



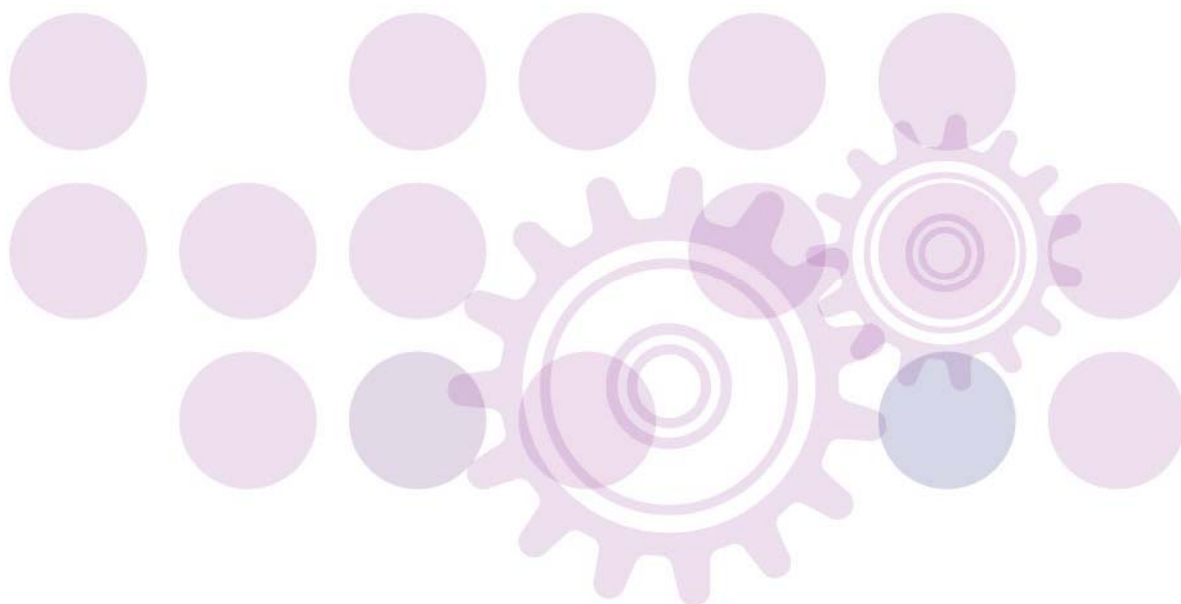
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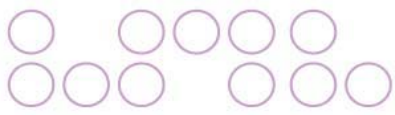


supplementary planning document

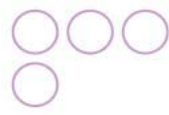
Brighton & Hove City Council Local Development Framework

architectural features





spd



supplementary planning document

architectural features



Brighton & Hove City Council's Local Development Framework

What is an SPD?

A Supplementary Planning Document (SPD) is one of the material considerations that can be taken into account when determining a planning application. It forms a part of the Local Development Framework (LDF) and is intended to elaborate upon policies in the Development Plan Documents (DPD). This SPD is one of a series produced by Brighton & Hove City Council and it is to be read in conjunction with the DPDs. Each SPD has been subject to a period of formal consultation and approval under the LDF. In preparing this particular SPD the council has had particular regard to Government policy as set out in Planning Policy Guidance Note 15: Planning and the Historic Environment.

This draft SPD is intended to provide detailed policy guidance on the repair, restoration and enhancement of historic buildings. It was approved by the Cabinet Member Meeting for Environment on 27 January 2009 for the purposes of public consultation. It supplements policies HE1, HE2, HE4, HE6, HE8 and HE10 of the Brighton & Hove Local Plan adopted on 21st July 2005.

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Section I – Introduction and General Principles

A) Introduction

This Supplementary Planning Document (SPD) is intended to provide detailed policy guidance on the repair, restoration and enhancement of historic buildings. It applies to statutorily listed buildings, historic buildings within conservation areas and locally listed buildings. It focuses on those original external architectural features of buildings that give them their historic character and which cumulatively contribute to the attractiveness of the street scene, from roofs and walls to door and windows.

