Listed Buildings, Conservation Areas & Other Heritage Assets

A Guide for Owners and Occupiers

Updated October 2013

Bassetlaw DISTRICT COUNCIL — North Nottinghamshire —

Document details

Title: Bassetlaw District Council: Listed Buildings and Conservation Areas Guidance.

Summary: This document provides service users with detailed planning advice on the historic built environment.

Approved: This document was approved by Planning Committee on 2 December 2009.

Updated: The original 2009 version of this document was first updated in October 2010 to reflect changes in national planning policy, particularly with regard to changes in terminology (i.e. the use of 'heritage asset' 'designated' and 'non-designated') and the associated policy implications. Reference to the Regional Spatial Strategy was also removed in line with s79(6) of the Local Democracy Economic Development and Construction Act 2009 (as of 25 June 2010).

A second update, published in January 2013, reflects further changes in planning policy, at both local and national level. The technical guidance and principles are substantially unchanged, but references to the adopted Bassetlaw Core Strategy (November 2011) and the National Planning Policy Framework (March 2012) have been made throughout.

This final update incorporates changes to planning legislation introduced by the Government on 1st October 2013.

Consultation summary:

The Council undertook public consultation on a draft version of this guidance with Historic England (then English Heritage), Nottinghamshire County Council and other relevant consultees during 2008.

Document availability:

Copies of the guidance document are available at Bassetlaw District Council Planning Services and on the Council's website:

www.bassetlaw.gov.uk

CONTENTS

1. INTRODUCTION

1.1 This guidance provides advice to the owners and occupiers of listed buildings and buildings within Conservation Areas, as well as for other forms of heritage asset, including buildings of local historic and architectural interest. It covers the most common types of changes to the historic environment (particularly in relation to residential buildings/sites), including repairs or alterations to historic buildings, the erection of new buildings in Conservation Areas and the use of appropriate materials. Specialist advice should be sought for more unusual or larger building types, such as churches and industrial premises.

1.2 In accordance with the adopted Bassetlaw Core Strategy and Development Management DPD (December 2011) and specifically Strategic Objecting SO9, Bassetlaw District Council will seek to:

> *"Protect and enhance the District's heritage assets, identify those of local significance, reduce the number of heritage assets at risk and ensure that development is managed in a way that sustains or enhances the significance of heritage assets and their settings"* (Bassetlaw Core Strategy, para 3.3).

1.3 Policy DM8 of the Bassetlaw Core Strategy delivers the strategic objective and is the Council's Development Management policy on heritage. This policy states:

POLICY DM8: THE HISTORIC ENVIRONMENT

Support will be given to development proposals or regeneration schemes (particularly in central Worksop, Retford and Tuxford) that protect and enhance the historic environment and secure its long-term future, especially the District's Heritage at Risk. Support will also be given to proposals from the Welbeck Estate for the re-use of heritage assets, where these will result in the enhancement of the assets. Such proposals must recognise the significance of heritage assets as a central part of the development. They will be expected to be in line with characterisation studies, village appraisals, Conservation Area appraisals (including any site specific development briefs that may be found within them), archaeological reports and other relevant studies.

A. Definition of Heritage Assets

Designated heritage assets in Bassetlaw include:

i. Listed Buildings (including attached and curtilage structures)[35];
ii. Conservation Areas;
iii. Scheduled Monuments; and
iv. Registered Parks and Gardens.

Non-Designated assets in Bassetlaw include:

v. Buildings of Local Interest[36];
vi. Areas of archaeological interest;
vii. Unregistered Parks and Gardens[37]; and
viii. Buildings, monuments, places, areas or landscapes positively identified as having significance in terms of the historic environment.

B. Development Affecting Heritage Assets

There will be a presumption against development, alteration, advertising or demolition that will be detrimental to the significance of a heritage asset.

Proposed development affecting heritage assets, including alterations and extensions that are of an inappropriate scale, design or material, or which lead to the loss of important spaces, including infilling, will not be supported.

The setting of an asset is an important aspect of its special architectural or historic interest and proposals that fail to preserve or enhance the setting of a heritage asset will not be supported. Where appropriate, regard shall be given to any approved characterisation study or appraisal of the heritage asset. Development proposals within the setting of heritage assets will be expected to consider:

i. Scale;
ii. Design;
iii. Materials;
iv. Siting; and
v. Views away from and towards the heritage asset.

C. Change of Use Affecting Heritage Assets

The change of use of heritage assets, including Listed Buildings and buildings in Conservation Areas, will only be permitted where the proposed use is considered to be the optimum viable use that is compatible with the fabric, interior and setting of the building[38]. Evidence supporting this will be submitted with proposals[39]. New uses that adversely affect the fabric, character, appearance or setting of such assets will not be permitted.

D. Shopfronts

Proposals for replacement shopfronts, or alterations to shopfronts, affecting heritage assets will be expected to ensure that traditional shopfronts are retained wherever possible irrespective of the use of the property. New shopfronts will be expected to utilise traditional materials such as timber and be designed to respect the special interest of the building and its setting[40].

[35] Any object or structure fixed to the principal listed building or any object or structure within its curtilage that has formed part of the land since before 1 July 1948 may also be protected.
[36] As identified in the Nottinghamshire Historic Environment Record or by the District Council using the guidance publication Non-Designated Heritage Assets: Criteria.
[37] As identified in the Nottinghamshire Historic Environment Record.
[38] N.B. The most viable use that is compatible with the fabric and setting of the building may not always be the most profitable.
[39] Requirements to be detailed in forthcoming SPD.
[40] Requirements to be detailed in forthcoming SPD.

1.4 Policy DM8 gives a presumption in favour of development or works which protect and enhance the District's historic environment. Support will not normally be given for development which harms the significance of heritage assets and/or their settings.

1.5 Government policy is set out in the National Planning Policy Framework (NPPF), March 2012. The NPPF sets out how local planning authorities should identify and assess the significance of any element of the historic environment affected by relevant proposals for development (as well as works affecting the setting of any heritage asset), including works which require Planning Permission and Listed Building Consent.

1.6 In compliance with the NPPF, when considering proposals that affect heritage assets, the District Planning Authority will take account of the nature of the significance of the heritage asset and seek to conserve that asset in a manner appropriate to its significance. As well as recognising the positive contribution that the conservation of heritage assets can make in maintaining economic vitality and our sense of local places, the District Planning Authority will seek to sustain and enhance the significance of heritage assets.

1.7 If you have any doubts as to whether your building is a heritage asset (whether designated such as a listed building or within a Conservation Area, or non-designated such as a local interest building), or would like to know whether specific works require planning permission or other consents, then please seek advice from the District Planning Authority. Again, contact details are given at the back of this guidance document.

1.8 Not all works affecting buildings in Conservation Areas require permission. Even so, it is strongly recommended that the principles of good design are adhered to as this will help to preserve the character and value of the property concerned. Specific advice and guidance on design features for listed buildings and buildings within Conservation Areas is included in section 6 of this document. The proper restoration of historic buildings that have been inappropriately altered in the past is also strongly encouraged.

2. LISTED BUILDINGS

2.1 Listed buildings are those buildings and structures defined by the Secretary of State as being of *"special architectural or historic interest".* These are deemed to be of importance at a national level and are classified as designated heritage assets in the NPPF. Designated heritage assets are afforded the greatest level of both statutory and policy protection in the planning process. Whilst many buildings are listed (in part) for their aesthetic qualities, not all listed buildings are considered grand or attractive. Sometimes, architectural or historic significance may take precedence over a building's visual appearance. For these reasons, somewhat small structures such as milestones and water pumps may themselves be listed.

Figure 2.1*: Grade II listed cottage at Norton.*

Figure 2.2*: Grade II listed buildings/structures of architectural and/or historic interest at Scrooby (left), Markham Moor (centre) and Blyth (right).*

Grades of Listing:

- **Grade I** – of exceptional interest;
- **Grade II*** – of particular importance and containing outstanding features;
- **Grade II** – of special interest, warranting every effort to preserve them.

2.2 It is important to bear in mind that if a property is listed, at any grade, the designation includes the whole of the **exterior and interior** of the building and any attached structures or extensions, whether historic or recent. The listing, therefore, includes everything from the basic fabric of the building down to specific internal fixtures such as staircases, doors and fireplaces. In the case of some listed buildings, even features such as original paint and wallpapers may be important. For certain listed industrial buildings, surviving machinery can be of significance. The internal layout of listed buildings is often of great interest and this can impose limitations on the subdivision or 'knocking through' of original rooms.

2.3 The designation of listed buildings is not the responsibility of the District Planning Authority. The list is compiled and maintained by Historic England on behalf of the Secretary of State. The official list descriptions are only aids to understanding and identifying the building; they are not usually a comprehensive guide to what is special or historic about the building.

Listed Building Consent

2.4 Listed Building Consent is required for any work that would affect the special interest of a listed building, both external and internal. This includes any works comprising alteration, extension or demolition. For general maintenance and repairs, Listed Building Consent is not usually required, provided that fabric which is of historic or architectural significance is being conserved or restored. Where a restoration is not practicable, a 'like for like' replacement is made. A 'like for like' replacement should be authentic, using appropriate conservation-led methods[1]. Both the materials and style should be matched to original fabric. If the proposed repairs or maintenance constitute a building operation, however, then consent may be required (this might include the replacement of an entire roof for example). **Advice and written approval should always be sought first from the Conservation Team.** Contact details can be found at the end of this document.

2.5 Any buildings or structures that are fixed to a listed building, or are within the curtilage or grounds of a listed building, and originate from before 1 July 1948, may also be listed. Consent, therefore, may also be required for works affecting these buildings and structures, such as garden walls, outbuildings or smaller structures/fixtures such as sundials. **If you are in any doubt whether a building is listed by association, seek the advice of the Conservation Team.**

2.6 When making applications for development/works affecting listed buildings or their settings, applicants will be expected to identify the significance of the affected heritage assets (including setting) and explain how proposals affect this significance. This information is presented within the Design and Access Statement or as a separate document called a Heritage Impact Assessment[2]. Guidance is available in the Council's *A Guide to Heritage Impact Assessments*.

2.7 In addition, precise architectural details and the choice of materials are usually very important factors when determining applications for works that affect listed buildings. It is vital, therefore, that any drawings submitted for such an application are of a large enough scale and suitably annotated to illustrate all relevant features. An inadequate level of detail is likely to delay the application or result in a refusal of permission/consent. Existing elevation and floor plans (depending on the nature of the application) and the proposed elevation and floor plans must be submitted. For details such as windows, standard elevation and plan drawings may not suffice. It is advisable also to submit sectional drawings at a scale of 1:20. For works involving architectural mouldings, such as cornices and glazing bars, sectional drawings of these features at 1:1 scale may be necessary to allow a properly informed decision to be made. Photographs are often a useful and efficient way of giving an overview of the building or structure as it currently stands. If you are restoring a building, historic photographs[3] are a useful source to identify original and traditional features and can be included with your application.

[1] A range of technical notes on conservation-led repairs and reinstatement are available online, including at www.bassetlaw.gov.uk and www.historicengland.org.uk.
[2] This is both a local validation requirement and national policy requirement (Section 12 of the NPPF).
[3] Historic photographs can be found on the websites of Bassetlaw Museum (www.bassetlawmuseum.org.uk) and the North East Midland Photographic Record (www.picturethepast.org.uk). Local Libraries (especially Worksop and Retford) also contain historic photograph archives.

2.8 The Conservation Team have produced a series of comprehensive guidance notes for applicants for Listed Building Consent or Planning Permission. These are available from the Conservation Team or on the 'Conservation and Heritage' section of the Council's website.

2.9 If you are considering the purchase of a listed building then it is particularly important to check that any internal or external alterations have consent, as liability for any unauthorised work will transfer from one owner to the next.

2.10 Please bear in mind that you may also require Planning Permission as well as Listed Building Consent, and some works that would not normally require Planning Permission may do so if they are in the grounds of a listed building.

Ecclesiastical exemption

2.11 Certain denominations enjoy exemption from Listed Building Consent whilst the listed church remains in use as a place of worship[4]. The scope of the exemption in England applies to buildings owned by religious bodies which have in place satisfactory internal systems of control. The ecclesiastical exemption extends to the Church of England, the Church in Wales, the Methodist Church, the Roman Catholic Church, the United Reformed Church, and those Baptist churches where the Baptist Union acts in the capacity of trustee. Please note, however, that for any development that affects the external appearance of these buildings or for development within its curtilage, Planning Permission will generally be required.

Listed buildings and the law

2.12 The Planning (Listed Buildings and Conservation Areas) Act 1990 states that it is a criminal offence to carry out works to a listed building that affect its special interest without first obtaining Listed Building Consent. Doing so can lead to heavy financial penalties and even imprisonment.

Maintenance

2.13 Proper maintenance of historic buildings will preserve their integrity and their value. Owners of listed buildings (including curtilage structures) should ensure that their property is kept in good condition and not allowed to fall into disrepair. Failure to do so can lead to the local authority using enforcement powers to ensure that a building is repaired. There is also the power for a building to be Compulsory Purchased by the local authority or the Secretary of State. It is recommended, therefore, that owners and occupiers seek professional advice if in any doubt about how best to preserve such buildings.

[4] See The Ecclesiastical Exemption (Listed Buildings and Conservation Areas) (England) Order 2010.

