Chapter 8: Alterations to historic buildings

8. Alterations to historic buildings

The aims of this chapter

- To provide guidance to owners, agents and developers with regard to extensions and external alterations to all types of historic buildings.
- To provide best practice guidance with regard to the internal alteration of listed buildings.

This chapter should be read in conjunction with:

- Understanding Significance – Chapter 4.
- Designing New Development – Chapter 7.
- Planning Legislation – Appendix D.
- Conversion of Traditional Farm Buildings – A Guide to Good Practice, English Heritage (2006).
- Re-use & Adaption of Rural Buildings – A Design Guide, Harrogate Borough Council.
- Shopfronts Design Guide, Harrogate Borough Council.
- House Extensions & Garages Design Guide, Harrogate Borough Council.

Introduction

8.1 The aim of conservation is to make sure that this change is accommodated in a manner that does not harm the character and appearance of heritage assets or in any other manner harms their significance. The guidance on extensions and external alterations is applicable to all heritage assets whether they are individually designated or not. The aim is to make sure that alterations and development either maintain or enhance the character and appearance of heritage assets, which are key contributors to the quality of our environment.

8.2 Key principles for designing extensions to all buildings and building conversions are set out in Chapter 7 entitled 'Designing New Development'. It also contains guiding principles relating to consideration of townscape, landscape, trees and amenity of neighbours. The principles set out in this chapter provide more detailed guidance to changes proposed for historic buildings, though there will be some common themes between chapters.

8.3 Guidance on internal alterations to Listed Buildings is provided towards the end of this chapter. Information on the consent regimes related to Listed Buildings, Conservation Areas and the AONB is provided in Appendix C entitled 'Designation Types.'

Guiding Principles for All Alterations and Extensions

8.4 The following guiding principles should be employed when planning alterations or extensions to historic buildings:

a) Understand the building's character and appearance. This is an important first step in understanding the overall significance of the historic building. The character of the building – its scale, form, height, historic use, together with its appearance – the materials, eaves details, fenestration, window and door details and the roofscape, should provide a general indication of what changes would either be aesthetically harmful or harmonious.

b) Understand the building's significance. In conjunction with the assessment carried out in a), it is important to consider the significance of the building in more detail. What is special about this heritage asset?

Is it of historic, architectural, archaeological or artistic interest, and what is the nature of its interest? How would changes to the building affect this interest? Is it possible to avoid or minimise harm to this interest? More information on 'Understanding Significance' can be found in Chapter 4 of this document.

c) Understanding the building's setting. The building may potentially have an important or long-established relationship with its curtilage, setting or the wider townscape or landscape. This might be reflected in the building's siting, orientation and the positions of its principal openings and rooms. There may be important aspects or features of the building's relationship with its setting that need to be considered. More information on 'Identifying the Setting of Heritage Assets' can be found in Chapter 3 of this document.

d) Obtain appropriate advice. Depending on the nature and extent of the works or the significance of the historic building involved, it is advisable to obtain the services of qualified professionals with appropriate experience of dealing with historic buildings. More information on obtaining appropriate advice can be found at the end of this chapter.

e) Consider the wider picture. Most works to buildings will be subject to the building regulations. Some applications may need to consider the objectives of the Equality Act or the impact on protected trees or species such as bats. A proposal which takes these other matters into consideration and balances them against maintaining the significance of the historic building is more likely to be accepted, or be subject to fewer revisions and planning conditions. More information on this legislation can be found within Appendix D of this document.

Extensions to Historic Buildings

8.5 It is important to ensure that the overall massing (the height and bulk) of the extension is appropriate to its context; also, that the proportions of the building (height, depth and frontage width) are locally distinct, or where this is impracticable or undesirable, are attractive in their own right, and that the combination of the existing building and extension create a pleasing composition.

8.6 In order to achieve the above, the following principles should be employed when designing extensions to historic buildings. They are divided into three sections – scale and dominance, form and massing, and appearance.

Principles for Extensions – Scale and Dominance:

8.7 The following principles should be followed with regard to the scale and dominance of extensions:

a) It would rarely be acceptable for the alterations or extension of a building to be so numerous or large in scale that the historic fabric is dominated by later or new work;

b) In most cases the original/historic volume, footprint and form of the historic building should be clearly legible and should be the most dominant part of the building by virtue of its scale, bulk, height and massing in relation to later additions;

c) It is generally unacceptable for an external elevation of a historic building to be concealed or mostly concealed by an extension or by two or more smaller extensions;

d) In most cases the upward extension of a building, for example by adding an additional storey, is likely to harm the building's character and appearance;

e) Extensions that wrap around corners will conceal and distort the original extent of the building and could potentially dominate the historic building;

A poor example of an extension to a modestly scaled cottage – the extension is not subservient and the windows are poorly proportioned and out of character with the host building (which itself has suffered from the loss of its traditional sash windows).

f) Care should be taken to ensure that further extending a building that has existing extensions does not cumulatively dominate the building by virtue of their scale, projection, volume, mass or result in a form and proportion that does not respect the character of the historic building;

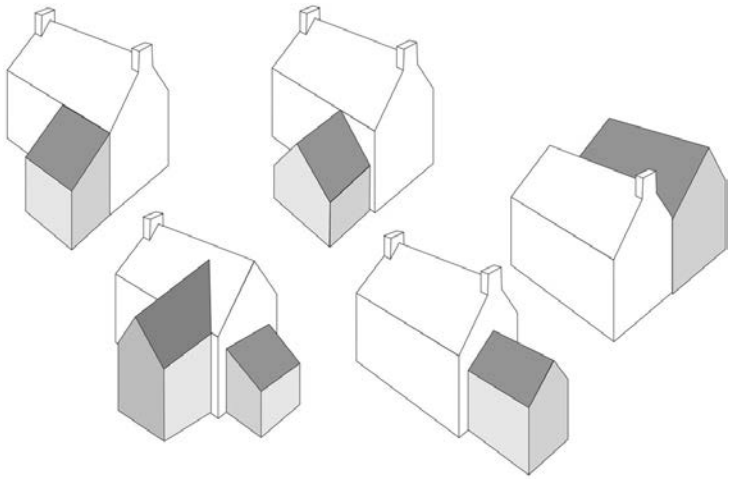
g) It is difficult to extend a building in two or more directions without the cumulative impact of the extensions causing harm because they dominate the historic building;

h) Extensions that are connected to the historic building via a small link may nonetheless be dominant due to the scale, height, bulk or siting.