The SPD concentrates on the typical Regency, Victorian and Edwardian buildings that make up the majority of the city's historic built environment and which are in residential or small-scale commercial use. In the case of more unusual buildings, such as timber framed buildings, public or institutional buildings or 20th century modernist buildings, advice should always be sought from the council's Conservation team before any works are undertaken.

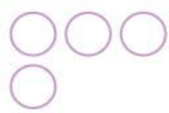
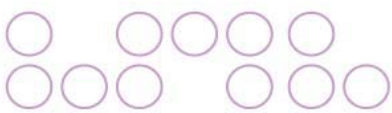
Historic buildings are a finite resource, which should be preserved. They enhance the familiar and cherished local scene and contribute to the sense of local distinctiveness which is so important to the character and appearance of a historic city like Brighton & Hove. They are also part of our cultural heritage and attract visitors to the city. Furthermore, the careful repair and re-use of historic buildings minimises wasted resources and so makes a significant contribution to sustainability.

Under planning legislation the council has a duty to pay 'special regard' to the desirability of preserving a listed building, its setting and any features of special architectural or historic interest which it possesses. In conservation areas, the council has a duty to preserve or enhance all the aspects of the character and appearance that define an area's special interest. The special interest of a particular conservation area is set out in a conservation area appraisal produced by the council.

This SPD therefore sets out the general conservation principles that should be applied to all historic buildings. It advises on the appropriate maintenance and repair of historic buildings as well as potential enhancements or minor alterations to them. It also includes advice on choosing a builder and provides sources of further information. The SPD then goes on to set out detailed supplementary planning advice on the different architectural features that typify the form and appearance of Brighton & Hove's historic buildings.

B) The Need for Consent

In the case of a listed building, all works that would affect the special character of the building will require **Listed Building Consent**. This includes works of repair unless they are strictly 'like-for-like' repairs. An explanation of like-for-like repairs is given in the section on General Conservation Principles below, but where doubt exists the council's Conservation team should be consulted before proceeding.



The demolition or substantial demolition of an unlisted building within a conservation area, or other related structures including boundary walls, will usually require **Conservation Area Consent**.

With regard to all historic buildings, external works other than strictly 'like-for-like' repairs or works of a very minor nature, will usually require **Planning Permission** (in addition to any listed building consent). The council's City Planning service can advise on works to specific properties that may or may not require permission.

C) Retention of Historic Buildings

There is a strong presumption in favour of the retention of any historic building of interest. Any proposal to demolish or substantially demolish a listed building, a building within a conservation area which makes a positive contribution to that area or a locally listed building (where consent for demolition is required) will be expected to show that:

- Clear and convincing evidence has been produced that all reasonable efforts have been made to sustain existing uses or find viable new uses, and these efforts have failed;
- Preservation in some form of charitable or community ownership is not possible or suitable; or
- Redevelopment would produce substantial benefits for the community which would decisively outweigh the loss resulting from the demolition.

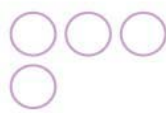
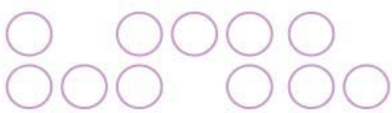
Consent for demolition will not be granted simply because redevelopment is economically more attractive to the owner/developer than repair or reuse.

In assessing such proposals for demolition the council will address the following considerations:

- The condition of the building, the cost of repairing and maintaining it in relation to its importance and the value derived from its continued use (based upon consistent and long term assumptions);
- The adequacy of efforts made to retain the building in use; and
- Where appropriate, the merits of alternative proposals for the site.

I. Façadism

When a historic building is retained it should be retained in its entirety, having regard to its statutory designation (e.g. listed building or building within a conservation area), structural integrity and the presence of any additions or extensions that have harmed its character. The retention of a building's façade, or façades, with new construction behind will always be considered inappropriate. Such an approach destroys the historic integrity of the building and results in a false historicism. It may also create problems for long-term stability.