3. CONSERVATION AREAS

3.1 Conservation Areas are those areas of "*special architectural or historic interest the character or appearance of which it is desirable to preserve or enhance*"[5]. They are usually designated by the local planning authority, which then has a duty to oversee their preservation or enhancement. Conservation Areas are a type of designated heritage asset.

Figure 3.1*: View of Blyth Conservation Area.*

3.2 Conservation Areas may contain listed buildings although this is not always the case. They may also contain some buildings of poor quality or of no particular architectural interest. In such places, redevelopment that would help to enhance the special qualities of an area may be welcomed.

3.3 The character of a Conservation Area usually relates to more than the architectural design of individual buildings within it. The grouping of buildings and the spaces and vistas between them are often important and other features such as street patterns, plot layout, and boundary features may also be significant elements. The effect of proposed developments on the wider setting, as well as on individual buildings, must, therefore, be carefully considered.

Figure 3.2*: View of 18th & 19th century buildings within medieval burgage plots in Worksop (left); late-18th century farmstead in East Markham (right).*

3.4 In Conservation Areas, the District Planning Authority has a greater level of control over works to buildings, i.e. Planning Permission is required for a wider range of works than would otherwise be the case. Where permission is required, the District Planning Authority will give careful consideration to all aspects of the proposed development including such matters as scale, built form, choice of materials and architectural details.

[5] Section 69 of the Planning (Listed Buildings and Conservation Areas) Act 1990.

Extra development controls

3.5 In **addition** to standard planning controls, the following works to dwellinghouses will need planning permission in a Conservation Area[6]:

- Any extension that would extend beyond a wall forming a side elevation of the original house or of the extension would have more than one storey and extend beyond the rear wall of the original house;
- The provision or altering within the curtilage of any building, enclosure, swimming pool or other pool that would be or is situated on land between a wall forming a side elevation of the house and the boundary of the curtilage of the house;
- Any enlargement of a house consisting of an addition or alteration to its roof;
- Any alteration to the roof of a house that would protrude more than 150mm beyond the plans of the original roof;
- The cladding of any part of the exterior with stone, artificial stone, timber, plastic, tiles, pebble dash or render.
- The installation, altering or replacing a chimney, flue or soil vent pipe on a wall or roof slope which fronts a highway and forms either the principal elevation or side elevation of the house;
- The installation, replacing or altering of solar voltaics (PV) or solar thermal equipment on a wall forming the principal elevation of the house and is visible from the highway;
- Installing, replacing or altering stand alone solar within the curtilage of a house if it is visible from the highway.
- The erection of a satellite dish either:
  a) on a chimney stack, wall or roof slope facing the highway and is visible from the highway; fronts a highway;
  b) where the proposal itself is for more than one dish, or at least one dish already exists which is not going to be removed;
  c) where it would exceed 100cm when measured in any direction or exceed a cubic capacity of 35 litres; or
  d) on any building that exceeds 15 metres in height.

3.6 Please note that further works (e.g. alterations to windows and doors) may be brought under planning control if an Article 4 Direction[7] is made on a Conservation Area. Under the Town and Country Planning (General Permitted Development) (England) Order 2015, Article 4 Directions can remove certain 'permitted development rights' (those actions that can normally be undertaken without applying for planning permission). This is normally done where certain architectural details that contribute much to the character of the conservation area are under threat. It is always advisable to check if an Article 4 Direction has been made by the District planning authority on a Conservation Area.

[6] As set out in the Town and Country Planning (General Permitted Development) (England) Order 2015.
[7] Article 4 of the Town and Country Planning (General Permitted Development) (England) Order 2015.

Demolition

3.7 Planning Permission is usually required for the demolition of unlisted buildings and structures within a Conservation Area, including most boundary walls. Exemptions include buildings with a total cubic content not exceeding 115 cubic metres (ascertained by external measurement), other than pre-1925 tombstones. For listed buildings in a Conservation Area, Listed Building Consent is always required for demolition (instead of Planning Permission) regardless of size.

3.8 Planning Permission is also required to demolish a wall, fence, gate or railings over 1 metre in height adjacent to a highway (including a public footpath or bridleway), waterway or public open space, or over 2 metres in height elsewhere.

3.9 For the purposes of Planning Permission for demolition in a Conservation Area, 'demolition' is defined as 'the substantial removal of a building or structure'. As set out in Policy DM8 of the Bassetlaw Core Strategy, there is a presumption against the demolition of buildings and structures considered to make a positive contribution to the character and significance of the Conservation Area. Proposals for the demolition of poor quality buildings and structures may be approved where this would either help to better reveal the significance of the Conservation Area, or the replacement building(s) would enhance the character and appearance of the Conservation Area.

Trees

3.10 Trees in Conservation Areas are automatically protected and six weeks' written notice must be given to the District Planning Authority if any felling, lopping, or pruning is proposed[8] (whether or not they are subject to specific Tree Preservation Orders). The only exception to this rule is where trees are dead, dying or dangerous. Nevertheless, it is always advisable to notify the District Planning Authority before commencing work on any tree in a Conservation Area.

***Figure 3.3**: Significant trees not covered by a TPO, within Blyth Conservation Area.*

[8] See Section 211 of the Town and Country Planning Act 1990.

New development

3.11 Applications for new development in Conservation Areas should be supported if the proposal preserves or enhances that area's significance. High standards of design and the use of good quality materials will be encouraged for all new development in Conservation Areas.

***Figure 3.4**: New open cart shed building within the Conservation Area at South Wheatley.*

3.12 Applications for development in Conservation Areas need to be sufficiently detailed, to allow for a full assessment of the impact the development would have on the significance of the Conservation Area. Outline applications for development in Conservation Areas will be discouraged.

3.13 The retention of hedgerows, original boundary walls and gateposts will be encouraged. In considering the means of access to new developments, care should be taken when altering walls or hedges to minimise any adverse effects. The building of new walls (of an appropriate scale, design and material) or the planting of new hedgerows should be considered where it would preserve, enhance or better reveal the significance of the Conservation Area.

***Figure 3.5**: Left: The historic walls, railings, gate and hedges form an integral part of the character of this part of the East Markham Conservation Area; Right: The existing hedge helps to assimilate the new dwelling into its historic setting within the Clayworth Conservation Area.*

3.14 Care and consideration should be practiced with respect to any tree planting, pruning, or felling. If any trees do need to be removed for any purpose, it is important that they are replaced with an appropriate species. In a Conservation Area, native species should be considered for planting in most cases but, where interest and enhancement would be created, the planting of non-native tree species may be appropriate.

3.15 The erection and/or display of inappropriate advertisements within the Conservation Area boundary, either attached to buildings or free-standing, will be discouraged. Advertisements that are of an inappropriate design, scale or material can detract from the overall character of a Conservation Area and can harm its significance. In any new development, the provision of advertisements, street lamps, and other roadside furniture/equipment should be kept to a minimum and be sensitively designed and positioned.

Building grouping and plot layout

3.16 When considering the erection of new buildings, or the removal of existing buildings, regard should be given to the historic development pattern. If demolition is being considered, care should be taken to avoid the creation of inappropriate gaps. In an historic context, there are often specific reasons for a certain form of building layout in a settlement. In many settlements, buildings were often grouped in tightly knit rows and clusters, with space being created around important structures such as churches and other public/focal buildings. Historical interest is also often added by uneven plot sizes, different sizes and styles of buildings and the differing relationships between buildings and streets within settlements.

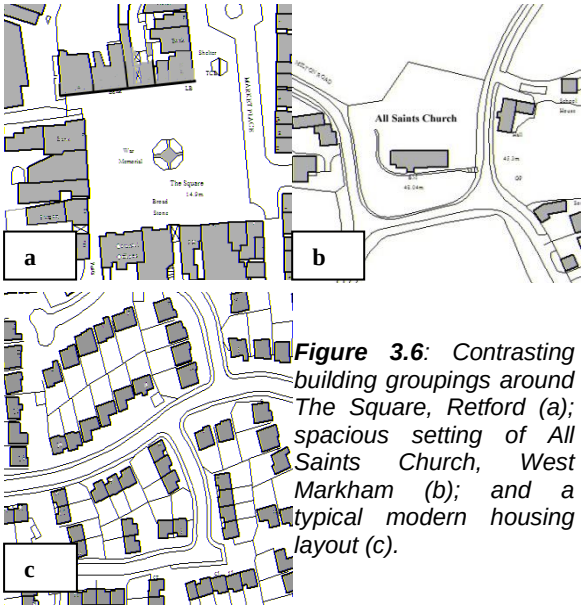


***Figure 3.6**: Contrasting building groupings around The Square, Retford (a); spacious setting of All Saints Church, West Markham (b); and a typical modern housing layout (c).*

Heritage Impact Assessments

3.17 As with listed buildings, when making applications for development affecting Conservation Areas or their settings, applicants will be expected to identify the significance of the Conservation Area and explain how proposals affect this significance. The information required should be proportional to the complexity of the proposal, but should at the very least address what impact proposals have on the immediate locale of the conservation area. This information is usually presented within the Design and Access Statement or as an individual document known as the Heritage Impact Assessment[9]. Guidance is available in the Council's publication *A Guide to Making Heritage Impact Assessments*. Conservation Area Appraisals should be consulted where they have been published (see paragraph 3.19 below).

3.18 Where Planning Permission for demolition is required, information on the significance of the building or structure to be demolished will need to be

[9] This is both a local validation requirement and national policy requirement (Section 12 of the NPPF).

submitted, together with an assessment on the impact demolition will have on the significance of the Conservation Area.

Conservation Area Appraisals

3.19 The Council has a programme of Conservation Area reviews across the District and is publishing *Conservation Area Appraisals and Management Plans* in each area. These documents explore in detail the special interest of each Conservation Area and set out how the District Planning Authority proposes to manage conservation and enhancement. These documents are a material consideration in the decision-making process, and should be referred to when preparing Heritage Impact Assessments or Design and Access Statements. Links to all adopted *Conservation Area Appraisals & Management Plans* within Bassetlaw can be found on the contents page of this document. Alternatively, please visit the '[Conservation Area Appraisals]' section of the Council's website.

4. OTHER DESIGNATED HERITAGE ASSETS

4.1 Aside from those designated heritage assets already covered, i.e. listed buildings and Conservation Areas, there are other types of heritage assets which are also designated. These include Scheduled Ancient Monuments, Registered Parks and Gardens, Registered Battlefields, World Heritage Sites and Protected Wreck Sites. From this list, within Bassetlaw there are a total of 32 Scheduled Ancient Monuments and 4 Registered Parks and Gardens.

Scheduled Ancient Monuments

4.2 Scheduled Ancient Monuments are those archaeological sites identified as being of national importance by the Government. Bassetlaw District contains 32 Scheduled Ancient Monuments, covering a variety of types of sites and structures. These include:

- Prehistoric sites such as the Palaeolithic caves at Creswell Crags or the Bronze Age barrow at Cuckney;
- Roman sites such as the villa at medieval remains, the fort at Scaftworth or the settlement at Littleborough;
- Medieval sites, such as motte and bailey castles, deserted medieval villages (DMVs), former priories/monasteries, moated sites and other standing remains; and
- 17th century landscape features.

***Figure 4.1**: Scheduled Ancient Monuments in Bassetlaw including Worksop Castle (left), Mattersey Priory (centre) and West Markham DMV (right).*

4.3 In accordance with the Ancient Monuments and Archaeological Areas Act 1979, any works that would affect a Scheduled Ancient Monument will require formal approval by way of an application for Scheduled Monument Consent. Such applications must be submitted to Historic England and not to the District Planning Authority. Where a building or site is both scheduled and listed/in a Conservation Area, the Scheduled Monument legislation takes precedence[10]. Therefore, only Scheduled Monument Consent would be required (and not Listed building Consent/Planning Permission for demolition).

4.4 In addition to Scheduled Monument Consent, Planning Permission may also be required for works or development affecting a Scheduled Ancient Monument. Such development/works would only be supported provided the proposal is in accordance with Policy DM8 of the Bassetlaw Core Strategy and Section 12 of the NPPF. As with listed buildings and Conservation Areas, the same level of evidence (including a Heritage Impact Assessment) will need to be submitted with any application affecting a Scheduled Ancient Monument.

[10] See Section 61 of the Planning (Listed Buildings and Conservation Areas) Act 1990

Registered Parks and Gardens

4.5 Registered Parks and Gardens are identified under powers conferred under the Historic Buildings and Ancient Monuments Act 1953 (as amended). Those identified are deemed to be of national importance and include public parks, country estates, private gardens and other designed landscapes. These sites are also given a grading in the same way as listed buildings (I, II* and II). Whilst no addition statutory protection is afforded to Registered Parks and Gardens, the registration is a material consideration in the planning process, meaning that the District Planning Authority must have special regard to the landscape's special character when considering planning proposals. Within Bassetlaw, there are four Registered Parks and Gardens, these being:

- **Clumber Park (Grade I)**
  An early-18th century deer park landscaped in the later-18th century, possibly with advice from Lancelot 'Capability' Brown. Also contained are remnants of early-19th century terraces (possibly William Sawrey Gilpin), a lakeside pleasure ground by William Eden Nesfield with 18th century garden features by Stephen Wright and John Simpson, and a 19th century garden feature by William Andrews Nesfield. The main house was demolished in the 20th century.