Principles for Extensions – Form and Massing

8.8 The following principles should be followed with regard to the form and massing of extensions:

a) Extensions should respect the form of the historic building. This should mean that roof shapes, such as gables and hipped roofs, should generally be replicated in extensions, or that extensions to vernacular buildings should follow the vocabulary of vernacular architecture such as lean-tos or extrusions of the form of the existing building;



Examples of traditional forms of extension.

b) The pitches of new roofs should in general match or be broadly similar to those of the host building. A shallow gabled form is unlikely to sit harmoniously alongside a traditional moderately pitched gable;

c) Roofing materials can often dictate the pitches of roofs. For example, large stone slates ensure weatherproofing when laid at quite low pitches, but Welsh, or similar slate, requires a pitch of over 22.5° (as a minimum). Pantiles and thatch are typically used on moderate and steeply pitched roofs. Whilst it is possible to under-board a roof in conjunction with a lowered pitch, in order to ensure weatherproofing, lower pitches (and sometimes even excessively high pitches) do not reflect local distinctiveness. The form of the building should be appropriate to the roofing materials used;

d) There may be instances where an alternative roof form can be of merit, for example a mono pitch or flat roof to an appropriately designed contemporary extension, or as a means of reducing the overall mass and bulk of an otherwise coherent extension;

e) Generally, the roof form of an extension should be the same as, or less complex than, the original roof of the building in order to achieve harmony;

f) With any extension the aim should be for the new to achieve visual harmony with the old regardless of whether the new work is 'traditional' or 'contemporary' in style;

g) Buildings with a simple built form such as agricultural or industrial buildings can have their character harmed by small scale extensions like porches, dormer windows or conservatories that disrupt the simplicity of the building's mass and form;

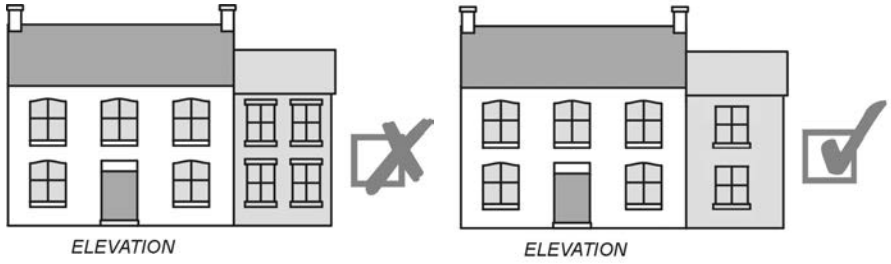
h) Buildings that are characterised by complex masses such as many Arts and Crafts style houses or vernacular buildings that have undergone several extensions over time can be harmed by adding bulky, simple forms to them, particularly if the new extension is large in scale.

Principles for Extensions – Appearance

8.9 The following principles should be followed with regard to the appearance of extensions:

a) The external appearance of a building is a direct result of its original or historic use and the prevailing architectural fashions and building technology of the time. The traditional appearance of historic buildings should be respected in the design of an extension;

b) The external appearance of an extension should be well-proportioned with the fenestration well-balanced in the elevations;



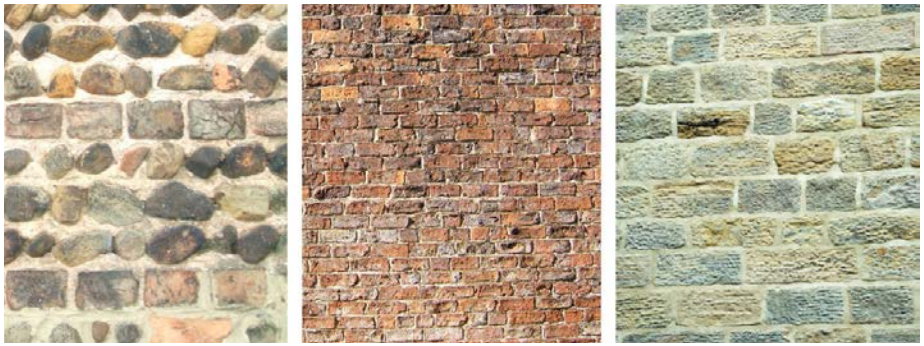
Drawings showing the way in which fenestration should be well-balanced in an extension.

c) The best indicator of the appropriate type and distribution of openings is the host building itself (or other unaltered contemporary examples of the same type of building). The orientation of the principle building should be reflected in any extension or alteration; for example there may be few, or very small windows on the north side, or a gable. This evidence should be used to inform and shape proposals;

House extended both sides, both of different scale and subservient to the main block.

d) The ratio of opening to solid in the existing building should not be exceeded in the extension and should generally be lower. An exception may be in the case where the function of the extension requires considerable areas of glazing and is of contemporary design to provide contrast (unless it is a conservatory on a house, which could be traditional);

e) For extensions, the palette of materials and the manner in which they are applied should respect the character of the host building. The aim should be for either a close match where a 'traditional' approach is used or the use of materials that harmonise with traditional materials where a contemporary approach is used;



Three materials that can be found within the district – brick, cobbles and gritstone.