2. Sustainability

All buildings have an 'embodied energy' in their fabric – the energy that was expended in supplying or manufacturing the materials and in constructing the buildings. Historic buildings of traditional construction (dating from pre-1919) tend to have a significantly lower embodied energy than later buildings as they were generally built with more local and more natural materials and using local labour. Demolition or part demolition of a historic building therefore not only means that the original embodied energy is lost (wasted) but that a much greater amount of embodied energy is needed to replace it. Such demolition also needlessly contributes to the total waste materials that the construction and demolition industry produces every year, currently estimated to be about a quarter of all waste produced.

D) General Conservation Principles

This section of the SPD sets out the general principles that apply to works of **repair and restoration**, works of **reinstatement** and works of **enhancement**. These principles apply to all forms of work and should be read in conjunction with the detailed advice on particular features in the sections that follow.

All historic buildings should be regularly maintained. Modest amounts of inspection, maintenance and minor repair carried out on a regular basis can safe-guard the condition, appearance and financial value of an historic building, while failure to identify problems early enough can lead to significant faults and damage which may be costly to put right. This particularly applies to roofs. A small amount of money mending a leaky gutter, for example, can save much greater expense later on.

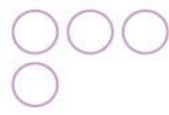
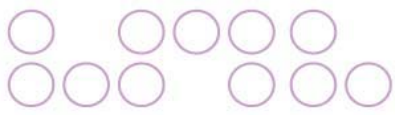
Prolonging the lifespan of historic buildings also helps to avoid the manufacture of new materials and is therefore a much more sustainable approach.

I. Repair and Restoration

The main purpose of repairs should be to control the process of decay without damaging or altering those features which give a building its architectural or historic importance and without unnecessarily removing or disturbing historic fabric. Repairs should therefore be kept to the minimum necessary to achieve a long-term solution.

Significant repair or restoration works should be based on a clear understanding of the historic construction and subsequent development of a building and its contribution to its wider context. Any detailed specification of repairs should also be informed by a survey of the building's structural condition and its weather-tightness. To repair or replace decayed fabric without first carrying out such an investigation may simply lead to a repetition of the problems in the future. On completion of this investigation a meeting with the council's Conservation team is encouraged in the case of listed buildings, to discuss appropriate methods of repair before the specification and contract documents are finalised and applications submitted for consent.

In carrying out repairs, the aim should be to match the existing materials and methods of construction, in order to both preserve the appearance of the building and ensure that the



repairs have a long life. Exceptions should only be considered where the existing fabric has failed because of inherent defects of design rather than from neglect or because it has reached the end of its natural life. New methods and techniques should only be used where they have proved themselves over a long period and where traditional alternatives cannot be identified.

Those parts of a building that can be repaired in situ should not be needlessly removed. Localised repair is usually cheaper than replacement and better preserves the patina of age that contributes to historic character. Complete replacement of architectural features should be strictly limited to situations where the problem has gone beyond the stage where in situ repair is practicable.

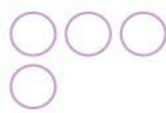
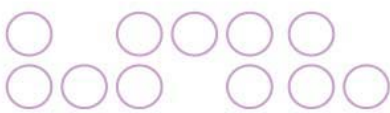
Where replacement is the only solution this should be carried out on a strictly **'like-for-like'** basis. Works that are strictly 'like-for-like' repairs do not require planning permission and, in most cases, will not require listed building consent. However, to be judged and accepted as 'like-for-like', the replacement work must exactly match the design, detailing, material and finish of the existing in every respect. It is the subtle detailing of original architectural features that contributes to the special character of historic buildings, so even a minor difference in the replacement work can change that character.

In the case of listed buildings, as well as a specification of works, a sample area of the proposed replacement work may be requested for inspection by the Conservation team, together with a photographic record of the existing feature(s). The Conservation team can then confirm whether any formal consent will be required. This would apply in particular to works such as re-rendering, re-pointing, brick cleaning and flint work where a satisfactory outcome depends very much upon the methods used and the quality of workmanship and where any damage may be irreversible. The sample area of work should be carried out in a discreet location and be approved before works continue. In the case of other works to, for example, windows or cast ironwork, it may be necessary to provide a sample of the joinery (e.g. glazing bar profile) or casting for approval before proceeding.