***Figure 4.2**: Clumber Bridge.*

- **Shireoaks Hall (Grade II*)**
  A late-17th and early-18th century landscaped park with early-17th century gardens and terraces and a late-17th century water feature (a long and broad tree-lined canal with circular basin), set around a 17th century hall with later alterations.

***Figure 4.3**: Shireoaks Hall.*

- **Welbeck Abbey (Grade II)**
  An 18th century landscaped park by Francis Richardson and Humphry Repton, which has its origin as the grounds of the former Premonstratensian Abbey. The Abbey, now a country house, is surrounded by mid-19th century gardens (designed by Alfred Parsons and Walter Partridge) and the 20th-century gardens which succeeded the early-17th and late-17th century garden.

***Figure 4.4**: 19th century estate buildings at the Welbeck Estate.*

- **Babworth Hall (Grade II)**
  A late-18th century landscaped park designed by Humphry Repton, surrounding an early-18th century country house with later alterations set within pleasure grounds.

***Figure 4.5**: Babworth Hall estate.*

5. NON-DESIGNATED HERITAGE ASSETS

5.1 Other assets, including unlisted buildings and structures of local historic and architectural interest, unregistered parks and gardens and unscheduled sites of archaeological importance are recognised in the planning process as types of non-designated heritage asset. Policy DM8 of the Bassetlaw Core Strategy (and Section 12 of the NPPF) gives significant weight to their preservation and enhancement.

***Figure 5.1**: Distinctive early-20th century shipyard workers' houses at Old Trent Road, Beckingham, with historic and architectural interest and aesthetic appeal, rarity and association (with local shipyard owner and philanthropist Joseph Watson).*

5.2 Non-designated heritage assets are identified by the Council in line with the council's criteria adopted in January 2011. For a building/site to be identified, it must be considered to have at least one element of interest **and** at least one element of significance:

Elements of Interest

- Historical
- Architectural
- Archaeological
- Artistic

Elements of Significance

- Aesthetic Appeal
- Representativeness
- Integrity
- Association
- Rarity

5.3 Unlike listed buildings and Conservation Areas, no additional statutory protection is afforded to non-designated heritage assets. However, these buildings and sites are material considerations in the planning process and receive the full weight of both local and national planning policies during the decision making process.

6. REPAIR, ALTERATION AND EXTENSION

6.1 The following guidelines relate to the repair, alteration or extension to listed buildings, historic/positive buildings in Conservation Areas and to other types of heritage asset as set out in sections 3-5 of this document. Different standards will be applied depending on the level of importance and protection a building or site has. Factors such as whether a building is listed, is in the setting of a listed building, is within a Conservation Area, is otherwise within a designated area (Scheduled Ancient Monument/Registered Park and Garden) or a building identified locally as a non-designated heritage asset. These guidelines are also relevant to most cases when consideration is being given to the erection of new buildings within the setting of a listed building, within Conservation Areas (or their settings) or in the setting of other heritage assets, both designated and non-designated. The proper restoration of historic buildings that have been poorly altered in the past is strongly encouraged.

***Figure 6.1**: Poor quality window alterations and extension to former Water Works manager's house at Sunnyside, Worksop.*

6.2 The main considerations that should be taken into account when considering design features for historic buildings include window detailing, doors, roofing material and style, guttering, chimneys, the historical grouping of buildings and the layout of individual plots that buildings lie within. Detailed advice on these issues is set out below.

Built form

6.3 Historically, the form of buildings was largely governed by the limitations of traditional materials and building techniques. Most houses took on a simple rectangular plan with a roof pitch of at least 35 degrees. Modern roof trusses were not available so the depth of the building from front to back was usually limited to seven metres or less. If greater internal space was required this would need to be achieved either by lengthening the overall plan or by connecting an adjoining wing at right angles.

6.4 The overall visual effect of a typical modern dwelling often differs significantly from its historic counterpart. The use of modern materials, for example, such as concrete and steel can allow for increases in opening sizes and more variety in elements such as doors, garages, and patio windows. The original window openings of historic buildings should not usually be altered and the inclusion of other features not in keeping with most historic buildings (such as bay and bow windows) should be avoided. Also, the plan of a modern house is often deeper than its historic counterpart and, therefore, modern designs and styles of

dwellings can adversely affect the character and appearance of a historical area when inappropriately styled or located.

Built form of Typical C18th/19th dwellings:

- Usually 2 storeys;
- Simple rectangular plan with narrow gable width;
- Moderate/steep pitched roof;
- Eaves & verges almost flush with wall;
- Symmetrical frontages common;
- Chimney stacks within gable ends;
- Windows small relative to wall area;
- Vertical emphasis to window openings common;
- Subordinate extensions at a right-angle to main block to increase floor space.

Built form of typical late-C20th dwellings:

- Both one and two storey designs common;
- Wide gables;
- Roof pitches often low;
- Eaves and verges may overhang walls substantially with use of soffits;
- Asymmetric designs most common;
- Windows large relative to wall area;
- Horizontal emphasis – wide window and garage door openings;
- Extensions / dormers often flat-roofed;
- Lack of chimneys.

Chimneys

6.5 Medieval chimneys were little more than a hole in the roof to let out smoke from a central hearth. These 'smoke holes' were sometimes fitted with louvres that could be controlled to keep out the rain. More elaborate versions were made from pottery and resembled something like a chimney pot. Chimneystacks, however, did not appear widely until Tudor and Elizabethan times when a central stack was introduced. The chimneystacks emerged through the centre of the roof and were frequently crowned with elaborate brick chimneys.

6.6 By the 18th century the staircase became the most prominent feature in a house and chimneystacks were moved to the gable ends of the building, frequently being incorporated within the gable walls in order to keep them out of sight. In contrast, modern houses often lack chimneys or incorporate non-traditional types such as those that protrude beyond the gable end walls. Until the 18th century, chimney pots were uncommon. During the 18th century, however, they became popular and were seen on most houses. The chimneystack and chimney pots remained in house design throughout the 19th century and the first half of the 20th century until the introduction of new heating and cooking systems.

6.7 Original chimneystacks and pots are an integral part of the character of a house and should be retained in the historic environment. Where appropriate, it may be expected that new dwellings will include traditionally detailed chimneys

within their design. Stacks should usually be built of masonry to match the walls and should at least include a projecting over-sailing course and simple chimney pot(s). Many original brick chimneys in Bassetlaw incorporate more ornate details and a great variety exists within the towns and villages.

6.8 If barns or other buildings that did not originally include chimneys are to be converted for residential use, chimneystacks should not be added. For modern heating systems, the use of discreetly positioned balanced flues or dark-painted vertical flue pipes is preferred.

Chimneys – Key principles:

- The removal of original chimneys and chimney stacks will not be permitted on listed buildings and their retention will be encouraged for buildings in Conservation Areas.
- Most new development in Conservation Areas will need to include traditional detailed chimneys in their design, with the most common exception being conversions of redundant agricultural buildings.

***Figure 6.2**: Traditionally detailed chimneys with pots add much character to the skyline. Chimneys often include sawtooth brickwork or oversailing courses. Sympathetic repairs and/or replacements (such as the rebuilt chimney at Worksop Railway Station, top left) also help preserve the significance of heritage assets.*

Wall Materials

a) Brickwork

6.9 Bricks first became popular for house building in the 15th century but only became the universal building material in the 19th century. Historically, building materials were usually locally sourced. Consequently, for many years the different materials available in different localities contributed to strong geographic variations in character. Different clay types and firing techniques resulted in a variety of brick colours across the country.

6.10 Over-firing of bricks to give them a burnt appearance allowed for decorative geometric patterns to be produced in brickwork. Diamond patterns (known as Diaper Work), or chequered patterns, are seen in many properties across the district. The Tudors first favoured this style, which became less desirable once stucco became fashionable. It was revived, however, in the 19th century with the Victorian Gothic style. The omitting of bricks from a wall could also produce a decorative effect and diamond patterns or simple slits are seen in many agricultural buildings and act as ventilators.

6.11 The size of bricks over time has changed considerably. Some bricks in the medieval period were 13 inches by 6 inches by 2 inches. In 1571 a charter stipulated the size to be 9 inches by 4.5 inches by 2.25 inches. By the 18th century, Parliament legislated for bricks to be 8.25 by 4 inches by 2.5 inches. The introduction of a brick tax in 1784 led to a tendency to increase the size of bricks. Modern bricks are 8.5 inches by 4 inches by 2.5 inches, or 215 mm x 102.5 x 65 mm following metrification.

***Figure 6.3**: An example of diaper brickwork.*

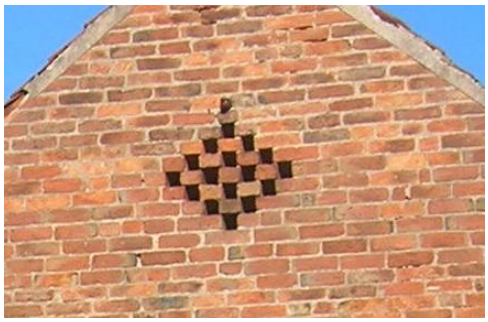


***Figure 6.4**: A diamond pattern ventilator.*

6.12 When the repair or alteration of existing buildings is being considered, attention should be given to the different ways that original materials were used, especially bonding, window and door openings, eave and verge treatments and mortar and pointing techniques.

6.13 The laying and bonding of bricks, that is the arrangement between headers (the end of a brick) and stretchers (the long side of a brick), also varied over time. Some early buildings demonstrate little regular bonding but by the 16th and 17th centuries brick was bonded in a more regular pattern, mainly English Bond. By the late 17th century and throughout the 18th century, Flemish Bond and Header Bond were more commonly used.

6.14 More economical bonds can be seen in some buildings. These include the English Garden Wall, the Flemish Garden Wall, the Rat Trap and Dearne's Bond (which uses bricks on their edge). The dominant bond of modern buildings

is the Stretcher bond, used widely due to the introduction of cavity walls in which there are two skins of wall each only a single brick width. This bond is not a suitable bond for extensions to historic buildings.

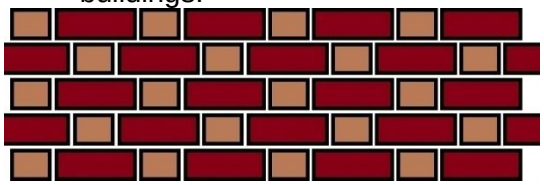


***Figure 6.5**: Flemish bond – Each course has alternating pattern of header and stretcher, with headers positioned above the centre of the stretcher.*

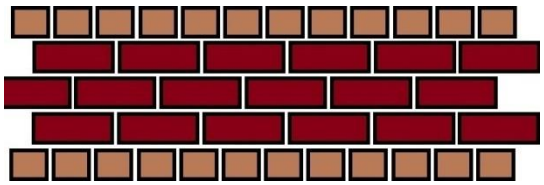


***Figure 6.6**: English garden wall bond – Courses of headers, separated by multiple (most commonly 3, 4 or 5) courses of stretchers.*

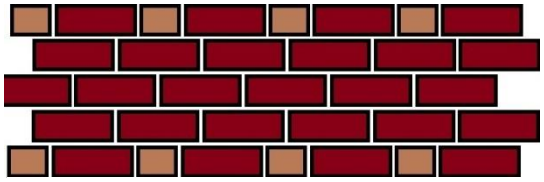


***Figure 6.7**: Flemish stretcher bond – Courses of alternating headers and stretchers, separated by multiple (commonly 2, 3 or 4) stretcher courses.*

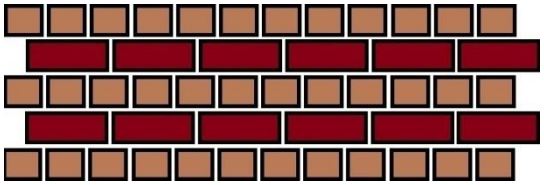


***Figure 6.8**: English bond – Alternating courses of headers and stretchers, with headers positioned over the centres/joints of headers above/below.*

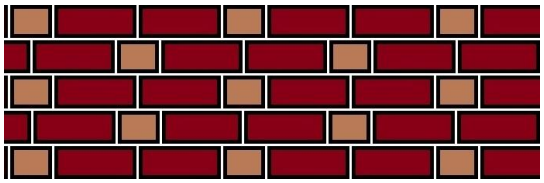


***Figure 6.9**: Monk's bond/Yorkshire bond – Each course contains individual headers with 2 stretchers between.*

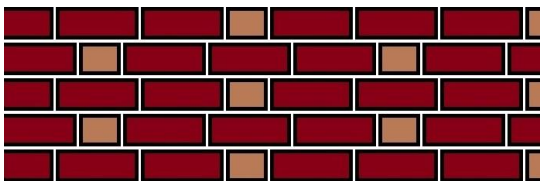


***Figure 6.10**: Flemish garden wall/Sussex bond – Each course contains individual headers with 3 stretchers between.*

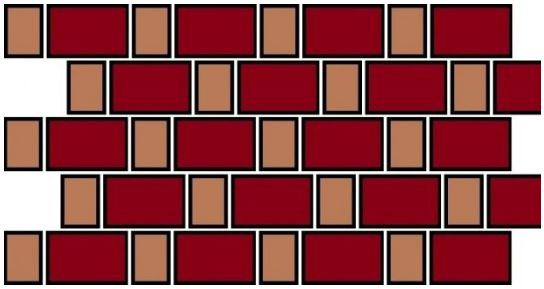


***Figure 6.11**: Rat Trap bond – Similar to Flemish bond, but bricks are all laid on edge.*

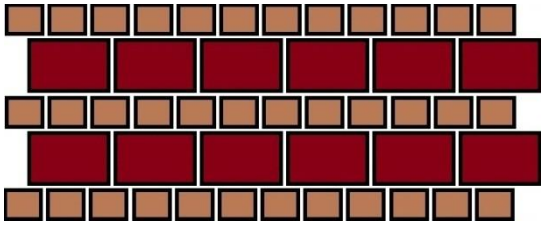


***Figure 6.12**: Dearne's bond – similar to English bond, but the stretchers are laid on edge.*

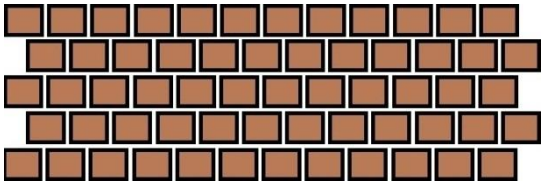


***Figure 6.13**: Header bond – Consists entirely of courses of headers, with the bricks in each new course being staggered by half a header.*

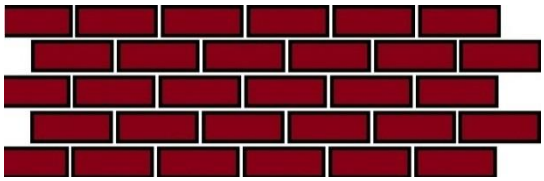


***Figure 6.14**: Stretcher bond – Otherwise known as 'running' bond, consists of courses of stretchers, with bricks in each successive course staggered by half a stretcher.*

6.15 Arches above windows and doors are usually segmental or cambered, made with cut or rubbed bricks. Modern techniques frequently use vertically aligned bricks (a 'soldier course'). This style is inappropriate in the context of listed buildings, Conservation Areas or certain other heritage assets. The style of arch will vary in a building, for example in a Victorian Gothic style house where the arches may be pointed. Whether cambered, segmental or pointed, the original way of treating an opening should be respected.