f) Extensions to a historic building will always be seen in context with the original or historic details of the host building itself. It is therefore important that new work does not stand out due to the poor quality or inappropriateness of its detailing;

g) The building itself, or similar local examples, will provide the clearest guide as to how new work should be detailed. Imposing the style of a different era (other than contemporary) or building type, or the use of details commonly incorporated into new builds, will almost certainly harm the character and appearance of the heritage asset;

h) Details should be appropriate to the building type; agricultural, industrial or commercial buildings should be detailed in a manner that reflects their historic or original use and character;

i) In most cases cast stonework and reconstituted roof slates will not be acceptable for use on extensions to historic buildings. This is both due to the likely differences in appearance and how reconstituted material will weather differently to natural material over time;

j) With some extensions, there may be merit in using simpler details than those of the principal building. This helps an extension to read as subservient to the host building. Examples of simplified details might be omitting tabling (copings to the gable) of an extension or using complementary but simpler surrounds to the extension's openings;

k) Whether building in a contemporary or traditional style, details can make a significant difference as to how successfully the new complements the old. Such details include: whether there is a pronounced overhang to the eaves or a deep, projecting cornice at the top of a wall; how far doors and windows are set back into the masonry openings; whether the roof form is unbroken; or, whether it is interrupted by chimneys and dormers, or if materials have been applied in a particular manner. A successful extension might echo these features of the historic building in a contemporary way without necessarily copying every detail of the original building. This way harmony is more likely to be achieved between the new and old;

l) Some slates and all stone slates are laid to diminishing courses. Common to certain areas of the district, pantile roofs also have two or three courses of stone slates. This patterning and coursing, unless an extension is of very small scale, should be emulated;

m) Rainwater goods should match the materials traditionally used and be of traditional section. For the majority of the district's historic buildings, the pipes will be cast iron and gutters either of timber or cast iron (the council may accept extruded aluminium on non-listed buildings). The details of how gutters are supported are important to the character of the building; for example, prestigious buildings may have dentils in conjunction with a moulded cornice, whereas cottages, agricultural and industrial buildings are likely to have gutters supported with rise and fall brackets;

n) The following window options should be avoided in all circumstances:
   i. Poorly proportioned windows;
   ii. Outward opening top hinged windows in place of sashes;
   iii. Storm proof casements;
   iv. Glazing bars planted between panes of glass;
   v. Glazing bars fixed to the face of the glass using adhesive;
   vi. Casements where the panes of openers are noticeably smaller than those of the fixed panes;
   vii. Obscure glazing to primary elevations, window styles which predate the building or aperture;
   viii. The removal of mullions, windows which are flush or nearly flush with the face of the wall (unless existing traditional details dictate otherwise);

Inappropriate window types: storm proof profile and a top opening light/double glazed window with non-traditional glazing bar and with a poor relationship to the historic cill/internal glazing bar within the double glazing unit.

o) Provided the materials, detailing, proportions, sections and method of opening are complementary to the host building and/or contribute to the design quality of an extension, double glazing in new extensions may be permissible;

p) PVCu and aluminium windows and doors should never be considered for historic buildings as they do not have the same appearance and qualities as timber or traditional metal windows. The only exception might be the use of slender metal-framed windows as part of a contemporary style extension.

External Alterations to Historic Buildings

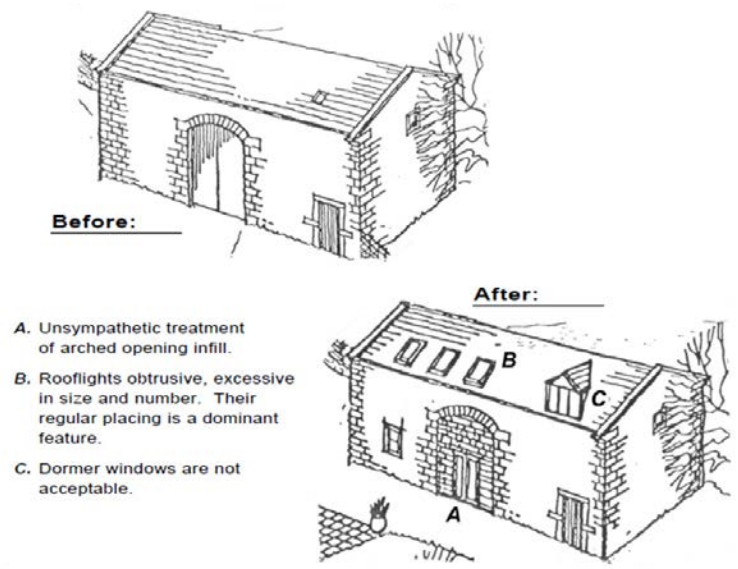
8.10 The external appearance of a building is a direct result of its original or historic use and the prevailing architectural fashions and building technology of the time. The traditional appearance of any historic building should therefore be maintained as far as possible.

8.11 Even though permission will not be required for many types of external alterations to non-designated historic buildings, owners should be aware of the impact that even simple works can have on the appearance of a building. listed building consent is required for any works that affect the character and appearance of a listed building whether to the interior or exterior, any elevation and any deemed listed curtilage buildings or structures. In practice any works other than the like for like maintenance and repair of a listed building require listed building consent.

8.12 However, poorly designed alterations can damage the appearance of any historic building such that it may completely lose its original character and appearance, which would be harmful to its significance.

8.13 If applicants require clarification on whether the works they propose require either planning permission or listed building consent, they should contact the council or seek independent, professional advice. However, the majority of the alterations discussed below will require listed building consent for listed buildings.

8.14 The following principles should be employed when considering external alterations to historic buildings. The principles are divided into six sections – general, materials, details, roofs, doors and windows.



These drawings showing how the character of a traditional barn can be severely harmed by inappropriate alterations.