Wherever possible, sources of reclaimed or recycled materials should be investigated to see whether a suitable match can be found, so limiting the demand for manufacture of new materials.

2. Reinstatement

Some elements of a historic building which are important to its design and appearance may have been lost or removed, either as a result of decay and neglect or as part of past insensitive alterations. A programme of repair and restoration works may offer the opportunity for reinstatement of these features or, in some cases, reinstatement may be a requirement of a planning permission or listed building consent. Such reinstatement works should only be carried out where sufficient evidence exists for accurate replication and no loss of historic fabric occurs. Speculative reinstatement work is inappropriate. Where the building is part of a uniform group or terrace it will often be possible to reinstate architectural features based upon surviving examples on neighbouring properties.



Reinstatement work will not be acceptable where it would require the removal of later alterations of interest that are now part of the historic development of a building. Later alterations which contribute to a building's cumulative historic interest should not be reversed simply to return a building to its original form. Exceptions to this may be permitted where the works would clearly restore uniformity to a group of historic buildings. Where justification exists, photographs and/or measured drawings of all features that are to be removed should be submitted as part of any application for planning permission or listed building consent. Such works should be discussed with the Conservation team before making an application.

3. Enhancement

In some cases it will be appropriate to design new works to a historic building in a contemporary yet complementary way, notably in cases where there is no historic precedent or evidence to follow. If carefully considered such works can enhance the appearance and setting of a historic building. This may apply, for example, when reinstating missing boundary walls, railings or gates. In such cases it is important to consider the impact of the proposals on the historic streetscape and to follow established boundary lines, heights and materials. It may also apply to the reinstatement of later additions, including conservatories for example. Such works should always respect the rhythm and proportions established by terraces or groups of buildings and should appear as natural elements in the wider context rather than strive to be noticeably prominent or distinct. They should be discussed with the Conservation team before making an application.

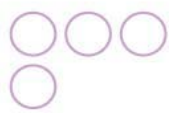
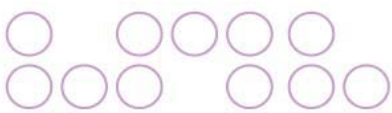
4. Minor Works

Alterations are frequently proposed to historic buildings in order to adapt them for modern living requirements, to improve access or in the interests of energy efficiency. These may appear minor in nature but can, if undertaken without care, harm the appearance of the building. The cumulative effect of such minor alterations can be particularly damaging. Wherever possible such alterations should be confined to concealed elevations and sited and fixed in such a way that causes the minimum possible impact upon the building. Standard solutions are not always appropriate to historic buildings and it may be necessary to investigate alternative approaches or products in order to minimise any impact. Long term harm to the fabric and construction of the building must also be avoided and alterations should be reversible.

5. Group Value

The majority of historic buildings in Brighton & Hove form part of a larger architectural composition or uniform group of buildings. Some form part of a semi-detached pair. In all such cases, when proposing works it is important to consider how those works will impact upon the building's group value or its value as half of a pair.

Any works which would harm the uniformity or visual coherence of a terrace, group or pair of historic buildings will be considered inappropriate and consent will not be granted in such cases. Encouragement will instead be given to works that would restore or reinstate architectural features that contribute towards group value. In some cases such works may be a requirement of consent for other works.



Where a historic building is a one-off building or part of a varied group of buildings, any works should be based upon a proper understanding of that building and should not attempt to copy or borrow from a building of a different period, scale or design.

E) Choosing a Builder

The best way to avoid inappropriate or sub-standard works to a historic building is to hire experienced professionals, independent advisers and competent trades-people that are knowledgeable about old buildings and are trained in working on them. A suitably qualified **architect** or **building surveyor** will analyse the problems, specify the works to be carried out, obtain comparable estimates from builders and supervise the works. This is particularly important on larger schemes of work where a number of different trades may be involved. Where the building may be suffering from structural faults or where proposals have structural implications, a **structural engineer** experienced in historic buildings may also be needed. Contact details for these professions are given in the next section.