***Figure 6.15**: Flat head arch of rubbed brick.*

***Figure 6.16**: Flat head arch of rubbed brick with voussoir/keystone.*

***Figure 6.17**: Cambered brick arch.*

***Figure 6.18**: Cambered arch of rubbed brick.*

***Figure 6.19**: Gothic-style arch.*

***Figure 6.20**: Round-headed arch.*

***Figure 6.21**: Vertical soldier arch – This is not normally suitable on historic buildings.*

6.16 With the exception of the Magnesian Limestone belt in west Bassetlaw, hand-made red brick has long been the principal material for the construction of walls. The widespread use of mass-produced bricks can easily lead to the erosion of local character. New development, alterations or repairs should, therefore, respect the established materials of the locality as closely as possible. In some instances, bricks may need to be made for the project or a specialist supplier used.

Brickwork – Key principles:
Extensions to existing buildings, or new development constructed in brick, will observe traditional materials and building practices. This will include:

- Size and colour of brick;
- Bonding pattern;
- Mortar mix; and
- Treatment of window and door openings.

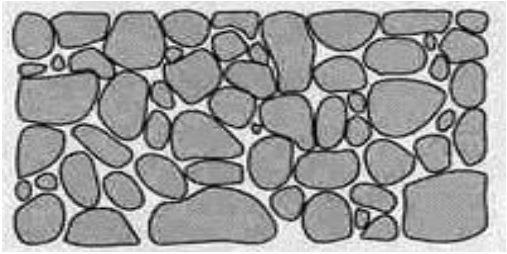
b) Stone

6.17 Stone is one of the oldest materials used for the construction of buildings. It was used in the early medieval period for the building of churches, castles and homes for the nobility. By the 12th and 13th centuries, it was used for the homes of the lesser gentry. It was not, however, until the late - 16th/early-17th century that a substantial number of houses were built in stone, or timber framed houses were encased in stone.

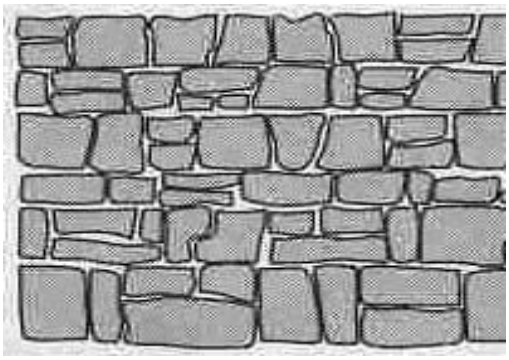
6.18 In Bassetlaw there are fewer stone built buildings than brick and they are predominantly located in the west of the district. The building stone is primarily Magnesian Limestone quarried from the limestone belt that extends from Dorset to North Yorkshire and found locally along the Nottinghamshire and Derbyshire border. The stone is creamy white in colour, fine grained and is capable of being dressed and carved.

6.19 As with brickwork, stone can take on variety of forms, particularly with the style of construction. Stone can be used in a variety of ways to construct walls, often referred to as the following methods:

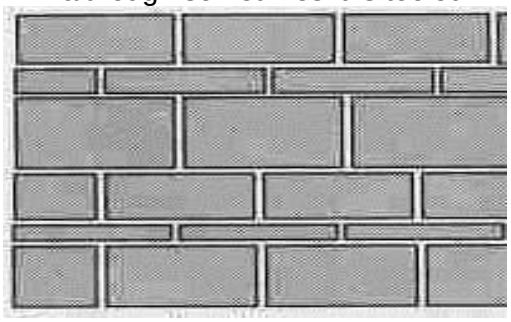
a) *Random rubble*: blocks of stone undressed, or roughly dressed with wide joints. It may be coursed (brought into line) or uncoursed.



b) *Squared rubble:* blocks of stone squared with thinner mortar joints than with random rubble. May be coursed or uncoursed.



c) *Ashlar:* blocks of dressed stone with squared sides and corners, laid in regular courses with fine joints. The face of the stone is generally smooth and polished, although sometimes it is tooled.



6.20 Other construction styles, including complex geometrical patterns, should normally be avoided as they are rarely seen in this area.

6.21 Many buildings constructed from stone are embellished with 'dressings'. This is a term that

applies to stonework that is worked to a smooth finish for window and door jambs (string courses or quoins, for example).

Figure 6.22*: Stone is used here for quoins, mullions, tracery, copings and bell tower.*

6.22 Walls should not normally be rendered. Similarly, the painting of walls should be avoided. Not only were these finishes not common historically, but they increase the burden of future maintenance. Care should be taken if the waterproofing of masonry is being considered, as external waterproofing products may actually trap water within stonework, which can cause problems such as freezing and cracking during the winter months.

Stone – Key principle:
The repair of stone walling and extensions to stone built properties should observe the style of construction and the type of stone.

c) Mortar and pointing

6.23 In historic buildings the use of lime for mortar is as fundamental as the use of brick or stone itself. Most historic buildings were constructed with lime mortar up until the 20th century, when cement mortar became more popular due to its hardness and quickness to set. Both cement and lime-based methods of construction work effectively, provided that they are not used together. The use of modern cement in the repair of historic buildings that were originally constructed with lime can be particularly damaging.

6.24 Unlike modern cement, lime allows for the harmless absorption and evaporation of water. The water evaporates through the lime mortar, which acts like a wick, drawing moisture out of the brick or stonework. This is particularly advantageous for historic buildings which lack cavity walls, as it reduces the likelihood of damp penetrating the interior. Problems arise when cement mortars or renders are used for repointing or rendering a previously lime mortared building.

6.25 Cement pointing is harder and less permeable than the stone or brick, and much harder than traditional lime mortar. Water cannot evaporate through the mortar joints and instead has to evaporate through the face of the brick or the stone itself. This leads to the erosion/deterioration of the brick or stone, which becomes more rapid at times of frost when the moisture in the stone or brick freezes and the masonry crumbles more freely.

6.26 Repointing should only be considered for structural reasons and not for aesthetic reasons alone. Repointing is only necessary when the mortar has failed i.e. become loose or crumbling. The comprehensive repointing of a building is rarely necessary. Great care should be taken when repointing brick or stonework; many walls can be easily ruined by bad repointing. Pointing should be subservient to the stone or brick; it should never be the focus of the wall.

6.27 Where repointing is necessary, it is advisable to work on a small panel of wall first. This may be a requirement of the Council if Listed

Building Consent is required (it is always advisable to seek advice from the Council when planning to repoint a listed building, as Listed Building Consent is likely to be required). Joints should be raked out by hand to at least equal the depth of the joint. Mechanical grinders must **never** be used; these may damage the brick/stone.

6.28 The general principle is that the mortar should be slightly weaker than the stone or brick. Repointing should be carried out with lime mortars. A suitable mix is 1 part lime to 3 parts sand. The colour of the mortar can be determined by the sand. The choice of sand (aggregate) has a profound effect on the final mortar. Ideally the sand should match the original, although this may be hard to identify. Generally, a good aggregate is well graded washed sand with a mix of particle sizes. Normally there is no need to add synthetic colouring or soot in repointing work to tone it down. This should be left to happen naturally, although in some instances it may be desirable (where individual bricks are replaced, for example).

6.29 The joint should be finished in accordance with the original form; often this will be flush jointed or slightly recessed. Recent forms of finishing, such as weatherstruck or strap pointing should be avoided. The new mortar should be finished by stippling with a stiff brush once the initial set has occurred.

6.30 Further guidance on repointing can be found in *'A Guide to Repointing Stone and Brickwork',* available from the Council.

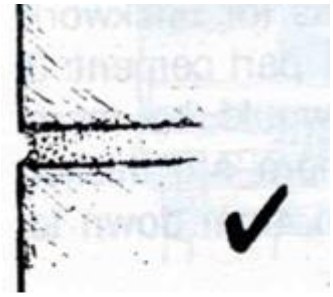


***Figure 6.23**: Flush or slightly recessed is acceptable pointing.*

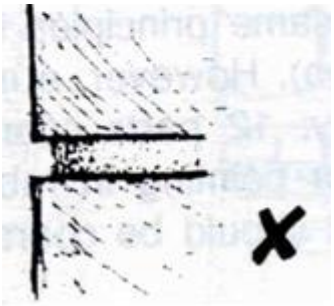


***Figure 6.24**: Deeply recessed pointing is not acceptable.*

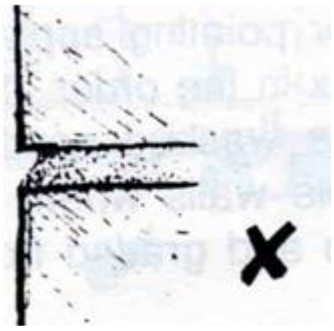


***Figure 6.25**: Weatherstruck pointing is not acceptable.*

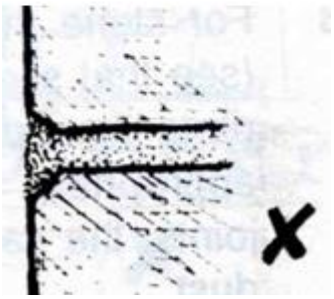


***Figure 6.26**: Strap pointing where mortar is 'buttered' over the stone or brick is not acceptable.*

Mortar, render and pointing – Key principles:

- Always use a lime-based mortar;
- Always use washed sand, not builder's sand;
- Rake out old mortar by hand – never use mechanical means;
- Observe the pointing technique. Never use strap pointing or weatherstruck.

d) Renders and stucco

6.31 Render is a term generally used to refer to any durable plaster applied to an external wall to either:

a) Protect the wall from weather;
b) Hide crude masonry; or
c) Provide a decorative covering.

6.32 Stucco is a thin render, used in Britain from the 18th century onwards, applied with the intention of imitating stone.

6.33 Before the 18th century, all external renders and stuccoes were carried out in non-hydraulic lime plaster or lime and gypsum plaster. By the mid-18th century, oil-based renders (mastics) were being used. These were not overly durable and by 1795, in response to its failings, a new product known as 'Roman Cement' was patented. Bearing no relation to modern cement, it was a water-based render. This was also prone to failure and by the early-19th century, a new solution was patented known as 'artificial cement', later leading to the development of 'Portland Cement' in 1824. It is worth noting that these early 'Portland Cements' were not as tough as modern Portland Cement.

***Figure 6.27**: A rendered and painted converted Methodist Chapel in Clayworth.*

6.34 The late-19th/early-mid 20th century period saw a growth in mock-Tudor (timber and render) decoration, particularly of the upper parts of buildings. Here, the render element was purely decorative and was usually painted (to contrast with the timbers).

***Figure 6.28**: An early-20th century house with mock-Tudor decoration in Retford.*

6.35 The rendering of buildings that are currently not rendered will not be encouraged. Where existing external render is defective and needs repair it should be removed by being 'prised' off the brick or stonework as carefully as possible without the use of grit blasting. When render is not original, reinstatement of the facing brick or stonework should be considered. When repairing or re-rendering a listed building, you should always seek the advice of the District Planning Authority as Listed Building Consent may be required.

6.36 New render should not be cement-rich, as it does not allow the brick or stone beneath to absorb or release water. This will lead to internal damp problems, as well as the deterioration of the render (when trapped moisture freezes and cracks the render).

6.37 A typical lime render mix might be 1:3 (lime putty: sand). For repairing oil mastics, Roman Cements or Portland Cement render, a suitable mix would be 1:1:6 (cement: lime: sand) for base coats and 1:2:9 (cement: lime: sand) for a top coat.

