrude further than is required by Building Regulations.

✓ Ensure that the installation of new flues, pipework and vents disturbs the stone 'bricks' of the wall of the house as little as possible and does not disrupt the coursing of the stone. Any new mortar should be made and applied in accordance with Section 1e of this guide.

### DO NOT...

✗ Install pipework and vents which do not have Building Regulations Approval as you could endanger the health and comfort of the occupants of the house. Work by gas fitters without CORGI approval could be dangerous or even fatal.

✗ Install pipework and vents in prominent locations on the house, as this will harm its character and appearance.

✗ Use uPVC pipes, flues and vents. This is not a traditional material, cannot be maintained or repaired and has a limited lifespan. Grey uPVC will look particularly prominent.



## Burglar Alarms

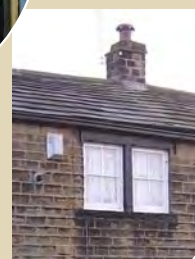
### DO...

✓ Locate burglar alarm boxes in inconspicuous locations, preferably not on the front or other prominent elevations of the house. Locate alarm boxes inside sheltered corners or in locations where they will not disrupt the appearance of the wall, such as tucked below the eaves, next to a rainwater pipe.

✓ Keep the length of external wiring required to a minimum and if possible, run it closely alongside existing pipes or flues.

### DO NOT...

✗ Locate alarm boxes in highly prominent locations such as in the middle of an elevation or at the apex of a gable. This will negatively impact on the appearance of the house.



## Satellite Dishes

In Conservation Areas Planning Permission is required for the installation of a satellite dish on any elevation, roofslope or side of the chimney of a house that faces onto a public highway. Listed Building Consent is required for satellite dishes anywhere on a Listed Building.

### DO...

✓ Consider the use of cable television (if available) instead of satellite, as this rarely requires any external alteration to a building.

✓ Locate satellite dishes on a side of the house which does not overlook a public highway. This way the expense and time delay of obtaining planning permission is avoided, as the dish will have less of an impact on the character and appearance of the conservation area.

✓ Locate satellite dishes inside sheltered corners or in locations where they will not disrupt the appearance of the wall, such as tucked below the eaves, next to a rainwater pipe.



✓ Keep the length of external wiring required to a minimum and if possible, run it closely alongside existing pipes or flues.

✓ Seek advice from the Conservation team if you are unsure.

### DO NOT...

✗ Install a satellite dish overlooking a public highway without obtaining Planning Permission first. The Council can legally enforce the removal of the dish.

✗ Locate satellite dishes in highly prominent locations such as in the middle of an elevation or at the apex of a gable. This will negatively impact on the appearance of the house.



## Damp Proofing

### DO...

✓ Follow the advice of a detailed survey by a damp specialist who has experience in dealing with historic buildings. This is because the disposal of damp in historic buildings is substantially different than in modern buildings.

✓ Be aware that draft proofing, high levels of moisture in the air from bathing and cooking, and overheating can cause internal condensation which can be mistaken for damp, while blocked drains, a faulty roof, rainwater goods or pointing can be an open invitation to damp. Tackle these problems before even considering damp proofing your property. Historic buildings have stood for a long time without damp proof courses, therefore strong justification is needed for the installation of one.

✓ If a damp proof system has to be installed, ensure that it has independent approval in terms of its materials and construction. The Building Research Establishment (BRE) has undertaken independent tests on different types of damp proofing.

### DO NOT...

✗ Follow the advice of damp specialists without proven experience in dealing with historic buildings or who do not undertake detailed surveys. Ill-advised damp proof courses or tanking can force moisture into the internal timber or external stonework of a house and rapidly cause rot and decay.

✗ If an injected damp proof course (DPC) is to be used, avoid injecting through the external stonework, as this creates an unsightly row of holes which disfigures traditional houses.





# 3a Gardens and Boundary Walls

## Gardens and Trees



### The Conservation Value of Gardens, Trees, Hedges and Other Greenery



Gardens provide the immediate setting for houses. The character of a garden - the levels of greenery, the presence of trees - will impact the character and appearance of the house. When looked at as a whole, the greenery in gardens has a strong bearing on the character of a conservation area and can give it a rural, village, suburban or urban character depending on the levels of greenery, the vegetation types and tree cover. The loss of trees and other greenery can make a village centre feel urban; a suburb without mature trees and hedges loses its sense of place. The importance of trees to the character and appearance of Conservation Areas means that the Council must receive a 'Notice of Intent' before works to trees begin. This means that you must notify the Council if you intend to fell, remove, lop, crown or prune trees in conservation areas. Contact the Trees Team in the Planning Department for further information.