There are also reliable independent experts in various fields such as timber decay, damp proofing and dry rot who will suggest the most appropriate solution rather than promote a particular commercial product or method.

Builders can carry out simple inspections and alert owners to the need for items of work requiring immediate attention. When choosing a builder directly to carry out works it should be borne in mind that unless the requirements for the works are clearly stated the estimates received may vary considerably. An experienced contractor may appear more expensive yet allows for better quality work that offers a longer term and more cost effective solution.

There are two basic options in choosing builders directly:

- The first is to select a reputable general contractor, who may employ their own craftsmen or sub-contract some of the work to other specialists.
- The second option is to appoint various specialist craftsmen direct. This option is more complicated to manage but may ensure the best craftsmen are employed.

As a rule, a general contractor is used for a larger scheme of works or where the work of various trades will overlap on site. If specialist craftsmen are to be individually employed, an architect or building surveyor can ensure that they are properly managed and co-ordinated.

As anyone can set up as a builder, when choosing a firm it is advisable to obtain references from trusted sources and to inspect previously completed work. Long established firms are more likely to have the necessary experience and will have built up a reputation, which they wish to protect. Local craftsmen are more likely to have experience of the particular issues and materials involved and the use of local labour also helps the local economy and contributes to a more sustainable approach.



Established **trade associations** such as the Federation of Master Builders, the National Federation of Builders, the Heritage Building Contractors Group and the National Association of Roofing Contractors may offer advice on appropriate firms for a job. Such firms may be part of a guarantee scheme where, if the builder goes out of a business, the work can be completed by another member firm. Contact details for these associations are given in the next section.

F) Further Sources of Information

Planning Policy Guidance Note 15 (PPG15) – Annex C

Brighton & Hove City Council

SPGBH2 – External Paint Finishes and Colours

SPGBH13 – Listed Buildings – General Advice

SPGBH19 – Fire Precaution Works to Historic Buildings

Other Publications / Websites

Institute of Historic Building Conservation and Society for the Protection of Ancient Buildings - [A Stitch in Time](#)

English Heritage – [Conservation Principles, Policies and Guidance \(2008\)](#)

English Heritage – [Investigative Work on Historic Buildings](#)

English Heritage – [Energy Conservation in Traditional Buildings](#)

Building Conservation Directory – www.buildingconservation.com

Section 2 – Roofs

Introduction

On historic buildings the roof is generally a building's 'crowning glory' and an integral part of the overall design. Alterations to the shape of the roof, the use of unsympathetic materials and the loss of original features can all have a serious effect on the appearance and character of historic areas.

This section covers the repair and restoration of roof coverings and chimney stacks as well as other original features at roof level and should be read in conjunction with the **General Conservation Principles** in section 1 of the SPD. It includes rainwater goods such as gutters and downpipes. It does not cover the council's policy on roof extensions, loft conversions and dormer windows as these matters are the subject of a separate Supplementary Planning Guidance note.



A) Roof Form and Structure

Significance and Characteristics

The shape and forms of a historic roof can take many forms, from variations of simple pitched roof to hipped, gambrel, hipped-gable and mansard. The steepness of roof pitches also varies considerably and can be an important indicator of building age or architectural style. Roofs can be steep with prominent eaves or be shallow and hidden behind parapets for example. Many of the historic buildings in Brighton & Hove have a double pitched roof with a central valley, often referred to as a 'butterfly' roof.

Policy – Listed Buildings

The original form, shape and fabric of the roof must not be altered and its ridge height must not be raised. Consent will not be granted to remove part of a pitched roof to form a roof terrace or to infill valleys between roof slopes or to create a flat roof between ridges.

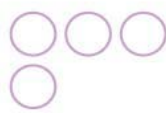
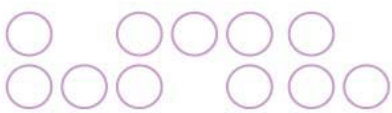
Policy – Conservation Areas

The main pitched roof(s) of a building must not be removed to create a flat roof. Where a roof is visible, its form and shape must not be altered. Where a roof has a group or street value its ridge height must not be raised.