Render – Key principles:

- Rendering of walls that are traditionally not rendered will not be encouraged;
- Repairs to render or re-rendering walls should use a lime-rich render;
- Abrasive techniques must not be used to remove render.

Roofs

6.38 A building's roof shape and roofing materials make an important contribution to the character of a building or area. Great care must be taken over the repair of roofs or the construction of new ones.

a) Pantiles

6.39 Across Bassetlaw, natural red clay non-interlocking pantiles are the most common roofing material and are a key element of the area's character. They were first imported to England from Holland in the 17th century (they are sometimes referred to as 'Flemish Tiles'). Pantiles differ to plain tiles by their 'S' shape profile, thereby allowing the downturn of one to hook over the upturn of its neighbour. Being a single-lap tile (they only lap over the tile below and are protected by a sideways lap), a pantile roof is light and can be used on a low pitch of 35 degrees. The size of pantiles was standardised by King George I (1714-27) at 13.5 x 9 x 0.5 inches.

***Figure 6.29**: Typical pantile roof.*

6.40 Slipped, broken, or missing pantiles will need replacing. Replacement pantiles should usually match the existing ones. When retiling an entire roof, the maximum number of old/existing pantiles that are in reasonable condition with good nibs (projection at the back of the tile) should be used. This helps to maintain the building's character. Where re-use is possible, pantiles should be used on complete roof slopes (ideally the principle roof slope), making up with replacement tiles on the more concealed slopes.

6.41 Pantiles should be nailed every third row with galvanised steel nails. In very exposed areas, every tile could be nailed. Underfelting the roof with 'breather' felt is acceptable before re-covering, but where the underside of the roof is an important feature a 'like for like' replacement is normally desirable.

6.42 Pantiles should not be bedded in mortar except at verges (with no inwards tilt), ridges and eaves.

6.43 Pantiles are usually used in conjunction with clay 'hogs-back' ridge tiles or in some cases York stone ridge tiles.

***Figure 6.30**: A traditional pantile roof from the late-18th century.*

b) Slate

6.44 After pantiles, slate is the most common roofing material seen across Bassetlaw. From the 18th century onwards, slate became more readily available due to improvements in transport with the establishment of a network of turnpike roads (throughout the 18th and 19th centuries) and the Chesterfield Canal (opened in 1777) connecting Chesterfield, Worksop and Retford to the River Trent. In the mid-19th century, the construction of the railways through this area accelerated the importing of slate further, particularly from North Wales. As

pantiles failed, many roofs were retiled with slate. This often explains why slate roofs are sometimes found on much earlier buildings.

6.45 There were historically two main sources of slate used on buildings in North Nottinghamshire, these being Welsh slate (usually blue-purple in colour) and Cumbrian (both the striking Westmorland green slate and the Burlington blue/grey).

6.46 Unlike other slates, Welsh slate is smooth and usually of a regular size, most often laid in uniform courses. Its thinness makes for a light roof that can be laid at a low pitch of 30 degrees and sometimes as low as 22 degrees.

***Figure 6.31**: Mid-19th century building with Welsh slate roof laid in uniform courses.*

6.47 Welsh slates can also be found within decorative patterns, utilising slates cut to a particular shape. The most common example of this within the district is the fish-scale pattern, such as that found on Retford Town Hall (see below).

***Figure 6.32**: Decorative roof of Retford Town Hall, including slates in fish-scale pattern.*

6.48 The Cumbrian slates usually have a coarser finish than the Welsh slates and were often laid in diminishing courses (decreasing in size towards the ridge). This pattern may also have been enhanced by the use of slates of varying widths within the same course (see image of Wallingwells Lodge below). The more intricate patterns, however, most often utilised Welsh slate rather than Cumbrian.

***Figure 6.33**: Westmorland slate roof laid in diminishing courses at Wallingwells.*

6.49 It is frequently the fixings and the supporting timbers that deteriorate before the slates. Many roofs can be repaired, therefore, without the need for replacing all the slates. As many of the existing slates should be reused as possible where re-roofing has to be carried out. New slates or sound second-hand slates should match the type, colour, texture and thickness of existing ones. Slates are best fixed with stout copper nails (only with large diameter shafts).

6.50 As much of the existing roof timber should be retained but, where necessary, new battens should be tanalised and slates fixed with non-ferrous or copper nails. Where the underside of the roof is not a special feature, under felting with a 'breather' felt is acceptable provided that the roof has adequate ventilation. This should be concealed at eaves level and not inserted on the roof slope or at the ridge.

6.51 When re-roofing a listed building, a like-for-like replacement of the slate will be required. This will normally mean the replacement with Welsh slate rather than any imported slate. Many imported slates are darker than Welsh Slate, contain more impurities and have a

much shorter life span than the 100+ years of Welsh slate. Imported slates, depending on quality and appearance, may be acceptable on non-listed buildings in Conservation Areas.

6.52 No form of artificial slate is acceptable on listed buildings or on prominent buildings within Conservation Areas. However, artificial slate may be acceptable on less prominent buildings in Conservation Areas, provided there is a high proportion of slate within the tile and the size, shape, colour and texture are appropriate.

c) Plain clay tiles or 'rosemaries'

6.53 Although pantiles and slate are the predominant roofing materials in the district, some buildings are roofed with plain clay tiles.

***Figure 6.34**: Early-20th century estate cottage in Wiseton with plain clay tile roof.*

6.54 Originally they were hand-made and produced at brick works. These hand-made tiles tend to have an exaggerated camber in both length and breadth that is not emulated in machine made tiles. A roof with hand-made tiles can be easily identified by the gently undulating nature of the finish.

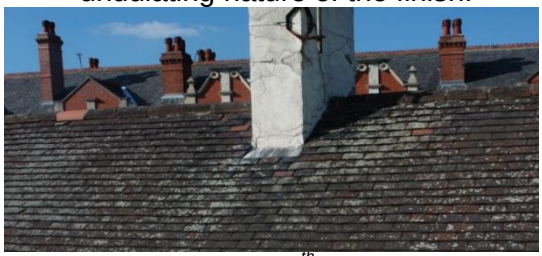


***Figure 6.35**: Roof with 19th century hand-made clay tiles on Newcastle Avenue, Worksop.*

6.55 Machine-made plain tiles were produced from the mid-19th century onwards and therefore are most likely to be found on later-Victorian and early/mid-20th century houses. These machine-made tiles are commonly referred to as 'Rosemaries'. Although the methods of manufacture changed, the size of the tiles has remained constant at 10.5 x 6.5 x 0.5 inches (since 1477 when they were standardised).

***Figure 6.36**: Example of a machine-made clay roof tile, commonly known as a rosemary.*

6.56 Plain tiles are double lap, meaning that each tile overlaps two others to form a double thickness of tile on the roof. They are fixed to the battens by small wooden pegs, driven through the two holes in the tile that hook over the batten. Later 19th century and modern tiles are made with nibs (small projections) at the rear, which hook over the batten. Every fifth or third course is nailed. Plain tiles can be laid at fairly steep pitches of more than 45 degrees.

Roofs – Key principles:

- Where possible, as many of the existing slates or tiles should be retained and re-used;
- All existing details or ridges, verges, eaves and valleys should be noted before the roof is stripped and should be reproduced in the re-roofing work;
- For listed buildings and prominent or focal buildings in Conservation Areas, the use of artificial slate or composite/concrete tile is not acceptable.

Rooflights

6.57 Rooflights or skylights did not appear on buildings until the mid 1700s. The earliest and simplest form of rooflight was a sheet of glass inserted into a tiled roof. Due to the lack of ventilation, and the difficulty in cleaning this form of rooflight, it was often only used in agricultural buildings.

6.58 Opening rooflights in houses became widely used from the late 19th century, when the Victorians mass-produced cast iron types (previously, dormer and gable windows and lantern lights were more commonly used to light attic rooms). Rooflights were never used as architectural features. They were inserted as a necessity to admit light and ventilate a space and were placed as inconspicuously as possible on the roof.

***Figure 6.37**: Flush-fitting conservation style rooflights in Shireoaks Conservation Area.*

Rooflights – Key principles:

- Metal-framed rooflights of the conservation variety, which often replicate 19th century patterns, are preferred;
- Large modern lights are to be avoided;
- Rooflights should only be installed on the rear or least conspicuous roof slope(s) and their number should be kept to a minimum;
- Rooflights should be set between the rafters, where possible, so as not to project beyond the plane of the roof slope.

Verges and eaves

6.59 Verges are the sloping edges of the roof that meet the gable-end walls of a building. Eaves are where the horizontal edges of the roof meet the supporting walls. Verges and eaves may be treated plainly or as decorative features, but only some decorative treatments are appropriate to the historic built environment of Bassetlaw.

6.60 The vast majority of older buildings in Bassetlaw have roofs that extend the full length of the building, so covering the gable-end walls. In some cases, however, raised gables were used, the gable end walls extending beyond the plane of the roof slope and usually being finished with a stone coping. Raised gables should be preserved where they are an original feature of a building.

***Figure 6.38**: Raised gables and decorative 'tumbling in' at the verges.*

6.61 A distinctive decorative verge treatment of some buildings in the district is the use of 'tumbling-in'. Believed to have Dutch origins, it was first introduced into this country in the 17th century and remained popular throughout the east of England until the late 18th century. Tumbling-in is easily recognisable. The bricks are laid diagonally at right angles to the

slope of the roof, forming a series of triangular wedges.

***Figure 6.39**: Example of 'tumbling in' on an agricultural building in Hayton.*

6.62 The eaves of many of Bassetlaw's 18th and 19th century buildings are decorated with a 'dentil course' of projecting header bricks. Other masonry patterns were also used, such as 'sawtooth' brickwork, where bricks were laid diagonally relative to the line of the wall, so presenting a jagged frontage. On occasion, a number of these decorative elements were used together on the same building.

***Figure 6.40**: Example of 'Sawtooth' brickwork.*

***Figure 6.41**: Example of dentil course with projecting header bricks.*

6.63 In the Victorian period, the use of simple brickwork features at the eaves and verges continued, although many mass-produced buildings, such as terraced housing, lacked such intricate decoration. Instead, decoration was often limited to simple bands of projecting bricks or rows of patterned terracotta tiles.

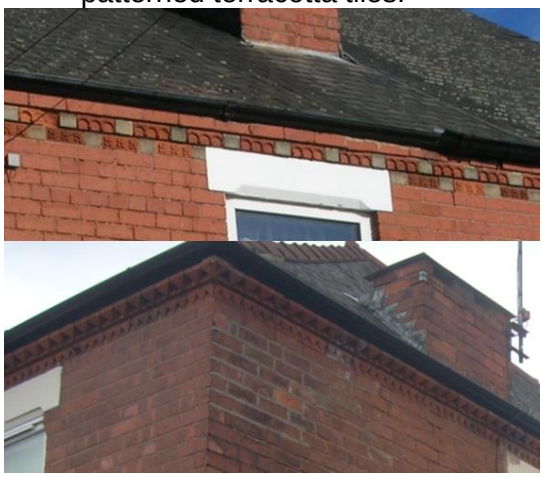


***Figure 6.42**: Distinctive eaves detailing of late-19th/early-20th century terraces in Worksop, with rows of terracotta tiles of various patterns.*

6.64 Some of the more ornate 19th century buildings (particularly those in a Victorian gothic style) began to use decorative timber fascia boards and barge boards. The use of fascia boards and bargeboards, however, should be avoided except in the restoration of historic buildings where they were part of the original design. They should only feature on new buildings in isolated cases where they form a predominant feature of historic buildings in the locality.

***Figure 6.43**: Decorative timber bargeboards and fascias with brackets, common features of late-19th century villas (particularly in Worksop and Retford).*

Verges and eaves – Key principles:

- The treatment of verges and eaves can vary according to building type, age and location;
- Repairs should match the form and materials on the existing building;
- New development should take account of the local palette of verges and eaves detailing, using those features appropriate to the form and architectural style of the proposed building(s).

Rainwater goods

6.65 Guttering is usually attached at the eaves to facilitate the controlled drainage of rainwater from the roof. The types of guttering used, and the means of attachment, have varied over time. Early gutters were often timber with lead lining and lead downpipes, but there are not many examples of these across the district. Instead, cast iron was the standard material from the late 18th century for gutters, hopper heads and downpipes, and many original examples still survive.

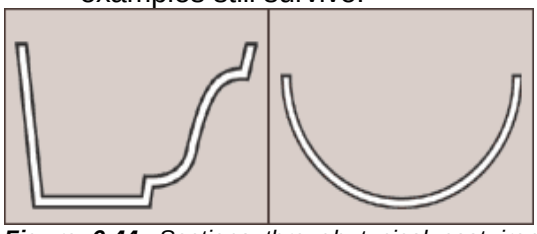


***Figure 6.44**: Sections through typical cast iron guttering, with ogee (left) and half-round (right).*

6.66 Guttering was made in a variety of profiles. Half round is widely seen across all building types in the district, although on some buildings (frequently Victorian), an ogee profile (a double curve) may be found. Guttering should be fixed by traditional rise and fall brackets.

6.67 Rainwater from gutters is often decanted into downpipes via a hopper head. Hopper heads are usually a decorative feature of a building, carrying the date of the building or the initials of the owner. Hopper heads should always be retained and reused.