Historically gardens were a status symbol - the higher one's wealth or status, the larger the garden. Workers' cottages traditionally had little or no garden, houses of the lower middle class or affluent working class generally had small front gardens. The houses of the wealthier middle classes were generally set between front and rear gardens, which could often be substantial in size

and incorporate lines of planted trees, landscaping or water features. The amount of open space afforded to a house and the treatment of it communicates its original status and how it related to the rest of the buildings in the conservation area, therefore gardens are an important element of Conservation Areas.

### The Management of Gardens, Trees and Greenery in Conservation Areas - Best Practice

#### DO...

- ✓ Take the advice of a suitably qualified arboriculturalist or tree surgeon.
- ✓ Give six weeks' notice to the Council's Trees Team before undertaking any works to trees, including pruning.
- ✓ Have work carried out by a suitably qualified local tree surgeon who can prove that they are currently insured to undertake works to trees.
- ✓ Maintain the green and domestic character of your garden, whilst ensuring that it does not become overgrown, particularly hedges at the boundary of the property. Front gardens should offer amenity to both the house and the street.



✓ Plant trees, hedges and shrubs which are native to the region or would have traditionally been planted in gardens in the region. In many of the gardens of larger or higher status houses non-native specimen trees which could thrive in local soils and climate were planted in times past. These plants will be the most appropriate to the local climate and soils and will help to retain the traditional appearance of the conservation area.

✓ Keep the area covered by paving to an absolute minimum. Where possible use traditional natural stone surfacing, such as flags or setts, or a substitute material which convincingly replicates the texture and proportions of traditional stone setts and flags. If tarmac or bitmac is to be used, it should be to an absolute minimum.

✓ Consider planting trees and hedges which are likely to be able to adapt to future climate change, such as

trees which can grow in warmer temperatures, and in drier conditions.



## DO NOT...

✗ Undertake works to trees without first consulting the Trees Team. If you cut down a tree in a Conservation Area without giving notice you are liable, if convicted in the Magistrate's Court, to a fine of up to £20,000 or on conviction in the Crown Court to an unlimited fine. Any works carried out to a tree in a Conservation Area that do not destroy the tree are liable to a Magistrate's Court fine of up to £2,500. Felled, removed or dying trees will need to be replaced by appropriate newly planted trees.

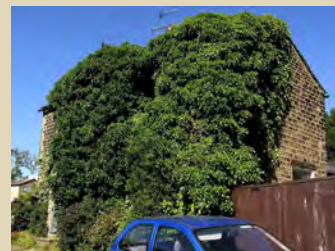
✗ Act on the advice of an arboriculturalist or tree surgeon without first consulting the Trees Team, otherwise your works will not be legal and you may be liable to legal action (see above).

✗ Allow works to be undertaken to trees by someone who is not a suitably qualified and insured tree surgeon. If they kill, damage or otherwise harm a tree, you will be liable to legal action (see above).

✗ Pave or provide hard standings over garden areas. This will provide a poor immediate setting for your

house and may devalue it. The lack of greenery will also harm the character of the conservation area.

✗ Allow trees, shrubs and hedges to become overgrown. Overgrown vegetation can hide buildings which were traditionally visible completely from view, negatively impacting the character of the conservation area.



✗ Plant trees, hedges or shrubs which were not traditionally grown in the region. Evergreens such as leylandii are alien to the region, cause problems due to their rapid growth and should therefore never be planted in conservation areas. Some species of conifer are also alien to the district and should not be planted. Climbing and creeping plants, particularly ivy and Virginia Creeper should be avoided as these plants are invasive and can damage the mortar to walls and dislodge roofslates and rainwater goods.



✗ Use modern style concrete paving such as tegula or pavoids, other small block paving units. The texture, colour and layout of modern block paving is at odds with traditional surfacing and will create an unwanted contrast with the stonework of the house.