Principles for External Alterations – General:

8.15 The following general principles should be followed with regard to external alterations:

a) New or altered openings on an elevation, or features such as a dormer window or an array of panels to a clean roof pitch, may dominate the building and hence be unacceptable;

b) New openings, or alterations to an existing opening, particularly on principal elevations, are highly likely to harm the character and appearance of a historic building. It is particularly important that conversions and alterations re-use historic openings as far as possible and that any new openings, including openings on extensions, follow the character of the host building. To this end, regularly spaced and sized domestic window openings are highly likely to look out of place on a barn, while carefully balanced formal elevations of other building types can be substantially harmed by a single alteration or new opening;

c) Wherever shopfronts of merit survive they should be retained. Early 20th century shopfronts such as those with Art Nouveau or early Art Deco details can be as unusual as 18th or 19th century examples. Features of value such as blinds in blind boxes, shutters in shutter boxes against an upright and stall-risers are often concealed beneath later facings. Detailed guidance on shopfronts can be found within the council's 'Shopfront Design Guide.'

Two very different shopfronts within the district – a sweet shop in Pateley Bridge and a shop within Westminster Arcade in Harrogate.

Principles for External Alterations – Materials

8.16 The following principles should be followed with regard to the treatment and alteration of external materials:

a) Historic materials should be retained and where necessary replaced on a like for like basis. Any change of materials, for example to a roof covering, would need to be justified by an overriding technical reason or evidence that a different roof material had been used historically;

b) Walls are the main structural fabric of a building. Alterations to wall surfaces are usually the most damaging that can be made to the overall appearance of a historic building. Alterations or repairs to external elevations should respect the existing fabric and match it in materials,

texture, quality and colour. Every effort should be made to retain or re-use facing brickwork, stonework, tile hanging or weatherboarding. Existing render should not be stripped off to expose rubble, brick or timber framed walls that were never intended to be seen. It may be necessary to remove and replace recently applied render if this is damaging the surface beneath;

c) Generally, where render is defective, or previously replaced with cement based render, it should be replaced with traditional lime based render to allow natural evaporation of water vapour and allow for soft edges to quoins and openings. The wrong type of render could visually 'dominate' a building and drastically change its character and appearance. Exceptionally, where there is mock jointing, grooving, rustication, or plaster architectural elements, such as cornices and architraves on late 18th and 19th century stuccoed elevations, these should always be retained where possible or carefully copied;

This photo demonstrates the dramatic effect that painting previously exposed stonework can have on the appearance of a building.

d) Brick or stonework should not normally be rendered unless the surface was rendered originally. Previously unpainted surfaces should not normally be painted over. In the case of listed buildings, the colour used to repaint a building should not change its character and appearance and when it will, listed building consent will need to be obtained. In all cases, paint colour should respect local distinctiveness. The paint should be a breathable, water based paint. For certain buildings within the centre of Harrogate, permitted development rights have been removed by order of an Article 4 direction. Therefore, the painting of previously unpainted external masonry, or the re-painting of existing external paint in a different colour, will require planning permission. More information on the Article 4 direction can be found within Appendix I;

Inappropriate re-pointing carried out with cement mortar has accelerated decay and disfigured the brickwork.

e) In most cases cast stonework and reconstituted roof slates will not be acceptable for use on extensions to historic buildings. This is both due to the likely differences in appearance and how reconstituted material will weather differently to natural material over time;

f) Cleaning of stonework and brickwork can damage wall surfaces and destroy detail by eroding definition (particularly if abrasive and chemical cleaning methods are used). Cleaning should be limited to instances where it is worthwhile to remove corrosive dirt or to bring a major improvement in appearance. Cleaning should be carried out by specialist firms and under close supervision;

g) The primary feature of a wall is the building material itself and the pointing of joints between bricks or stone blocks should normally be visually subservient to it. Repointing should usually be no more than a repair – a repeat of the existing mix and appearance – except where the mix is inappropriate or damaging. Any change in the character of the pointing can be visually and physically damaging;

h) Timber, whether in windows, doors or decorative joinery, should be retained, or replaced on a like for like basis when in a state that is beyond repair. New timber should match the existing in species to ensure the new timber is a visual and technical match. (Cheap, fast-grown softwood is highly prone to shrinking, warping and rot. Its use in the context of a historic building is therefore a false economy);

i) PVCu and aluminium windows and doors should never be considered for historic buildings as they do not have the same appearance and qualities as timber or traditional metal windows.

Principles for External Alterations – Details

8.17 The following principles should be followed with regard to the detailing of external alterations:

a) Alterations or extensions to a historic building will be seen in context with the original, or historic, details of the building itself and therefore it is

important that new work does not stand out due to the poor quality or inappropriateness of its detailing;

b) As for designing new extensions, the building itself, or similar local examples, will provide the clearest guide as to how new work should be detailed. Imposing the style of a different era or building type, or using details commonly seen on new builds, will almost certainly harm the character and appearance of the heritage asset;

c) Details should be appropriate to the building type; agricultural, industrial or commercial buildings should be detailed in a manner that reflects their historic or original use and character;

d) Details should respect the part of the building concerned; principal elevations may have different details than secondary elevations, or later extensions might have been executed in a slightly different way to the original building. The detailing of new work should respect these differences;

e) There may be some elevations or buildings that are more sensitive to change and where detailing should precisely match the historic precedent, in order to maintain the character or appearance of the historic building.