***Figure 6.45**: Hal-round cast iron guttering on rise and fall brackets.*

***Figure 6.46**: Ogee-style cast iron guttering on late-19th century villa in Retford.*

***Figure 6.47**: Decorative cast iron hopper (inscribed "J E 1760") on Bridge Street, Worksop.*

Rainwater goods – Key principles:

- In repairing listed buildings and prominent unlisted buildings in Conservation Areas, rainwater goods should be replaced 'like for like', matching the material and profile. PVC-U is not an acceptable replacement for cast iron;
- Hopper heads should always be retained;
- Cast iron should ideally be used for all new development within Conservation Areas, in the setting of listed buildings or affecting other heritage assets. However, in some circumstances, alternatives such as aluminium or imitation cast iron may also be acceptable;
- Unless of lead, rainwater goods should always be painted (usually black);
- Guttering should be fixed with traditional rise and fall brackets.

Windows

6.68 The design of windows has changed greatly over time. Pre-16th century, most windows were constructed from stone mullions or simple timber frames, although glazing was the preserve of only the wealthiest in society (i.e. manor house and church). Glass panes were small and held in place with lead strips (often reinforced with iron bars). Elsewhere, openings were filled with timber shutters, cloth or paper. From the 16th century onwards, glazing became more readily available and windows became larger, increasingly using timber frames. The majority of surviving historic windows (other than those on focal buildings such as churches) date to the 18th century onwards.

6.69 The treatment of windows has a major bearing on the character and appearance of any building. The retention of original/traditional window types in a historic building is, therefore, fundamental to maintaining its integrity.

***Figure 6.48**: These 18th century sashes in Blyth contribute much to the historic character of the listed building and the wider Conservation Area.*

6.70 Most modern replacement windows do not match the profile, character or materials of the original windows. When the windows of the original design (or of a later yet significant historical period) are removed or altered, buildings are often deprived of their character and the streetscape can suffer. Such changes are not acceptable in listed buildings.

***Figure 6.49**: The installation of UPVC windows has caused harm to this significant building within the Carlton in Lindrick Conservation Area.*

6.71 Where decay is evident, repair of original fittings should always be considered. Renewal should only be undertaken if strictly necessary and **only** on a like-for-like basis.

6.72 Within Bassetlaw, there are a variety of window styles, materials and treatments, the most common of which are described below.

a) Vertically sliding sash windows

6.73 Vertically sliding sash windows grew rapidly in popularity from the late-17th century onwards. They remained the most common window type installed on new buildings until the early 20th century. The vertical emphasis of sash windows, the openings in which they are set and the overall proportions of the frames and openings, contribute much to the elegance of neo-classical 18th, 19th and early-20th century facades.

***Figure 6.50**: Mid-18th century vertical sliding sashes ('6 over 6') in grade II* listed building on Grove Street, Retford.*

6.74 Sash windows consist of an outer frame within which upper and lower sashes are set. In most cases, both sashes slide behind one another within the frame to facilitate opening, although in the case of some early sashes only the lower sash could be moved. The weight of the sashes is balanced by counterweights, hung on sash cords and contained within sash-boxes to each side of the window. The sliding method by which windows open is important to the character of buildings. For this reason 'top hung' mock-sashes, which hinge outwards, should be avoided in listed buildings and in significant/prominent buildings within Conservation Areas. They may, however, be more appropriate in certain buildings within Conservation Areas and in non-designated heritage assets.

6.75 The upper and lower parts of a sash window are usually subdivided by glazing bars. Over time, technological advances in the manufacture of glass enabled the more cost-effective production of larger panes, so the number of individual panes and glazing bars decreased from early Georgian to Edwardian times. The development of larger panes of glass and fewer glazing bars resulted in the need for sashes to be strengthened. Short upward or downward projections called 'horns' at the corner of the sash at the meeting rail were added to retain stability. These are not seen on earlier multi-pane sash windows (where they do occur they are often the result of an ill informed replica), although they are commonly seen on Victorian sash windows and frequently ornamented with an ogee profile.

***Figure 6.51**: Comparison between 18th century '6 over 6' sash window with its small panes and squared meeting rail (left) and a late-19th century '1 over 1' sash with larger panes and horns at the meeting rail (right).*

6.76 During the Georgian period, glazing bars became particularly slender and were normally shaped to classical profiles, such as the lamb's tongue or ovolo. When repairing existing windows, care should be taken to replicate the existing glazing bars. In new windows, glazing bars should be shaped to a traditional profile and not exceed 18mm in width. Similarly, the meeting rails of sash windows (where the upper and lower sashes overlap when in the closed position) should not exceed 22mm.

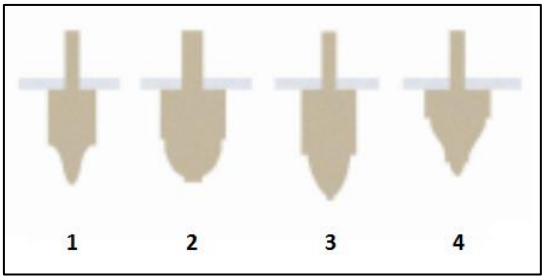


***Figure 6.52**: Traditional glazing bar profiles: 1=Lamb's Tongue; 2=Ovolo; 3=Gothic; 4=Broken Lamb's Tongue.*

6.77 The use of glazing beading to secure glass panes in sash windows is not acceptable. Glass should be secured with steel sprigs and linseed oil putty.

6.78 More detailed advice on timber sash windows can be found in the Council's guidance document *Guidance Note: Traditional Sash Windows (January 2011)*.

b) Horizontal sliding sash/Yorkshire sash

6.79 Another common window type seen across this district is the horizontal sash (sometimes referred to as the Yorkshire sash). As its name suggests it is more prevalent in the north of England.

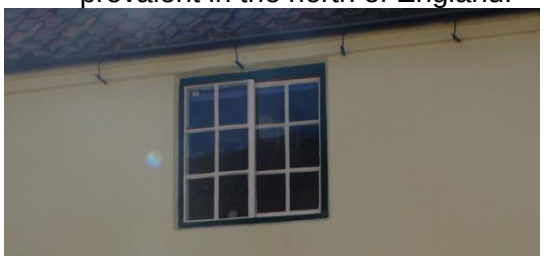


***Figure 6.53**: Typical horizontal sliding/Yorkshire sash window in Clayworth.*

6.80 The sashes of a Yorkshire sash slide horizontally, without the benefit of weights, and are of a much simpler design than the double-hung vertical sash. They became a popular style of window in farmhouses, cottages and other service/functional buildings, where their horizontal emphasis made them ideal for buildings with low ceilings.

6.81 There are a number of different types and sizes of horizontal sash, some of which are shown on the building in Cuckney seen below.

***Figure 6.54**: '12 by 12' and '6 by 6' horizontal sliding sashes at Cuckney.*

c) Casement windows

6.82 Casement windows are traditionally side hung and open outwards. Sometimes they were used in conjunction with fixed lights, so only part of the window opened. Early casement windows were made of iron, with lead latticing to the glass (commonly referred to as a 'leaded light').

***Figure 6.55**: Stone cross-casement window with iron-framed leaded casements.*

6.83 By the beginning of the Victorian period (c.1840), most casements were made entirely of timber.

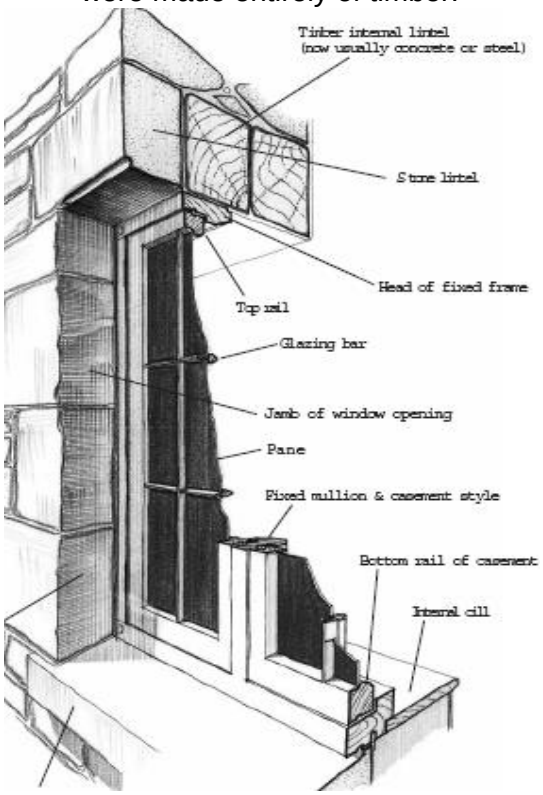


***Figure 6.56**: The details of a traditional flush-fitting casement window.*

***Figure 6.57**: Traditional flush-fitting late-18th century casement window at Cuckney.*

6.84 Despite the popularity of sashes throughout the 18th and 19th centuries, casements were still used widely in farmhouses, cottages and agricultural buildings. Many original examples survive today. Casement windows were usually sub-divided into small panes and were set neatly flush within their frames, unlike modern casements which are positioned outside of the main frame. Jambs, cill and head were jointed with a pegged mortice and tenon and the inner edge of the frame, where it adjoins the glass, was moulded with glazing bars to match. Top-opening casements were used from the late-19th century onwards.

6.85 The early-20th century saw a resurgence in metal casement windows. Commonly made from steel, they are often referred to as 'Crittall' windows (one of the largest manufacturers of steel windows). These windows, with slender glazing bars and large panes of glass, reflected the Modernist architectural styles popular prior to World War Two.

6.86 Detailed advice on casement windows can be found in the council's document: *Guidance Note: Traditional Casement Windows (January 2011).*

d) Hopper windows

6.87 Hopper windows open inwards along a horizontal edge, usually along the bottom edge of the window at the cill. Some open only at the top. The window is usually prevented from fully opening by stays on the inside of the frame.

***Figure 6.58**: Hopper-style windows in a former kennels building at Oldcotes.*

6.88 Hopper windows are usually found on buildings originally used for the keeping of animals, but they were also a favourite window style in many industrial buildings from the mid-Victorian period.

***Figure 6.59**: A hopper-style metal-framed window, complete with stay, in a mid-19th century industrial building off Bridge Street, Worksop.*

e) Other timber-framed windows: Transoms, mullions, cross-casements and Edwardian-style

6.89 Aside from the more common types of windows discussed previously, the district also contains other styles of timber windows such as transoms, mullions, cross-casements (a combination of the two) and a group of styles generally referred to as Edwardian (i.e. those from the early-20th century, which utilise several methods within the same opening).

6.90 Whilst stone mullions/transoms had been used for centuries previous (see figure 6.55), it was not until the early-17th century that the use of timber transoms and mullions became popular. These contained either leaded or timber lights, both opening and non-opening. Examples of all three survive throughout the district.

***Figure 6.60**: Timber mullion window in a mid-19th century lodge in Oldcotes.*

6.91 In the late-19th/early-20th century period, the combination of timber transoms, mullions, casements and non-opening lights grew, particularly within the growing suburbs of Worksop and Retford. The use of coloured glass, lead and patterns was also prevalent, often within the upper sections.

***Figure 6.61**: Transom window with flush-fitting side-opening casements below and coloured non-opening lights above, in a c1895 villa in Worksop.*

6.92 Windows such as this can also be found on more prominent/public buildings such as public houses.

***Figure 6.62**: Early-20th century Edwardian cross-casement windows on a public house in Cuckney.*

f) In-filled windows

6.93 From 1696 to 1851 a window tax was enforced, whereby people paid for the number of windows in their house. This led to some windows being in-filled in order to reduce the amount of tax paid.

***Figure 6.63**: large in-filled window opening on a c1600 building in Walkeringham.*

6.94 Some buildings were also designed with in-filled windows from the outset. This is particularly seen during the Georgian period, when it was important to maintain symmetry on the elevations. These false openings were sometimes painted to mimic the appearance of a window.

***Figure 6.64**: Tax-relief opening with painted detail on a c1800 former Vicarage in Worksop.*

6.95 In-filled or false window openings are an important part of the history of a house and it should not be assumed that they can be re-opened. Such a proposal for a listed building will always require Listed Building Consent.

g) Glazing and materials

6.96 In restoring/renewing historic windows, original glass (crown or cylinder) should be retained or re-used where practicable, as the slightly rippled finish has different reflective qualities to modern glass,

giving a more characterful and interesting appearance.

***Figure 6.65**: Traditional glass adds much to the character of this listed building in Retford.*

6.97 Double-glazing is not feasible for any windows with glazing bars as it requires the use of either very thick glazing bars, or artificial bars applied to the surface of the glass. The fitting of simple secondary glazing, however, which does not change the external appearance of the building, may be an acceptable alternative. Care should also be taken to avoid non-original glazing treatments such as stained or patterned glass, artificial leading and bulls-eye panes.

6.98 If new window frames are required, these should replicate those being replaced (if these are of significance) and be of a material appropriate to the building (usually timber or in some cases metal), especially on a listed building. For new development, either within a Conservation Area, in the setting of a listed building or affecting other heritage assets, traditional materials should always be used.

6.99 It should be noted that modern materials like UPVC are not appropriate in the historic built environment. UPVC does not have the strength of timber/metal and therefore cannot be as finely shaped to form features such as glazing bars. Modern details such as drip-moulds, trickle vents and projecting timber sills should not be included.

h) Reveals and depth of openings

6.100 If new windows are being fitted within historic buildings, these should usually be recessed from the external face of the wall to the same extent as the original fittings. Windows and doorframes fitted flush with the face of the wall will be more prone to weathering. It is normally recommended that a recess of at least 50mm is employed on brick buildings and recesses of 75mm or more on stone buildings. The depth of recess from the face of the wall determines how three-dimensional the window opening looks.