# 3b Gardens and Boundary Walls

## Boundary Walls



### The Conservation Value of Boundary Walls

**Dry stone walling is a characteristic feature of the district. Most of the dry stone walls in and around the conservation areas would have been originally built in the 18th century when much of the district's prime farmland was enclosed. While dry stone walling is a key feature of the district's rural and semi-rural conservation areas, the more urban areas are typified by coursed stone boundary walls.**



Traditional stone walls of any type are crucial as they delineate streets, pavements and pathways and have a strong bearing on their character and feel, and therefore the character and feel of the conservation area as a whole. Most boundary walls are contemporary with the houses behind them and can therefore reflect the architectural style of the house and /or the status of its original occupier. For example, a row of workers' cottages might have a simple, low coursed stone boundary with rounded copings; a terrace of middle class Victorian houses may be fronted by a low wall with ashlar copings which were originally topped by stylised iron railings; mill masters often surrounded their large villas and gardens with high boundary walls to protect their privacy.

The most crucial feature of boundary walls is a consistent



appearance, as terraces often share a front boundary wall, or a street or lane will be lined on both sides by the walls of various properties. This means that any unsympathetically altered or demolished walls are particularly prominent and can have a strong negative impact on the street scene.

In conservation areas, planning permission is required to demolish or partially demolish any gate, wall, fence or railing which is a metre or more in height and abuts a public highway (including a public footpath or bridleway, waterway or public open space). Where a boundary feature does not abut any of these, planning permission is only required if the boundary feature is two or more metres in height.



### The Maintenance and Repair of Traditional Stone Boundary Walls - Best Practice

#### DO...

- ✓ Follow the advice in Section 1e of this guide as to the repair of missing or damaged 'bricks' in mortared stone walls.
- ✓ Follow the advice in Section 1e of this guide as to the re-pointing of mortared stone walls.
- ✓ Follow the advice in Section 1e of this guide as to the cleaning of stone walls if they have been painted, rendered or vandalised.
- ✓ Follow the advice in Section 1i of this guide if you are intending to reinstate iron railings to a wall which traditionally had them.
- ✓ Maintain the original height, extent and appearance of a stone boundary wall. Few alterations will have a positive effect on the wall's appearance and the property's value.

✓ Retain features such as stone gateposts and traditional gates. These often relate to the architecture of the house and enhance the street scene.

✓ Have repairs to dry stone walls carried out by an experienced dry stone waller who has local examples of their work. A well-constructed dry stone wall should stand for at least a few decades.



## DO NOT...

✗ Paint, render or stoneclean a boundary wall. This would remove much of a wall's traditional character and create unwanted contrasts with unaltered walls.

✗ Raise the height of walls by attaching fencing to the copings of the wall or by adding courses of cast concrete blocks, bricks or artificial stone. All of these materials are alien as boundary features to conservation areas and will have a negative impact on the character and appearance of the area (particularly where houses are terraced) and can devalue a house.



✗ Demolish boundary walls. They are of importance to the traditional street scene and overall character of a conservation area.

✗ Add mortar to a dry stone wall or rebuild a dry stone wall in mortared courses. This will fundamentally alter the character and appearance of the wall, may not necessarily result in a sounder construction, and will require more ongoing maintenance.

✗ Allow repairs to dry stone walls to be carried out by a general builder or anyone else who is not a trained or experienced dry stone waller. The construction of dry stone walls is a specialist job and walls repaired by an unsuitable waller will not last as long.





## The Construction or Reinstatement of Stone Boundary Walls - Best Practice

### DO...

✓ Use natural local stone of appropriate dimensions, either in mortared courses or as a dry stone wall where appropriate.

✓ Build walls which are of traditional dimensions, particularly the height, but the solid appearance provided by a traditional wall thickness is also important. If your house forms part of a group such as a terrace, the new wall should match those of the neighbouring houses as closely as possible.



✓ Incorporate traditional style stone copings, and, where appropriate, stone gateposts.

✓ Ensure that the wall is built by a dry stone waller or bricklayer with

experience in working with local stone and can provide local examples of their work.

✓ Ensure that whoever is building the wall knows exactly what end product you have in mind. Use drawings with dimensions marked on if necessary.