Justification and Supporting Guidance

On listed building the retention of the original roof form is important even where it cannot be publicly seen. Where drainage of the existing roof is causing problems alternative options for preventing blockages of the outlets should be investigated. Roofs to historic rear extensions should similarly be retained.

In the case of historic buildings in conservation areas, consideration must be given to the impact of any changes to the roof form not only on the appearance of the building itself but also on the common roofscape of the street or group of buildings of which it forms a part. Where there is a uniformity of roof form that uniformity must be retained. Conversely, where the roof line is varied that variety may be a positive element of the character of the street or area and should be respected. The removal of all or part of a main pitched roof to create a roof terrace will be unacceptable. Such an alteration not only involves the loss of the original roof form but requires the fixing of guard rails and introduces uncharacteristic activity and paraphernalia into the historic roofscape. Where a rear extension has a pitched roof it may sometimes be acceptable to remove the roof to create a flat roof, if the



extension is not historic and if it does not have group value. However, the creation of roof terraces may have other impacts on neighbouring properties and may be unacceptable for amenity reasons.

In all cases embellishments such as turrets and cupolas will be considered and integral part of the building's design and the local townscape and must be retained.

B) Roof Coverings

Significance and Characteristics

The repair and replacement of roof coverings is of paramount importance to the long life of a historic building. The traditional roof materials used locally are Welsh slate and clay tiles. Clay tiles were the earliest roofing material and are often associated with steeply pitched roofs. They were largely superseded by slate, which can be laid on shallower pitches, as the predominant material from early in the 19th century. Welsh slate typically varies from grey (Mid-Wales) to blue-grey or purple-grey (North West Wales). Green Cornish slate is rarer. Clay tiles became fashionable again in the late Victorian and Edwardian periods when they were machine-made.

Policy – Listed Buildings

Where pitched roof coverings are replaced, the council will require the use of natural slate or clay tiles, depending upon which was the original or existing material. Where it replaces existing slate or tile, the new slate or tile must match the existing in size, colour and texture. If the existing clay tiles are hand-made examples they must be re-used or replaced with matching hand-made tiles. On pairs or uniform groups of buildings with visible roof slopes the size, colour and texture of replacement slates or tiles must ensure consistency.

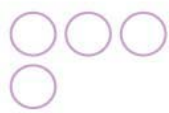
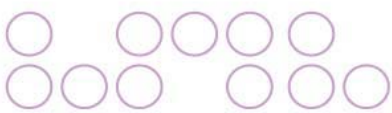
Where original flat roofed coverings and parapet or valley gutters are to be replaced, the council will require the use of lead or zinc. Modern alternative materials will only be accepted where it can be demonstrated that lead is inappropriate for historical or technical reasons, that the proposed material would not impact upon the appearance of the building and that the proposed material is durable. Areas of copper roofing must be replaced in copper.

Hip, ridge and eaves details must match the existing design and material unless it can be demonstrated that the existing are not original and evidence exists of an original detail which is to be matched.

Policy – Conservation Areas

Where slates are replaced, the council will accept the use of artificial slates where this would not harm the appearance of a uniform or consistent group of buildings. Artificial slates must have a riven surface and dressed edge that resembles natural slate.

Where clay tiles are replaced, matching clay tiles must be used. Plain concrete tiles will rarely be acceptable as a replacement, except on roof slopes that are not visible from the street. Corrugated concrete tiles will not be approved.



Areas of lead, zinc or copper roof that are publicly visible must be replaced with the same material. Where they are not publicly visible, asphalt or grey mineral felt will be an acceptable as an alternative to lead.

Hip, ridge and eaves details must match the existing design and material unless it can be demonstrated that the existing are not original and evidence exists of an original detail which is to be matched.