Windows – Key principles:

- Historic windows should always be repaired where possible;
- Old glass should be protected, retained and re-used;
- Double-glazing is not acceptable in listed buildings, in the setting of listed buildings, in some unlisted buildings within a Conservation Area and in certain buildings within/in the setting of other heritage assets;
- UPVC replacements are never acceptable in listed buildings, in the setting of listed buildings or in most circumstances in unlisted buildings in a Conservation Area;
- Traditional timber (or metal in some cases) framed windows will be encouraged in relation to most heritage assets;
- Replacement windows should follow traditional construction techniques and detail of design;
- Glass should always be fixed with sprigs and putty. Glazing beading should never be used;
- Windows should always be painted. They should never be stained or varnished.

Doors

6.101 Like windows, doors make an important contribution to the character and appearance of historic buildings. The removal of original doors, or inserting modern doors of inappropriate styles, can destroy the appearance of traditional buildings and streetscapes. On listed buildings consent will always be required to remove or replace external doors.

a) Plank or ledged and braced doors

6.102 Early doors consisted of vertical planks held together with horizontal ledgers and diagonal braces (ledged and braced). They were often constructed with only a few planks.

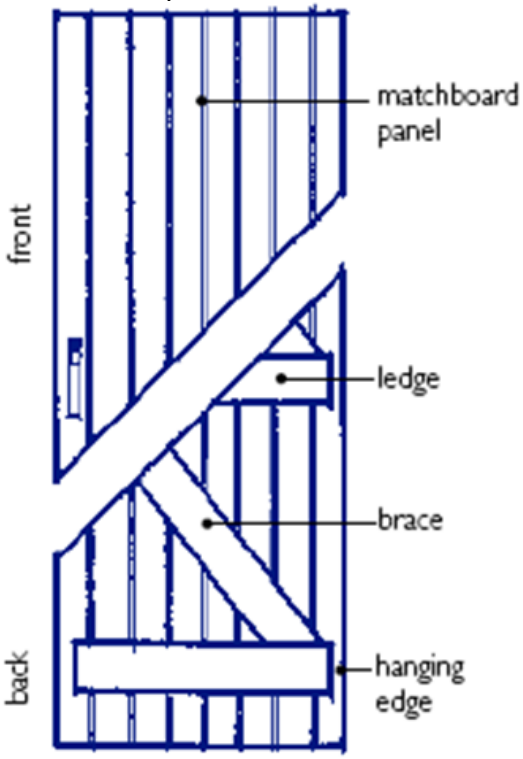


Figure 6.66*: The construction of a ledged and braced door.*

6.103 These early doors are rare and are particularly worthy of preservation. The ledged and braced door was common to most buildings prior to the late 17th century and continued to be used for humble doorways in buildings throughout the 18th and 19th centuries. The planks of these doors are often of the 'butt and bead' type, with a narrow scratch moulding being used to separate the face of each plank from the next.

Figure 6.67*: A simple plank door with scratch moulding.*

b) Panelled and Georgian doors

6.104 Panelled doors are made of a timber frame with horizontal (rails) and vertical (stile) cross members tenoned in. The gaps are filled with thinner panels of wood, fixed in place by slots cut in the frame or by rebates. The panels are either flat or 'raised and fielded' (panel is raised level with the frame with chamfered edges). The panelled door grew in popularity throughout the 17th century.

6.105 By the Georgian period, the doorway became the focal point of many buildings and the typical six-panel door was based on classical proportions (with the top two panels being much smaller than the middle two, which were themselves slightly taller than the bottom two). Although the six-panel arrangement was the most common, five, seven and eight panel arrangements are also seen.

***Figure 6.68**: A typical Georgian 6-panel door with door case and fanlight.*

c) Victorian and Edwardian doors

6.106 The Victorian period saw a new variety of door styles. During the 1830s new features appeared, including the four panelled door, glazed upper portions, margin lights and coloured glass in overlights. The four-panel door quickly became the most common style in the Victorian period. By the 1870s, it was commonplace for the top two panels of a door to be glazed, often with etched, coloured or painted glass set in lead cames (grooved metal strips, usually of lead or zinc, for holding glass in lattice or patterned glazing).

***Figure 6.69**: Typical 4-panel Victorian door with glazed and leaded upper panels on Blyth Road, Worksop.*

6.107 The Victorian period also saw the growing Gothic revival influence on door architecture, with the door or the fanlight designed within pointed tops to fit the new Gothic/Tudor arched openings.

***Figure 6.70**: Gothic arched opening with pointed fanlight and shallow-pointed glazed door panels on this mid-19th century villa in Worksop.*

6.108 Towards the end of the Victorian period and into the Edwardian period, the panelled glazed door evolved further. Designs moved away from smaller pairs of panels in favour of large feature glazed panels above with either one or two timber panels below. The glazed panel often contained slim glazing bars and intricate leaded

glazing (usually with coloured or painted glass). Decorative etching was also common.

***Figure 6.71**: Late-19th century two-panel door on Blyth Grove, Worksop, with leaded glazing panels containing coloured glass. Also note the margin sidelights and overlight.*

d) Door cases

6.109 The door surround is an important feature of the entrance to an historic building. Early-18th century doorcases were often of the hood and bracket form, but by the 1720s, the Palladian temple front became more popular. Here, columns or pilasters, supporting a pediment or lintel entablature, surrounded the door and became a standard pattern until the Victorian period.

***Figure 6.72**: Mid-18th century door surround with Doric columns and half-round pediment, in Blyth.*

6.110 By the mid-19th century, doorcase design had moved away from the classical style. The Gothic revival saw the introduction of windows either side of the door, as well as decorative columns and pilasters, often with intricately carved foliage designs in the panels and capitals.

***Figure 6.73**: Mid-Victorian doorway in Retford, in the Gothic revival style – with intricately carved foliated detailing and pointed brick arch.*

6.111 New materials were now being used for doorcases, such as artificial stone known as 'coade' stone. On some properties, the need for a doorcase was omitted altogether by the introduction of a porch of timber, brick or stone.

e) Fanlights

6.112 Fanlights first appeared on buildings during the 1720s. They allowed light to enter the hall or corridor and became part of a typical Georgian doorcase. The fanlight provided the designer the

opportunity for individuality. Early fanlights had wooden glazing bars, but by the 1760s and 1770s they could be complex designs, constructed from iron and lead with intricate tracery.

***Figure 6.74**: Mid-18th century fanlight with tracery.*

6.113 The 19th century generally saw much simpler fanlights. After the 1840s, glass was gradually being introduced into the door itself and the ornate fanlight was used less and less, or replaced with a simple sheet of glass.

***Figure 6.75**: Half-glazed 4 panel door from 1870s in Worksop, with simple glazed fanlight.*

f) Door furniture

6.114 Door furniture is often disregarded, but surviving original furniture should always be retained. Historically, door furniture was usually made of wrought iron, although cast iron began to replace this by the late-18th century. Brass was expensive and was only used on grander buildings. Shiny modern brass fittings and lever-style handles are not appropriate for a Georgian door.

***Figure 6.76**: 18th century door with original iron knocker, in Retford.*

6.115 In the Victorian period (specifically from c1860 onwards), the use of brass became more widespread, utilising the copper and zinc alloy patented by James Emerson. Prior to this, brass had been expensive and of inferior quality.

***Figure 6.77**: Victorian half-glazed door with suitable door furniture in Tuxford.*

6.116 Before the 19th century, the only furniture on a front door would be a doorknob and a simple knocker.

Animal heads, dolphins and S-shaped knockers were all common. The doorknob was usually situated on the middle rail at waist height. The Victorians used both brass and iron. During this period new items of furniture were introduced to the door. Bell pulls began to replace the knocker, letterboxes were inserted as a result of the new postal system and house numbers were added when house numbering became mandatory.

***Figure 6.78**: Authentic door furniture should always be used. Left: 18th/19th century black iron doorknob; Right: Victorian brass bell push.*

g) Redundant doorways

6.117 Doorways that become redundant should not in general be removed. Doorways are an important part of the overall design of a building.

h) Modern doors in traditional styles

6.118 Most modern, ready-made, off-the-peg doors are not appropriate for historic buildings, especially listed buildings. Their proportion and detailing do not usually respect vernacular designs. UPVC and aluminium are never appropriate, nor are varnished or stained doors. Many modern doors claim to be traditional in style, but sadly they are often an amalgamation of styles and periods (doors with integral fanlights, for example, do not respect historic vernacular since fanlights were always separate windows above the door). New doors in an historical setting will often have to be custom made and bespoke to the architectural significance of the building.

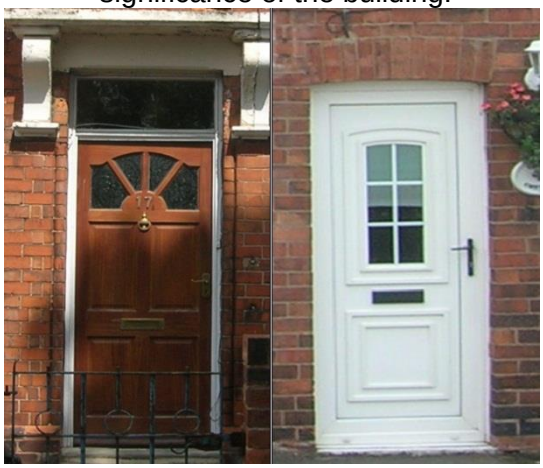


***Figure 6.79**: Left: A modern door with integral fanlight in stained finish. This style of door and finish is unsuitable in listed buildings and in Conservation Areas; Right: A modern UPVC door is never acceptable in listed buildings or Conservation Areas.*

Doors – Key principles:

- Original doors and door furniture should always be retained (and repaired) where possible;
- Replacement doors should follow the original style. Off-the-peg doors may not be suitable for many historic properties;
- Doors must always be timber. UPVC and aluminium are unacceptable in listed buildings, in positive buildings within Conservation Areas and where certain other heritage assets are affected;
- Doors should normally be painted and not stained or powder coated;
- Historic doorcases and fanlights must not be removed;
- Items of door furniture should usually be of the same material, be appropriate to the door type/period and should be subordinate to the door;
- Lever-style handles are not suitable for Georgian or Victorian doors.

Painting

6.119 Painting can significantly alter the appearance and character of a building. For listed buildings, therefore, consent is usually required. For unlisted buildings in Conservation Areas, painting the exterior does not usually require permission. However, owners should always seek the advice of the Council's Conservation Team prior to carrying out any works.

***Figure 6.80**: The painting of this building in Worksop from cream/brown/olive to white/black had a dramatic impact on its appearance and the character of this part of the Conservation Area.*

a) Painting walls

6.120 Painting a previously unpainted wall on a listed building will always require Listed Building Consent. For unlisted buildings in Conservation Areas, advertisement consent may be required where painting is for the purpose of an advertisement, announcement or direction.

6.121 The painting of brick/stone that is in fair or good condition will be resisted. Where the condition of the brickwork/stonework is poor, painting is not a good solution and will not remedy its defects. Rather, painting may exacerbate the deterioration further.

6.122 If painting is agreed, in most cases, porous and breathable paints should be used on old walls. Non-porous paints can damage walls by trapping moisture and not allowing it to evaporate. This can lead to damp problems and stone/brick deterioration. The use of a lime wash should be considered and in some cases will be required if the building is listed.

b) Painting joinery

6.123 In most cases, joinery should be painted. It is a misconception that windows were traditionally stained. Almost all windows have been painted since the start of the 18th century. For listed buildings, consent will rarely be granted for staining of external joinery. New joinery within Conservation Areas or affecting certain other heritage assets should be painted not stained.

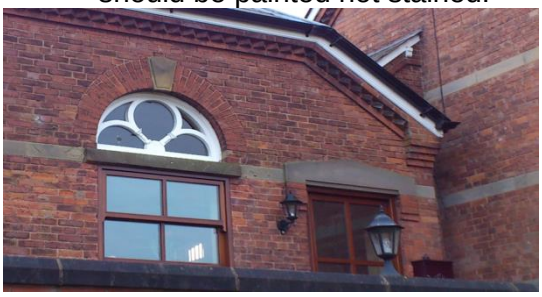


***Figure 6.81**: The stained joinery in this converted coach house in the Oldcotes Conservation Area is at odds with the original painted joinery and is inappropriate in this historic setting.*

c) Changing the colour of external joinery, walls and rainwater goods

6.124 For listed buildings, changing the colour of external joinery, walls or rainwater goods will often require Listed Building Consent. In all cases where the colour change would result in a materially

different appearance (e.g. cream to blue), consent is required. Where the change is more subtle (e.g. to a lighter or darker shade of the original colour), consent may not be required. Advice should always be sought from the Conservation Team before carrying out external repainting.

d) Choice of colour

6.125 The choice of colours that are acceptable on historic buildings depends on the period and architectural style of the building, the material to be painted and, in some cases, the location.

***Figure 6.82**: Painted joinery and rainwater goods in cream and blue/green estate colours, in this listed building within Holbeck Conservation Area.*

6.126 When choosing paint colour, an assessment of the impact it will have on the building's character should be made and traditional and historic colours should be used. Vivid and garish colours are not acceptable. There are numerous suppliers that produce a range of 'heritage' paints.