### DO NOT...

✗ Use non-local stone, artificial stone, brick, or concrete for new walls. These will contrast with the local stonework of the house and the surrounding street scene.



✗ Use stone of non-traditional dimensions. This will make the wall visually different from other traditional walls, even if local stone is used.

✗ Lay the stone in irregular, snecked or other non-horizontal courses. Otherwise the wall will not look traditional.

✗ Ignore the context provided by the traditional boundary walls of neighbouring houses.



✗ Build walls without copingstones or with planters set into the top course. As well as not being a traditional detail, the lack of coping means moisture can get into the wall and cause it to decay.

✗ Use non-traditional styles of copingstones. These will look out of place in the traditional streetscape and can even contrast with the traditional appearance of the rest of the wall.

✗ Hire labour if you are not confident that they will build the type of wall you want.

✗ Simply leave it up to the builder to interpret what is meant by a 'traditional' wall, otherwise you may be disappointed with the end result.





# 3c Gardens and Boundary Walls

## Outbuildings



### The Conservation Value of Outbuildings

Before indoor plumbing became widespread, most households would have had access to a toilet or privy which was either freestanding or built as a lean-to against a boundary wall. Earlier workers' cottages and houses would have shared blocks of privies, while higher status (and later in the 19th century, workers' housing) would have had one privy per house. In a similar vein, until the mid-20th century all houses were heated by coal fires or open fires. Each house would need somewhere to store deliveries of coal



and timber prior to use, therefore most houses and cottages were built with coalhouses or coal boxes which could be loaded with coal from the street and emptied from inside the yard.



Sometimes the coalhouse and privy stood side by side or were under the same roof. With the advent of indoor plumbing and the increasingly common use of gas-fired, oil-fired and electric heating, virtually all privies and most coalhouses are no longer used. Although relatively small and no longer used, coalhouses and privies are interesting relics of pre-modern times, as they are evidence of past ways of life. It is therefore important that for present and future generations that these historic features are retained wherever possible.

### The Maintenance and Repair of Outbuildings - Best Practice

The best motivation for maintaining or repairing an outbuilding is to put it to use. While a privy or coalhouse may no longer be needed for their original purposes, they could be used as storage for gardening equipment and furniture, bicycles, ladders and so on. It is important

for outbuildings to retain their original character, so features like coal chutes or traditional roofing and doors should be retained. Much of the guidance for the repair and maintenance of outbuildings is covered in the other sections of this guide.







# 3d Gardens and Boundary Walls

## Hard Surfaces



### The Conservation Value of Traditional Hard Surfaces

While the grandest halls and houses had improved carriage sweep drives and stone setted and/or flagged courtyards and service yards and farms had setted and/or/flagged farmyards, even the more modest houses and some humble workers' accommodation would have flagged rear yards enclosed by boundary walls. The presence of any original or traditional stone surfaces provides a valuable historic detail which is of a colour and texture which complements the stonework of the buildings and walls. Wherever traditional stone surfaces remain in situ, they should be retained.

Unfortunately, traditional stone surfaces have been replaced over time for modern materials or to create or extend garden areas. The other side of the coin is that increasing car ownership has led to the covering of garden space with hardstanding for parking, in most cases using unsuitable modern materials. This harms the character and appearance of the house and can impact the wider conservation area.

### The Maintenance and Repair of Traditional Hard Surfaces - Best Practice

While loose flags or setts can be re-set in sand, and damaged stone replaced like-for-like (taking care to avoid personal injury and damage to the stones), any major repairs or re-laying should be carried out by someone who is experienced in re-laying setts and flags and use traditional mortars and a traditional staggered layout of flags and setts.

### The Laying of New Areas of Hardstanding - Best Practice

#### DO...

- ✓ Use traditional yorkstone flags or setts wherever possible, but if this is not practical, use a substitute which replicates the colour, texture and proportions of traditional flags and setts. Use local examples of traditional stone paving as a guide for what the substitute material should be like and how it should be laid.
- ✓ Keep traditionally hard surfaces hard, and traditionally soft spaces soft by retaining the original extent and layout of driveways, pathways and garden. This will vary according to the age and type of property.