f) With some alterations, there may be merit in using simpler details than those of the existing building. This can help clearly identify the new work. Examples of simplified details might be in using complementary but simpler surrounds to new openings;

g) Whether building in a contemporary or traditional style, details can make a great difference to the success of complementing the old with the new. Such details include: how far doors and windows are set back into the masonry openings; whether the roof form is unbroken, or whether it is interrupted by chimneys and dormers, or; if materials have been applied in a particular manner;

h) A simplified version of a detail is highly unlikely to be an acceptable substitute for an existing historic detail in sensitive elevations. It is also unlikely to be acceptable where such detail would contrast in a visually obtrusive manner with the rest of the building. For example, ornate windows, doors, shopfronts and important architectural features should not be replaced with simplified versions;

i) Certain features of historic buildings should be preserved and not hidden, these include tumbled brick in gables, polychrome brickwork, rubbed gauged brick or stone voussoir arches. All of these add to the architectural significance of the building and particularly contribute to local distinctiveness. Also of importance to the history of a building are inscriptions, old lettering, old shop signs, inn sign boards, date plaques and stones, coats of arms, monograms, fire insurance plaques, commemorative or symbolic carvings and statues in niches. These features should be retained in situ wherever possible;

j) The following details can be detrimental to all historic buildings, and are highly unlikely to be appropriate to listed buildings:
   i. Obvious roof vents;
   ii. Obvious trickle vents;
   iii. Prominent external wiring, trunking and pipework;
   iv. Prominent flues, vents or extractors;
   v. Prominent satellite dishes, aerials, cable boxes, CCTV or alarm boxes;
   vi. Fixed trellises or numerous hanging baskets.

Principles for External Alterations – Roofs

8.18 The following principles should be followed with regard to roof alterations:

a) Some slates and all stone slates are laid to diminishing courses. The character of such roof coverings should not be damaged by a radical change in the range of slate sizes. The pattern and coursing of different roofing materials are distinguishing features of different building types and areas of the country. This patterning and coursing should be retained on existing roofs;

Poor quality slates laid instead of better quality Welsh slate – after only five years, severe lamination has occurred and replacement is required – a false economy.

b) Existing decorative embellishments such as ridge and cresting tiles, iron cresting, finials, gargoyles and spouts, cartouches and statues, should also be preserved. Chimney pots are also valuable features. Chimney stacks are both functional features of the roofscape and can be important indicators of the date of a building and of any changes in the internal layout. In many cases chimney stacks also

perform a vital structural function, and they should normally be retained, even when no longer required;

An example of traditional rainwater goods in Baldersby.

c) Rainwater goods should match the materials traditionally used and be of traditional section. For the majority of the district's historic buildings the pipes will be cast iron and gutters either of timber or cast iron (the council may accept extruded aluminium on non-listed buildings). The details of how gutters are supported are important to the character of the building, for example prestigious buildings may have dentils in conjunction with a moulded cornice, whereas agricultural and industrial buildings are likely to have gutters supported with rise and fall brackets;

d) Both lead and copper are traditional roof coverings and should not normally be replaced by modern substitute materials. Details such as lead rolls, hips and ridges are important visual elements. Any dates or inscriptions in the lead should be preserved. However, lead and copper are increasingly commonly targeted by thieves. Where stolen, the replacement of these materials with less valuable alternatives will be considered for buildings that are un-occupied most of the time, in conjunction with the 2011 guidance from English Heritage entitled "Theft of Metal from Church Buildings."

Principles for External Alterations – Doors:

8.19 The following principles should be followed with regard to external doors and doorways:

a) Original doorways and any surviving original doors should be retained. Replacement doors, if necessary, should copy the original in the materials, the detail of the design, and the paint finish;

b) Modern off-the-peg doors are not generally acceptable for use in historic buildings, nor are doors with incongruous design features such as integral fanlights. Unpainted hardwood or stained or varnished softwood doors are rarely suitable for domestic buildings;

c) Doorways that become redundant should in general not be removed. This is particularly the case where a terrace of houses is converted into flats or offices;

d) The detailing of doors and doorways such as doorcases, door furniture including hinges, knockers and letter-boxes, foot scrapers, fanlights, pediments, columns, pilasters, cornices, consoles and carved or stucco moulded details should not be removed or harmfully altered and retained even if the doorway is redundant.

Principles for External Alterations – Windows

8.20 The following principles should be followed with regard to windows:

Although altered at a later date for another use, this historic doorway is still present and readable as such, thereby aiding the understanding of the building's history and also contributing to its character.

a) As a rule, windows in historic buildings should be repaired, or if beyond repair, should be replaced on a 'like for like' basis. Information on dealing with historic windows can be found within the English Heritage document, 'Traditional Windows; their care, repair and upgrading,' (2014);

b) All old glass is of interest, whether it is stained, painted or etched glass or early plain glass such as crown glass. Great care should be taken to protect old glass during building works. If it is necessary to remove panes to repair the window frames, the panes should be reinstated;

c) Window types of particular interest include: pre-19th century mullioned windows; leaded and metal framed casements of the 19th century and earlier; 18th and 19th century fancy glazing bars having Gothic or marginal panels; 20th century steel windows of the Modern movement or Art Deco period;

d) Standardisation of existing windows to one pattern should be avoided. The thickness and moulding of glazing bars, the size and arrangement of panes and other details should be appropriate to the date of the building or to the date when the window aperture was made;

e) It is usually impossible to successfully install double-glazed units in existing frames or to replicate existing frames with new sealed units

without making noticeable changes to the profiles of glazing bars, styles, and rails. These are rarely acceptable in listed buildings;

f) In exceptional circumstances, double glazing may be acceptable in a listed building if all of the following circumstances apply:
   i. The existing windows are of no heritage value and are beyond reasonable repair;
   ii. The use of secondary glazing is unfeasible due to the impact on the special interest of the interior of the listed building;
   iii. Habitable rooms in the listed building are close to sources of constant noise from outside which create unacceptable conditions for the occupier (for example roads which are busy at all hours, businesses which operate during the night, but not nuisances such as barking dogs or anti-social neighbours), and;
   iv. The replacement windows are in all respects of high quality, being specifically designed for the building (i.e. the double glazing units are 12mm or less in thickness, frames and glazing bars are of thicknesses and profiles that are appropriate to the listed building, the opening method is appropriate and glazing is held in place by putty, rather than beading and glazing bars are integral rather than applied to the face of the glass or between the panes of glass).