Image to go here showing original and modern coverings

Justification and Supporting Guidance

Clay tiles are plain rectangles, almost flat or with a slight double camber for weathering. Traditional hand-made tiles have a unique character and patina. They were usually fixed with nails via two small holes but some have nibs which hung on the timber battens. Later machine-made tiles have regular crisp edges. Replacement tiles should match the colour of the existing tiles as they were when first laid; they will blend in after few years of exposure to the weather. The original colour can usually be seen on the underside of the tile or the section that has been overlapped. Modern machine made tiles will not be appropriate to replace hand made tiles on listed buildings or on prominent roofs in conservation areas. There are very few concrete tiles commercially available that are a match for the colour and texture of clay tiles. Concrete tiles will therefore only be acceptable on publicly visible roof slopes if it can be demonstrated that the colour, texture and camber would be a close match for original clay tiles.

Welsh slate is still readily available and produced in a variety of sizes; it is the preferred material for replacement coverings. When replacing a slate roof it is important to match the size of the slate as well as the colour. Imported slate is available from a number of sources worldwide, notably Spain, but its lifespan may be significantly shorter and it may weather differently. If an imported slate is proposed it should be a close match for the colour of the slate it is to replace. A variety of artificial slates are available. These vary from plain grey ones with a smooth surface and straight edges to products that incorporate slate dust and have a dressed edge and riven surface to mimic natural slate. Where acceptable in principle in conservation areas, only products that closely mimic natural slate will be approved.

Wherever possible original slates or tiles should be salvaged and re-used by careful removal and sorting. Reused slates or tiles should not be mixed with new ones on a visible roof slope as this can look patchy. Second-hand slates or tiles can be used for recovering part of a roof or for patch repairs but again care should be taken to avoid a patchy appearance on visible slopes. Bitumen coatings should never be applied as a means of repair as this not only seriously harms the appearance of the roof but also prevents reuse of the tiles. Such coatings are, in any case, only a temporary solution.

Where a change of roof covering is proposed consideration should also be given to the effect of the weight of the material on the roof structure. Concrete tiles are heavier than slate or clay tiles and can cause structural problems in historic buildings. A sagging ridge on a concrete tiled roof is often evidence of this.



Ridges and hips were traditionally detailed in a number of ways and it is important to retain and match original detailing. The most common clay ridge tile was the simple half round but the later Victorian and Edwardian periods saw a return to decorative crested ridge tiles on prominent steep clay tiled roofs. Slate roofs sometimes had lead roll ridges and hips.

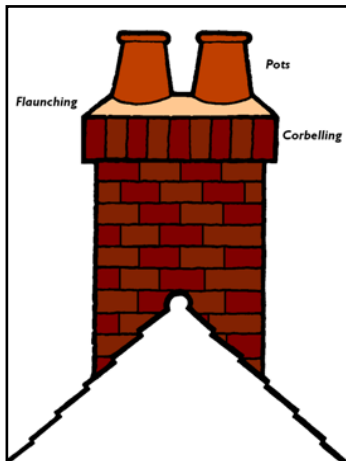
Lead sheet is a traditional, highly durable material that weathers attractively. The sheets are joined using timber rolls, which create a clear visual rhythm, or welted seams. It is used for flat roofs, bay roofs, gutters and valleys and also for flashings and 'soakers' at junctions with party wall upstands and chimney stacks. Originally Zinc was sometimes used instead. Copper was traditionally used on more visible areas of flat roof and on features such as turrets and cupolas, as it weathers to an attractive green finish that forms an obvious feature.

Splits and pinholes can be patch repaired by 'burning in' a new piece of lead but mastics or other sealants should be avoided as they conceal the source of the problem without providing a long term solution. Where lead has reached the end of its useful life and must be replaced, new lead work should meet the standards of the Lead Sheet Association (LSA) to ensure proper weathering and ventilation. Where lead rolls are visible features of a roof, the new covering should match this method of jointing. It is advisable to coat visible roofs with patination oil, as this prevents unsightly white carbonate appearing on the surface.

If the LSA standards cannot be achieved the council will consider alternative solutions or materials. Terne coated steel will be acceptable on unlisted buildings in conservation areas and may in some cases be acceptable on listed buildings for large areas of flat roof that are not readily visible. On unlisted buildings within conservation areas the use of asphalt or grey mineral felt will be acceptable where the area of roof is hidden behind a parapet or upstand or where the roof is to a later extension at the rear. It should be noted, though, that the normal life spans of asphalt and mineral felt are considerably shorter than that of lead.