#### DO NOT...

- ✗ Use paving of an inappropriate size, shape, colour and texture (such as clay pavers / bricks or square yellow concrete tiles). These materials are alien to this region and contrast with the texture and tone of the stone buildings and walls. The use of small block paving modules creates a 'busy' layout of pieces of paving which draws the eye towards it. Paving should not be visually intrusive.
- ✗ Completely pave over or excessively pave traditionally 'soft' areas such as gardens. This harms the immediate setting of a house and can devalue it.





# Council Contacts

## Design and Conservation Team

**The Team deals with Conservation Areas, Listed Buildings, Saltaire World Heritage Site and the general built heritage of the district.**

Tel: 01274 433952  
email: [conservation@bradford.gov.uk](mailto:conservation@bradford.gov.uk)  
[www.bradford.gov.uk/conservation](http://www.bradford.gov.uk/conservation)  
[www.bradford.gov.uk/conservationassessments](http://www.bradford.gov.uk/conservationassessments)  
[www.bradford.gov.uk/listedbuildings](http://www.bradford.gov.uk/listedbuildings)  
[www.bradford.gov.uk/saltairewhs](http://www.bradford.gov.uk/saltairewhs)

## Development Services

**Development Services processes planning applications, listed building consent applications, and provides advice on planning matters. The Bradford District is divided into six areas for Development Service purposes. The following are the Development Control contacts for these areas:**

### Bradford West:

Includes the following conservation areas:  
Apsley Crescent, Clayton, Eldon Place, Great Horton, Heaton Estates, Little Horton Green, Little Horton Lane, North Park Road, Queensbury, St Paul's, Southfield Square, Thornton, and Whetley Grove.

Tel: 01274 434605  
email: [planning.enquiries@bradford.gov.uk](mailto:planning.enquiries@bradford.gov.uk)  
[www.bradford.gov.uk/planning](http://www.bradford.gov.uk/planning)

### Bradford City Centre

Includes the following conservation areas: City Centre, Cathedral Precinct, Little Germany and The Goitside.

Tel: 01274 434605  
email: [planning.enquiries@bradford.gov.uk](mailto:planning.enquiries@bradford.gov.uk)  
[www.bradford.gov.uk/planning](http://www.bradford.gov.uk/planning)

### Bradford East

Includes the following conservation areas:  
Esholt, Hodgson Fold, Idle and The Green, Leeds-Liverpool Canal (part of), Little London, Lower Wyke, Tong, and Undercliffe Cemetery.

Tel: 01274 434605  
email: [planning.enquiries@bradford.gov.uk](mailto:planning.enquiries@bradford.gov.uk)  
[www.bradford.gov.uk/planning](http://www.bradford.gov.uk/planning)

### Shipley

Includes the following conservation areas:  
Baildon, Baildon Station Road, Bingley, Cullingworth, Leeds-Liverpool Canal (part of), Micklethwaite, Ryecroft, Saltaire, Wilsden, and Wrose.

Tel: 01274 434605  
email: [planning.shipley@bradford.gov.uk](mailto:planning.shipley@bradford.gov.uk)  
[www.bradford.gov.uk/planning](http://www.bradford.gov.uk/planning)



### **Keighley**

Includes the following conservation areas:  
Braithwaite, Brunthwaite, Devonshire Park &  
Cliffe Castle, East Morton, Goose Eye &  
Laycock, Hainworth, Haworth, Keighley Town  
Centre, Leeds-Liverpool Canal (part of),  
Leeming, Low Utleigh, Oakworth, Oxenhope  
Lower Town, Oxenhope Station Road,  
Oxenhope Upper Town, Silsden, Stanbury,  
and Steeton.

Tel: 01274 434605

email: [planning.keighley@bradford.gov.uk](mailto:planning.keighley@bradford.gov.uk)

[www.bradford.gov.uk/planning](http://www.bradford.gov.uk/planning)

### **Ilkley**

Includes the following conservation areas:  
Addingham, Ben Rhydding, Burley-in-  
Wharfedale, Ilkley, Menston and Middleton.