Yorkshire horizontal sliding sash windows in Middlesmoor, a very traditional form of window found in the district.

Stained glass within a late 19th century window.

An example of a pre-19th century metal casement.

g) For non-designated historic buildings, most replacement windows should be of timber and have double glazed units which are 12mm or less in thickness , have integral glazing bars, appropriate proportions, profiles and opening method and be of the general appearance of the original, single glazed windows (or if the original windows have been lost, replacement windows should be of the most appropriate form of traditional window for the building). Whilst timber is the more appropriate material, if justified, a well-proportioned, well-detailed PVCu window could be used provided the proportions, opening method and general appearance accurately replicate a traditional window;

Inappropriate re-fenestration, together with alterations to the openings, has harmed the character and appearance of this non-designated, traditional cottage.

h) The following window options should be avoided in all circumstances (also, see window photos within paragraph 8.9):
   i. Poorly proportioned windows;
   ii. Outward opening top hinged windows in place of sashes;
   iii. Storm proof casements;
   iv. Glazing bars planted between panes of glass;
   v. Glazing bars fixed to the face of the glass using adhesive;
   vi. Casements where the panes of openers are noticeably smaller than those of fixed panes;
   vii. Obscure glazing to primary elevations;
   viii. Window styles which predate the building or aperture;
   ix. The removal of mullions, windows which are flush or nearly flush with the face of the wall (unless traditional details dictate otherwise).

Internal Alterations to Listed Buildings

8.21 Listed buildings are protected in their entirety, both the interior and exterior. It is therefore necessary to obtain listed building consent for works that affect the special interest of a listed building, which includes works to the interior.

8.22 Listed buildings are an irreplaceable, finite resource. They are the legacy of past cultures, economic activity, designers, builders and craftsmen. This legacy can be harmed, compromised or irreparably damaged by poorly conceived or poorly executed alteration be it conversion, extension, repair or restoration. A facsimile, replica or record is no substitute for the fabric itself. With any work to a listed building the retention of the building's historic fabric is an overarching priority.

8.23 The internal layout of buildings – the scale, footprint and proportions of rooms, together with the historic features, details and decoration, frequently make an important contribution to the overall special interest of a listed building.

8.24 The limits imposed by the fabric of listed buildings must be respected. The internal layout of rooms may impose constraints, as may the position and size of openings. It is simply not acceptable to permanently alter a listed building for the sake of a fashionable open plan layout or to provide very high levels of daylight into the building.

8.25 With appropriate, regular maintenance and prudent management, owners of listed buildings can ensure that the fabric of these buildings will endure and be appreciated by future generations. The owners of listed buildings should therefore consider how their needs can be accommodated without loss or harm to that fabric.

8.26 Proposals for works to listed buildings should therefore avoid the demolition, removal, alteration or concealment of historic fabric that contributes to its significance. In order to achieve this, it is crucial to gain an informed understanding of the significance of the listed building before drawing up proposals and also to employ appropriately experienced professionals such as contractors or consultants. More information on obtaining appropriate advice is provided at the end of this chapter.

8.27 The key principles that should be followed with regards to internal alterations to listed buildings are:

a) The retention of historic fabric should be a key aim of any works of repair or alteration to a listed building;

b) Applications for listed building consent need to be accompanied by robust justification when it is proposed to alter the internal layout (plan form) of a building or remove, alter or conceal its internal historic fabric;

c) Any new work to a listed building is to be of sufficient quality in its design, materials and detailing that it sits harmoniously with the historic fabric;

d) The hierarchy of rooms, spaces, features and vistas should be retained as far as possible;

e) There is a presumption in favour of retaining in situ, as far as is possible, historic fixtures, fittings and machinery (redundant or otherwise), or anything else that may be of archaeological interest.

Historic fabric, including internal plasterwork, should be retained and repaired wherever possible. The wholesale stripping out of interiors, as seen here, is not acceptable.

8.28 The following three sections set out further principles which should be followed when considering internal alterations to listed buildings, divided into general principles, principles relating to interior features and those relating to materials.

Principles for Internal Alterations – General

8.29 The following general principles should be followed with regard to internal alterations:

a) When planning alterations, the limits imposed by the fabric of listed buildings must be respected – the internal layout of rooms may impose constraints, as could the position and size of openings;

b) It is not acceptable to permanently alter a listed building in a way that harms its special interest in order to meet current architectural or interior design fashions, or lifestyle trends. For example, while a converted barn or chapel would be ideal for a combined open plan living/kitchen/dining room, this might be impossible to achieve in the interior of a modest Georgian house without causing

severe harm to its fabric and plan form;

c) Many listed building applications are driven by a desire to improve the energy efficiency of the building. However, it is unreasonable to expect a building hundreds of years old to fully comply with the latest building regulations or code for sustainable homes, and meeting these benchmarks does not justify harm to a listed building. However, where proposals relating to improving energy efficiency are able to conserve the special interest of a listed building, these will be allowed. It is important to note that historic buildings carry a certain degree of embodied energy within their fabric, having stood, sometimes in an unaltered form, for hundreds of years;

Existing features such as window shutters are significant and should be retained; but also, by bringing them back into use they can help in improving energy efficiency within a building.