Painting – Key principles:

- If the building is listed, you should check whether consent is required before any external repainting;
- Avoid painting unpainted brickwork/stonework;
- Always use porous paints on brickwork/stonework;
- Windows and doors should always be painted. Stain should never be used on external joinery;
- Always use a historically appropriate colour.

Cleaning and paint removal

6.127 It is rare that historic buildings will need cleaning in order to preserve them. Proposals to clean the exterior of buildings are usually due to aesthetic concerns about cosmetic appearance. For listed buildings, consent is usually required because cleaning can significantly alter the appearance of the building and the method of cleaning can cause damage to the stone or brickwork. There will be a presumption against brick or stone cleaning where it is not considered necessary or worthwhile. In the rare circumstances where it may be considered acceptable, a specialist firm should always carry out the works, although only after seeking the advice of the Council's Conservation Team.

6.128 Where historic surfaces that were originally intended to be exposed have been painted, the removal of paint will be supported in principle, provided that the method of removal does not damage the original surface. Consent is usually required for listed buildings.

Cleaning and paint removal – Key principles:

- For listed buildings, cleaning or removal of paint will usually require Listed Building Consent;
- A specialist contractor should normally carry out any cleaning or paint removal;
- Methods should seek to cause the least abrasion and harm to historic fabric.

Damp and damp proofing

6.129 Before the 20th century, buildings were built without damp proof courses. Due to the materials from which they were built (e.g. stone, brick with lime mortars and lime renders), they function differently to modern buildings. Historic buildings were allowed to 'breathe', meaning that they are able to absorb water and allow it to evaporate through the walls. This is why repairing historic buildings with traditional materials, especially lime mortar/render, is so important. Modern Portland cement mortars and renders can upset this balance of absorption and evaporation and lead to significant damp and/or deterioration of the brickwork/stonework.

6.130 Where a building has noticeable damp, the causes of the damp should be identified. Common and easily rectifiable causes are:

- Blocked or defective rainwater goods;
- Inadequate drainage around the outside of the building;
- Exterior cement based renders;
- Inadequate ventilation causing condensation internally; and
- Intermittent occupancy with intermittent heating (which provides ideal conditions for condensation).

6.131 Modern damp proofing usually involves the provision of a moisture barrier. These can create further problems for historic buildings, however, by forcing and trapping moisture into other areas where it is unable to evaporate. This results in the build up of even more damp conditions in localised areas. In listed buildings, the insertion of modern damp proofing should not be considered until causes can be identified and rectified as outlined above. If there is still a desire to insert modern damp proofing and it will affect the appearance of the building (either through injecting through the base of walls or lifting floors and laying membranes), Listed Building Consent will be required. Where it is clearly evident that simple solutions to rectifying damp problems have not been carried out, there will be a presumption against using modern damp proofing methods.

***Figure 6.83**: A damp proof course has had a noticeable impact on the appearance of this building within the Oldcotes Conservation Area.*

Damp and damp proofing – Key principles:

- A modern damp proof course should not be considered until the cause of the damp has been identified and traditional/non-invasive attempts have been made to rectify the problem;
- Where a modern damp proof course is proposed in a listed building, Listed Building Consent will be required.

Introduction of services and minor additions

6.132 Modern living places great demands on historic buildings. The introduction of services such as electricity, gas, water and sewerage; internet, telephone and television; and additions such

as alarm systems, lighting and fire escapes, can all have a detrimental impact. For listed buildings, consent will be required for attaching any structure or fixture to the exterior, or for any internal alterations, that will affect the special interest of the listed building (e.g. cutting through historic skirting boards). Planning permission may also be needed for mounting items such as satellite dishes on buildings within Conservation Areas. Only locations which are unobtrusive or do not harm the significance of heritage assets will be permitted.

***Figure 6.84**: Note this impact of the two satellite dishes installed on this early-20th century house in the Retford Conservation Area.*

Services – Key principles:

- The introduction of services into historic buildings should not damage architectural features and should be, where permissible, sited appropriately;
- The addition of structures/accretions to the outside of buildings may require Listed Building Consent or planning permission (or indeed both).

Internal alterations

6.133 The interior of a listed building is also protected, and so alterations will often require Listed Building Consent. Interior plans and individual features should be respected and left unaltered as far as possible. Internal spaces, staircases, panelling, window shutters, doors, doorcases, mouldings, decorated ceilings and wall decorations are part of the special interest of a building and may be its most valuable feature. Interiors vary greatly and not all aspects can be covered here. Below are some of the main features common to many interiors. If you are in doubt as to whether you need Listed Building Consent please consult the Conservation Officer.

***Figure 6.85**: This 17th century panelling above an 18th century fireplace contributes to the significance of this grade II* listed building in Worksop.*

a) Internal walls

6.134 Internal walls in old buildings should always be investigated with care in advance of alterations, in case ancient or interesting features are hidden in the plaster or behind the panelling or other coverings. In many cases the partitions themselves are of historic interest.

***Figure 6.86**: 16th century timber framing (previously hidden behind the plaster) in this listed building in Worksop.*

6.135 New partitions should be kept to a minimum. They should not cut through mouldings or enriched plaster decoration but be shaped around them to allow for reinstatement at a later date.

b) Plasterwork

6.136 All old plain plasterwork should be preserved where possible. Traditional lime and hair plaster has good insulation qualities and is better able to tolerate condensation than modern gypsum plaster.

6.137 Care should always be taken with works to old plaster, especially when chasing-in electrical wiring, in case there is early decoration of interest. All decorative features, from a simple cornice or cove to elaborate wall and ceiling decoration, should be preserved.

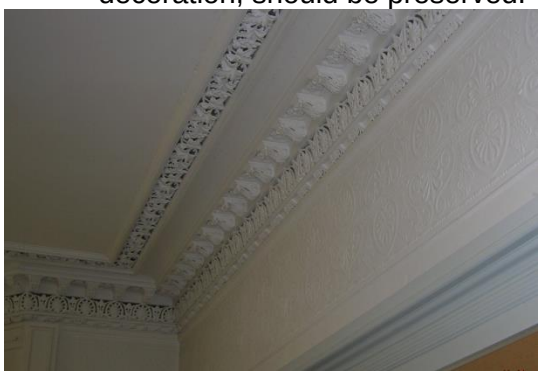


***Figure 6.87**: Intricate plasterwork in this listed early-19th century building in Worksop.*

c) Staircases

6.138 The removal or alteration of any historic staircase from a listed building 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 would preclude access to and use of upper floors, is unlikely to be allowed.

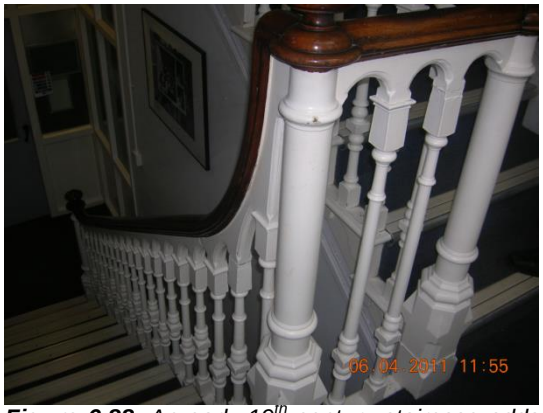


***Figure 6.88**: An early-19th century staircase adds much to the character of this listed building in Worksop.*

d) Chimney pieces and chimney breasts

6.139 Good chimney pieces are part of the decorative history of a building and are often central to the design (including appearance, plan form and function) of a room.

***Figure 6.89**: Chimney breast, surround and insert with hob grate all add much to the appearance and form of this 18th century listed building in Mattersey.*

6.140 There is no excuse for their removal from a listed building if this is simply because a chimney is redundant. In the rare cases where there is no alternative to the removal of a chimney piece, it should be saved for use in another position and should not be removed from the building. The removal of a later chimney piece of interest will not normally be allowed in listed buildings, even if an earlier open hearth is known to survive behind it. The removal of a chimney breast is almost never acceptable,

because it may affect the structural stability of the building and would also be harmful to the plan form and appearance of the building's interior.

e) Interior paintwork and decoration

6.141 A careful choice of both type and colour of paints or wallpapers can make a significant contribution to the appearance and integrity of a historic interior. Inappropriate schemes may, conversely, be visually damaging. In some instances, specialist advice should be sought on the original scheme of decoration that may survive beneath later layers.

***Figure 6.90**: An internal Tudor door with interesting lattice pattern paint decoration at Hodsock.*

6.142 Although strict adherence to historical forms is not normally a requirement in buildings whose interiors are of a 'private' rather than a 'museum' character, the use of historically appropriate decoration can greatly enhance most listed buildings. Where important early schemes of interior decoration survive, cleaning and conservation, rather than renewal, may be appropriate.

6.143 Overpainting, even of deteriorated or discoloured areas of plain colour, may damage or obscure the historical record.

f) Floor surfaces

6.144 Floor surfaces are too often disregarded when buildings are refurbished. It is not only marble floors that are important. All types of paving, such as stone flags and pitched cobbles; old brick floors; early concrete, lime ash, and plaster floors, should be respected. This also applies to old boarded floors, especially those with early wide oak or elm boards. All such features should normally be repaired and re-used.

***Figure 6.91**: 19th century quarry tiles in a grade II listed building in Askham.*

6.145 When new floorboards are needed, they should be of the same timber, width and thickness as those they are replacing. Great care should be taken when lifting old boards for the installation or repair of services, especially where the boards are tongued or dowelled. The cutting of joists for new services should be kept to a minimum and any early sound-deadening or fire-proofing between the joists should be preserved.

g) Floor strengthening

6.146 Proposals for floor strengthening often form part of refurbishment schemes and may be dictated by the inflexible requirements of particular clients or funding

bodies, demanding the same standards as those applied to new buildings. These are almost always at variance with the architectural and structural integrity of a historic building and should not normally be regarded as a sufficient justification for major alterations. The floors of most historic buildings can be made perfectly adequate for the actual loads they will carry.

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

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

h) Building and Fire Regulations

6.149 The impact of alterations to comply with current Building and Fire Regulations can significantly affect the special interest of Listed Buildings. The precise Building and Fire Regulation requirements should be made explicit as part of any Listed Building Consent application. If Building and Fire Regulations plans are being submitted at the same time as Listed Building Consent then a copy of these plans should be included. If Building Regulations are not being submitted at the same time, then enough information must be included on the plans, or in a supporting written statement, expressing how it is intended to comply with Building and Fire Regulations. Where the change of use of a listed building is proposed (e.g. converting a barn into a house) this information will always be required.

Internal alterations – Key principles:

- The interior of a listed building is protected. Many types of internal alteration are likely to require Listed Building Consent;
- General internal painting and decorating, that does not involve structural alterations or the removal of features, may not require approval. However, you should always seek the advice of the Council's Conservation Team before carrying out any such works;
- Original features and interior plans should be left unaltered as far as possible. Listed Building Consent is likely to be required for their removal/alteration;
- Later additions in a building, not contemporary with the date of construction, can also be of interest e.g. Art Deco fireplaces in a Victorian House;
- If in doubt, always check with the Council's Conservation Team before carrying out any internal works.

Protected species

6.150 Many species of plants and animals (including all wild birds) are protected under legislation, at both European and National level. The Department for Environment, Food and Rural Affairs (DEFRA) website contains a section on 'Legislation and Licenses that Protect our Wildlife' which gives an overview of wildlife protection legislation/regulations in England. **This legislation is a material consideration in the planning system.** The most notable of these statutory instruments are:

- The European Habitats Directive (Directive 92/44/EEC);
- The Birds Directive (Directive 2009/147/EC);
- The Conservation of Habitats and Species Regulations 2010 (which implements the European Habitats Directive); and
- The Wildlife and Countryside Act 1981 (and subsequent amendments).

6.151 Protected species surveys should be undertaken in advance of the submission of a planning application that may affect protected species. This allows the District Planning Authority to make an informed judgement about the potential impact of development proposals on protected species. Certain developments are more likely to require a protected species survey more than others (e.g. the conversion of agricultural buildings). In some cases, the presence of protected species may influence the final design of a building and it is, therefore, advisable that survey work is undertaken at an early stage. If you are in any doubt as to whether you will be required to submit a protected species survey, please contact the Council's Development Control team.

Contact Us

For further advice on issues relating to Listed Buildings, Conservation Areas or other heritage assets, please contact one of the Council's Conservation Officers:

- Michael Tagg: Michael.Tagg@bassetlaw.gov.uk; (01909) 533484; or
- Simon Britt: Simon.Britt@bassetlaw.gov.uk; (01909) 533427.

Alternatively, please write to: **Conservation Team, Planning Policy and Conservation, Bassetlaw District Council, Queen's Buildings, Potter Street, Worksop, Nottinghamshire, S80 2AH.**

For help and advice on submitting applications for Planning Permission or Listed Building Consent, please contact Planning Customer Services:

- Tel: (01909) 533264, (01909) 533220 or (01909) 534430; or
- Email: planning@bassetlaw.gov.uk.

Disclaimer: This leaflet is intended to be a general guide and does not purport to be a definitive guide to the legislation covering Listed Buildings, Conservation Areas and other heritage assets. For specific proposals, you should seek advice from the District Planning Authority.