Tel: 01274 434605

email: [planning.ilkey@bradford.gov.uk](mailto:planning.ilkey@bradford.gov.uk)

[www.bradford.gov.uk/planning](http://www.bradford.gov.uk/planning)

### **Trees Team**

**The Team deals with all enquiries relating to trees and development and trees in Conservation Areas across the district.**

Tel: 01274 434605

email: [trees@bradford.gov.uk](mailto:trees@bradford.gov.uk)

### **Planning Enforcement**

If you are concerned about whether development or work occurring in your locality has been authorised by the Council, this Team will investigate your complaint.

Tel: 01274 434605

email: [planning.enforcement.bradford@bradford.gov.uk](mailto:planning.enforcement.bradford@bradford.gov.uk)

[planning.enforcement.shipley@bradford.gov.uk](mailto:planning.enforcement.shipley@bradford.gov.uk)

### **Building Control Service**

**Building Control Services ensure that new works (from new buildings and extensions down to new windows and doors) meet Building Standards and therefore create a safe and comfortable environment. The Service is divided into two area teams:**

#### **Bradford Area**

Tel: 01274 433807

#### **Keighley Area**

Tel: 01535 618010

[www.bradford.gov.uk/buildingcontrol](http://www.bradford.gov.uk/buildingcontrol)

### **Highways**

**If you are wanting to create a new access from a road to your house, you must contact Highways. Highways are also responsible for street name plates, verges and street adoption.**

#### **Traffic and Highways South Area**

(Bradford City)

Tel: 01274 43374

#### **Traffic and Highways North Area**

(Airedale and Wharfedale)

Tel: 01274 435700

[www.bradford.gov.uk/highways](http://www.bradford.gov.uk/highways)

[www.bradford.gov.uk/droppedkerbs](http://www.bradford.gov.uk/droppedkerbs)

# Useful Contacts

## **The Building Conservation Directory**

The website contains a directory of specialist contractors and suppliers of specialist products for historic buildings. The site also contains a number of articles by leading conservation specialists covering all aspects of owning, maintaining and restoring historic buildings, and details of the Heritage Building Contractors Group.

Tel: 01747 871717

[www.buildingconservation.com](http://www.buildingconservation.com)

## **The Building Research Establishment (BRE)**

The BRE undertakes research, testing and certification of all aspects of the built environment. The website includes a bookshop.

Tel: 01923 664000

[www.bre.co.uk](http://www.bre.co.uk)

## **English Heritage**

English Heritage protects and promotes England's historic environment. The organisation also provides advice to professionals, local government and owners of historic buildings and has produced many publications, some of which can be downloaded for free from the 'Publications' section of the website.

Tel: 0870 3331181

[www.english-heritage.org.uk](http://www.english-heritage.org.uk)

## **Federation of Master Builders (FMB)**

The FMB is a trade association of small to medium sized building firms. The FMB's 'Masterbond' means that a building firm is subject to regular quality standards inspections. It is possible to search for FMB members and obtain advice on hiring a reputable builder and clear contracts at [www.findabuilder.co.uk](http://www.findabuilder.co.uk).

Tel: 020 7242 7583

[www.fmb.org.uk](http://www.fmb.org.uk)

## **The Georgian Group**

The Group aims to protect and promote Britain's Georgian (1714-1830) heritage. The Group has produced a number of publications, including guidance notes on windows, paint, metalwork, roofs, stonework and internal decoration, which can be purchased from the Group's website.

Tel: 020 75298920

[www.georgiangroup.org.uk](http://www.georgiangroup.org.uk)

## **Heritage Information Exchange**

Independent source of heritage information where registrants have been vetted. It is possible to search for conservation specialists, companies, products, grant sources and information sources on the website.

Tel: 020 7243 5888

[www.heritageinformation.org.uk](http://www.heritageinformation.org.uk)

**Institute of Historic Building Conservation (IHBC)**

The IHBC is a professional body for conservation practitioners and historic environment experts. The website includes access to free publications and a discussion forum where it is possible to request assistance or find out about legislation.

Tel: 01747 871717

[www.ihbc.org.uk](http://www.ihbc.org.uk)

**Maintain Our Heritage**

This organisation promotes a new, long-term sustainable strategy for the care of historic buildings, with pre-eminence given to maintenance rather than sporadic major repair. The publication 'Putting It Off' can be downloaded from the website. It explores issues relating to the maintenance of historic buildings.