d) Listed buildings are not compatible with the culture of routine replacement and renewal, particularly of doors and windows, a culture exemplified by the limited lifespan of virtually un-repairable aluminium and PVCu windows. This contrasts strongly with the numerous examples of historic windows and doors in existence, sometimes hundreds of years old, that were built from hardwood or slow grown softwood that has a much denser grain than fast grown softwoods and are hence is less prone to rot;

e) When structural alterations or full or partial demolition is proposed, a listed building consent application should be supported by a report from a suitably qualified and experienced structural engineer, in order to justify the need for works and detail the proposed works. Alterations should be based on a proper understanding of the structure. Some listed buildings may suffer from structural defects arising from their age, methods of construction or past use, but can still give adequate service provided they are not subject to major disturbance. Repairs should usually be low-key, re-instating or strengthening the structure only where appropriate. New work should be fitted to the old to ensure the survival of as much historic fabric as is practical – old work should not be sacrificed merely to accommodate the new. Where structural alterations or partial demolition is proposed, consideration should be given as to how the remaining structure and fabric will be restrained or supported during the process of the works;

f) In general, the wholesale reinstatement of lost, destroyed or superseded elements of a building or an interior is not appropriate; however, where a building has largely retained the integrity of its design, the reinstatement of lost or destroyed elements of that design could be considered. In such cases, adequate information confirming the detailed historical authenticity of the work proposed should be provided. Speculative reconstruction should be avoided, as should the reinstatement of features that were deliberately superseded by later historic additions. Generally, later features of interest should not be removed merely to restore a building to an earlier form.

An earlier fire surround revealed during renovation works, but the later example may itself be of significance.

Principles for Interior Alterations – Interior Features

8.30 The following general principles should be followed with regard to internal alterations:

a) Where buildings have an industrial, agricultural or commercial heritage they often contain historic fixtures, fittings and machinery (redundant or otherwise) that may be of considerable archaeological interest. In the case of some listed buildings these may be the most significant feature. The same applies to fixtures and fittings in other historic buildings such as former places of worship, historic shop fittings and domestic features, such as a cast iron range in a former basement kitchen;

b) Some buildings provide evidence of social history and fashions in interior design. For example, the reception and dining rooms of houses at most levels of the social scale were more elaborately decorated than those

rooms that guests would not see; the rooms used by servants (in those houses where they were employed) were less ornate still. Similarly, in commercial buildings the rooms used by visitors, the public and the management were frequently more elaborately fitted out than other rooms;

c) Internal features help to illustrate a building's history by giving evidence about the various uses of different parts of a building and their status within the building. These internal features are important and all contribute to a building's historic and architectural (and sometimes artistic) interest, for example, chimneybreasts, fireplaces, fire grates, staircases, plasterwork, cornices, joinery, architraves and other decoration, fixtures and fittings;

Milling machinery to remain in place.

d) Alterations to a historic building will always be seen in context with the original or historic details of the listed building itself. It is therefore important that new internal work, even in repairs, should not stand out due to the poor quality or inappropriateness of its detailing;

Ornate detailing on a Regency staircase within a grade II listed building.*

e) Where substantial changes have been made to an interior of a listed building, it is usual for new works to be appropriate to the date of those substantial changes. For example, if an original stair had been replaced in the early to mid 20th century, new work in the hall should not necessarily seek to introduce earlier architectural details which would then leave the stair appearing incongruous. In the case of the conversion of a building to an alternative use, for example, a former farm building converted to residential use, it is expected that details should be contemporary (modern);

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

The exposed timber frame gives the interior of this listed building a distinctive character.

An example of an early, decorative plasterwork ceiling.

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

h) Chimneypieces (fire surrounds) are part of the decorative history of a building and are often central to the design of a room. In the rare cases where there is no alternative to the removal of a chimneypiece, it should be saved for use in another position and should not be removed from the building. The removal of a later chimneypiece of interest would not normally be allowed even if an earlier open hearth is known to survive behind it. The removal of a chimney breast/stack is almost never

acceptable, not least because it may affect the structural stability of the building;

i) The removal or alteration of any historic staircase is not normally acceptable. The stair is often the most significant piece of design within a building and can be important dating evidence. In retail premises, the removal of the lowest flight of stairs – which will preclude access to and use of upper floors – should not be allowed;

j) Historic floor surfaces, such as stone flags, pitched cobbles, old brick floors, early concrete, lime ash and plaster floors, should be conserved. This also applies to old boarded floors, especially those with early wide oak or elm boards. Such features should normally be repaired and re-used. When new floorboards are needed, they should be of the same timber, width and thickness as those they are replacing.

Principles for Interior Alterations – Materials

8.31 The following principles should be followed with regard to the treatment and alteration of internal materials:

a) In order to preserve and enhance the character of a building, materials for alterations, and the way these materials are applied, should match the existing. The need for honesty in repairs must be balanced with the need to maintain the aesthetic of the listed building;

b) Traditional building materials allow vapour permeability, enabling the building to 'breathe'. Historically, buildings were not heated to the temperature levels that are preferred today and were typically heated by open fires (later kitchen ranges were a common feature and more recently central heating was installed). Windows and doors were commonly less airtight and the open fires drew cold air in at low level discharging smoke, fumes and steam through the chimney. As the walls were not impermeable, moisture could dry outwards through the mortar or render (brick and particularly stone are far less permeable), or internally through the plaster. Changing the properties of any of the existing traditional materials (such as lime plaster), heating systems or the levels of natural ventilation of a building can impact on the way that the fabric of a building works in terms of dealing with moisture vapour. Consequently, the implications of proposed change must be very carefully considered;

c) Therefore, building materials should permit the fabric of the historic building to 'breathe.' Insulation and underfelt should not form an impermeable barrier, as they will cause moisture generated within the building to be trapped as condensation (and accelerate mould and rot) rather than escape through the fabric of the roof. Pointing, render, limewash and mortar repairs should be a lime based and should be free of cement. Cement can damage the fabric of the building by acting as a barrier to the movement of water vapour and its hardness means that softer stonework or brickwork is likely to decay at a much faster rate;

Damp problems within an historic building that have occurred since the installation of a damp proof course – this will have introduced impermeability with the wall fabric.

d) The ease of obtaining a particular material or the fact that a modern material may set quicker or be considered easier to work than the traditional material, does not outweigh the need to ensure that materials are both appropriate to the building and permit the fabric of the building to 'breathe';

e) Historic timber, whether it is structural timber or wood for windows, doors, flooring, stairs or decorative joinery, should be retained or be replaced on a like for like basis where it is beyond repair. New timber should match the existing in species to ensure it is a visual and technical match;

Just one example of a softwood window of no more than 25 years old showing severe signs of rot.

f) Cheap, fast-grown softwood is highly prone to shrinking, warping and rot. Its use is therefore a false economy, a similar issue as with the use of PVCu. Better quality softwood, such as slow grown Douglas Fir, can last longer, particularly if care is taken to specify cross-grained sections of timber.