Tel: 01225 482228

[www.maintainourheritage.co.uk](http://www.maintainourheritage.co.uk)

**Period Property UK**

A website established to facilitate an 'active community of interest' for people who have a passion for living in and caring for old houses. The website contains advice and articles covering many aspects of owning an old house, including repair, maintenance and modernisation. As well as a discussion forum where advice can be sought, the site has a bookshop and its own 'agony uncle' who will answer specific queries.

[www.periodproperty.co.uk](http://www.periodproperty.co.uk)

**The Society for the Protection of Ancient Buildings**

The SPAB is the largest, oldest, technically expert national pressure group aiming to save old buildings from decay, demolition and damage. The SPAB provides advice and has published low cost 'Technical Pamphlets' and 'Information Sheets' dealing with particular maintenance and restoration issues in addition to its bookshop. Details of a free advice phoneline are also on the website.

Tel: 020 73771644

[www.spab.org.uk](http://www.spab.org.uk)

**Twentieth Century Society**

The Society's aim is to protect and promote buildings built from 1914 onwards. The website includes guidance on getting your house listed and researching its history (including a reading list).

Tel: 020 72503857

[www.c20society.org.uk](http://www.c20society.org.uk)

**The Victorian Society**

The Society's aim is to protect and promote Victorian and Edwardian buildings (1830-1914). The website contains some free advice notes and the publications available for sale include a series of low cost booklets that focus on the repair and restoration of doors, windows, ironwork, paintwork and interior decoration.

Tel: 020 8994 1019


[www.victorian-society.org.uk](http://www.victorian-society.org.uk)





# Suggested Contractors


**Disclaimer:** The firms listed below have undertaken works to listed buildings or as part of conservation restoration schemes, and their work was found to be of an acceptable standard. This list is not a recommendation from or endorsement by City of Bradford Metropolitan District Council, and should not be taken as a guarantee regarding the standard of workmanship. There are other firms and contractors in the local area who can undertake works to historic buildings to an acceptable standard.

## Suggested Builders for Chimneystacks

**JER Contractors**   
54 Pickles Lane, Great Horton  
Tel: 01274 570028

**E R Pickles**   
6 Raglan Avenue, Keighley  
Tel: 01535 606440

**Ian Smith**   
63 Sunningdale, Bradford  
Tel: 07775 567127



**K V Teale and Sons**   
2 Fairway, Guiseley  
Tel: 01943 879772  
Mobile: 07850 297294

## Chimney Pot Suppliers

**WT Knowles & Sons Ltd**  
Ash Grove Sanitary Pipe Works  
Elland, Halifax  
Tel: 01422 372833

## Suggested Roofing Contractors

**Aire Valley Roofing**  
Tel: 01274 568878 / 560840

**Elam Roofing**   
Unit 2, Barnard Road, Bradford  
Tel: 01274 743529 

**Frank Ryan Ltd**  
3 Daisy Hill Grove, Allerton, Bradford  
Tel: 01274 499180

## Suggested Guttering Contractors

**Airedale Roofing and Guttering**  
1 Oak Villas, Chapel Lane, Bradford  
Tel: 07973 365999

**Alpha Roofing Contractors**  
Tel: 01423 772777

**Bradford Roofing Contractors**  
Tel: 01274 602025

**C. Drake**  
10 Harvest Mount, Thackley  
Tel: 01274 588044  
Mobile: 07899 783727

**Paul Ford** (for cast aluminium)  
Tel: 01274 597000

**Gutterwise Construction**  
01274 664936

**Andy Wade** (for cast aluminium / cast iron)  
01274 771650

### Suggested Builders

**Bradford Building Contractors** ☐  
Tel: 01274 723068

**JER Contractors**  
54 Pickles Lane, Great Horton  
Tel: 01274 570028

**K V Teale and Sons** ☐  
2 Fairway, Guiseley  
Tel: 01943 879772  
Mobile: 07850 297294

**Topp and Holmes Builders**  
1 Cottingley Workshops,  
Bradford Road, Cottingley Bridge  
Tel: 01274 561810

### Suggested Stone Masons

**Michael Brady**  
Tel: 01274 782503

**Crundall Refurbishments**  
Tel: 01535 663854

**Masonry Services North**  
Tel: 01274 626639

**Mathers and Ellis**  
Tel: 0161 8721546

**Wall-Rite Construction**  
Tel: 01535 602225

**Yorkshire Stone Carvers (David Brierley)**  
Tel: 07713 067282

### Suggested Contractors for the Removal of Render and Masonry Paint

**Crundall Refurbishments**  
Tel: 01535 663854

**Gagemark**  
Tel: 0113 2509191

**Yorkshire Stone Features**  
13-13a Derby Road, Bradford  
Tel: 01274 664936 / 667738

### Suggested Joinery Contractors

**Bradford Joinery Manufacturers**  
1266 Leeds Road, Bradford ☐  
Tel: 01274 665000

**Bradford Woodworkers** ☐  
Tel: 01274 499353

**D A Embleton & Son** ☐  
Tel: 01274 592346

**Houghton Joinery** ☐  
Tel: 01274 580996

**M Halliday & Sons**  
Ryshaworth Bridge, Crossflatts  
Tel: 01274 565323

**P F Farnish & Co**  
126 Valley Road, Bradford ☐  
Tel: 01274 725354

**Rogers and Ramsden** ☐  
Tel: 01274 729165

### Works to Trees

#### **ADW Treeworld**

Pool Bank Farm  
Pool Bank New Road  
Pool-in-Wharfedale  
Otley LS21 1EU  
Tel: 080 002 66756

#### **A Binns & Co**

Knarres Hill Cottage  
Warley Wise Lane  
Black Lane Ends  
Colne BB8 7ES  
Tel: 01282870814  
Mob: 07831 848807

#### **Keighley Tree Services**

Wicken Crag Sawmills  
Halifax Road  
Crossroads  
Keighley BD22 9DH  
Tel: 01535 648808

#### **Mark Scatchard**

12 Amy Street  
Bingley BD16 4NE  
Tel: 01274 568717  
Mob: 07960873377

#### **Stephen J Smith**

Clough Nook  
Mill Lane  
Oakworth BD22 7QH  
Tel: 01535 642871

#### **Jim Varley**

3 East Parade  
Baildon  
Shipley BD17 6LY  
Tel: 01274 530242



# Further Reading

**The publications below were referred to in compiling this guide. In addition to these sources of information, the guidance publications provided by English Heritage, the Society for the Protection of Ancient Buildings (SPAB), The Georgian Group, and Victorian Society contained detailed guidance for little or no cost. See the 'Useful Contacts' page for more details.**

*Air/Water Abrasive Cleaning of Stone and Brickwork:* Ashurst, N (1996)  
([www.buildingconservation.com/articles](http://www.buildingconservation.com/articles))

*Life Cycle of Window Materials - A Comparative Assessment:* Asif, M, Davidson, A and Muneer, T (n.d.)

*The Repair of Historic Buildings: Advice on Principles and Methods:* Brereton, C (1991)

*Stone Slate Roofing: Technical Advice Note:* English Heritage (1998)

*Draughtproofing and Secondary Glazing:* English Heritage (1994)

*Making The Point:* English Heritage (n.d.)

*Maintaining Your Home: A Short Guide for Homeowners: Historic Scotland* (2003)

*Looking After Your Sash and Case Windows: A Short Guide for Homeowners:* Historic Scotland (2002)

*A Stitch in Time: Maintaining Your Property Makes Good Sense and Saves Money:* Institute of Historic Building Conservation / Society for the Preservation of Ancient Buildings (2002)

*The Repair, Maintenance & Replacement of Historic Slate Roofs:* Levine, J (1992)

*Chimneys and Flues:* Taylor, R (2001)  
([www.buildingconservation.com/articles](http://www.buildingconservation.com/articles))

*Windows in Listed Buildings & Conservation Areas: A Brief Guide to Legislation:* Tewkesbury Borough Council (n.d.)

*The Repair of Wood Windows:* Townsend, A and Clarke, M (SPAB) (n.d.)

*Guidance for Historic and Listed Building Owners:* Vale Royal Borough Council (2002)

*Window of Opportunity: The Environmental and Economic Benefits of Specifying Timber Window Frames:* World Wildlife Fund (2005)

*Sash Windows: Painting and Draught-Proofing:* Wrightson, D (2004)  
([www.buildingconservation.com/articles](http://www.buildingconservation.com/articles))