Obtaining Appropriate Advice

8.32 It is very important to obtain appropriate advice when planning alterations to historic buildings, particularly those that are listed. Depending on the nature and extent of the works or the significance of the historic building involved, it is advisable to obtain the services of an appropriately qualified and experienced heritage consultant or designer, together with contractors that have the relevant experience with historic buildings and traditional materials and forms of construction.

8.33 Conservation officers may be able to provide informal 'in principle' advice on a proposal before an application is submitted, but officers are unable to visit the site or comment on drawings or plans unless they have been submitted as either an application or pre-application enquiry.

8.34 Any listed building consent application or planning application affecting a listed or other historic building, or its setting, will need to demonstrate that the significance of the building has been duly considered and understood and that this assessment has been used to inform the proposals contained within the application. It may be beneficial to obtain the advice of a suitably qualified professional to put together the assessment of significance, the design of the proposal and any supporting justification and documentation required. Further details on the information required to be provided with planning and listed building consent applications can be found within Appendix K, ' Validation'.

8.35 When hiring or obtaining the advice of any built environment professional (be it a conservation architect, heritage consultant, archaeologist, building historian, landscape historian, architect, landscape designer, building surveyor, structural engineer, or planning consultant), always check their qualifications, membership of professional organisations and any relevant examples of their work. A professional who is untrained in or lacking relevant experience in working with listed buildings is far less likely to offer the right advice or submit applications that will be approved first time. Professional memberships are usually a good indicator of whether a professional has the appropriate skills and experience. Hiring by price alone can prove a false economy if time and resources are wasted on unacceptable applications, multiple applications or unsuccessful planning appeals.

8.36 Harrogate Borough Council may hold an application as invalid or refuse an application if there is insufficient, unclear or contradictory information or justification.

8.37 Where structural alterations or full or partial demolition are proposed, the application should be supported by a report from a suitably qualified and experienced structural engineer (preferably a Conservation Accredited Registered Engineer (CARE)), which justifies the need for the works and sets out in detail the proposals.

A carefully considered structural assessment being carried out to historic timberwork in order to inform a repair scheme.

8.38 If listed building consent is given, the council may require that the relevant fabric of the building is recorded prior to commencement of the alterations, such as structural works. The services of appropriately experienced professionals are likely to be required in order to provide such a record. More information on recording can be found within both Chapter 9 – 'Recording Heritage Assets' and Appendix E – 'Recording Heritage Assets – How to Compile a Record.'

8.39 The extension, conversion, subdivision into different units, or alteration of a listed building or curtilage listed building, may require planning permission in addition to listed building consent. It is therefore often worth submitting a pre-application enquiry or a householder planning check to Harrogate Borough Council to find out what permission(s) are required, and in the case of the pre-application enquiry, whether the council would be likely to support the application.

8.40 Many works or alterations will require building regulations approval in addition to listed building consent and planning permission. Clarification on what would be required to satisfy the building gegulations should be sought. This guidance may be provided by professionals already employed, such as architects, or should be sought directly from the building control service of Harrogate Borough Council. In instances where fully complying with Building Regulations is likely to harm the significance of the listed building, this should be addressed before submitting the listed building consent application. Details of the works involved with meeting building regulations should be included in the application in order to enable the council to understand the full impact of the proposals. For example, improving thermal or acoustic performance can impact the fabric, character and appearance of the

listed building and would hence require listed building consent. Where an alteration is proposed to a scheme of works which was the requirement of earlier legislation, it cannot be assumed that listed building consent will be given for the new alterations.

8.41 It should be borne in mind that listed buildings and historic buildings in a conservation area are subject to certain exemptions from full compliance with the building regulations in the interest of maintaining their special character and appearance, inside and out. This should be borne in mind when designing and specifying proposals. More information on building regulations can be found within Appendix D – Planning Legislation.

8.42 The Equality Act 2010 requires the owners of buildings used by the public to 'make reasonable adjustments' in order to provide adequate access to all potential users of the services provided in the building. Improving physical access into and around a building is only one aspect of the 'reasonable adjustments' a service provider may make to improve the equality of access. For example, the Equality Act does not mean that an access ramp must be provided where there is not level access, rather that where ramps cannot be accommodated; the occupier of the building should make provisions in other ways to deliver their service to people who cannot physically access the building. There is therefore no fixed 'rulebook' over how access might be improved, but any physical alterations to a listed building to improve accessibility will need to be justified as part of the listed building consent application. More information on the provisions of The Equalities Act can be found within Appendix D – Planning Legislation.

8.43 The often unseen spaces within a historic building, such as roof voids, particularly in a disused building, may provide a habitat for bats, which are protected by law. The council's ecologist should be consulted at an early stage when designing alterations, in order to determine whether a bat survey and report are needed for a particular building or application. More information on legislation relating to bats can be found within Appendix D – Planning Legislation.

Matching proposed brick types to the existing building.

8.44 Conditions are frequently applied to planning permission approvals and particularly to listed building consent approvals. Often these conditions require detailed drawings and cross sections, samples of materials, details of works related to building regulations or the recording of parts of the building to be altered or lost. Time can be saved by providing this information upfront, as part of the application, rather than going through the process of making applications to discharge conditions prior to the commencement of the works.

Further Reading:

- See Appendix P – Bibliography.