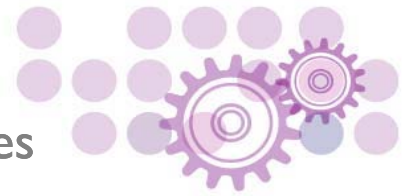
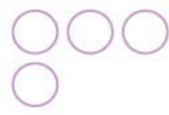
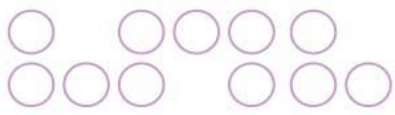
C) Chimney Stacks

Significance and Characteristics



Chimney stacks are important elements of the historic townscape of Brighton & Hove, enlivening and enriching the roofscape. The height and design of stacks varies greatly depending on the period, style and status of a building. The design of clay pots also varies. Some existing chimney stacks were raised in height during the Victorian period, in order to make them more efficient. In some cases, such as large late-Victorian and Edwardian houses, chimney stacks were not simply a functional element but a deliberate architectural feature, often very tall and making use of decorative brickwork.

The demolition of a chimney stack can completely alter the visual balance of a building or even of the whole street. Chimney



stacks also often serve an important structural function, anchoring the walls and internal divisions, and can be significant indicators of the date and original layout of the building.

Policy – Listed Buildings

All chimney stacks, including pots, should be retained unless it can be demonstrated that a stack is not a historic feature of the building. Consent will not be granted for the reduction in height of a stack unless it can be satisfactorily demonstrated that this would return a stack to its original height. A brick chimney stack must not be rendered. Any broken pots must be replaced with an exact match.

Policy – Conservation Areas

All chimney stacks to the main roof of a building, including pots, must be retained. Demolition of a chimney stack to a rear extension or outbuilding will be permitted provided that the stack does not make a positive contribution to the street scene or the appearance of a public open space. A brick stack must not be rendered where brick is the prevailing material of the building or the roofscape. Any broken pots must be replaced with an exact match.

Justification and Supporting Guidance

Chimneys stacks can be subject to structural faults for a number of reasons. A leaning or cracked chimney stack may not be dangerous but it is important to obtain professional advice. Minor cracking at the top of a stack can be repaired by raking out the mortar joints and inserting stainless steel or copper wire ties before repointing. The demolition and rebuilding of a stack should be a last resort and in such cases the stack must be rebuilt to exactly match its former height and appearance, where possible reusing the original bricks. In the case of a stack which was raised in height during the Victorian period and is now suffering from structural failure, consent will only be granted to reduce its height where the original height and appearance can be satisfactorily established.

Where a brick-faced stack is suffering from water penetration the brickwork should be repointed using a suitable lime-based mortar mix. It will generally be considered inappropriate to render brick faced chimney stacks. Exceptions may be made on unlisted buildings where brick is not the prevailing material of the building or terrace and where the stack is not of distinctive design.

If a stack is disused, it can be capped off at the top and the pots reinstated or replaced but ensuring that the stack is ventilated in some way, using air bricks for example. Broken pots should be replaced to exactly the same design – many of the old patterns are still produced. It is important to ensure that the mortar flaunching, which holds a pot in place and sheds water, is in good condition.

D) Rainwater Goods

Significance and Characteristics

This term covers the guttering, rainwater downpipes and hoppers that that drain water from the roof. Guttering and downpipes play a vital role in protecting buildings from damage by



rainwater. The design and placing of them is also significant to the appearance of a historic building. However, if not properly maintained they may cause extensive harm to a building.

Policy – Listed Buildings

Rainwater goods must be in cast iron and must match the design and profile of the original rainwater goods. In exceptional cases, where non-original rainwater goods are to be replaced, cast aluminium of an appropriate pattern will be accepted. Guttering should not be fixed to a fascia board unless this was part of the original design. Any surviving examples of lead rainwater goods must be retained and repaired or replaced in matching lead.

Policy – Conservation Areas

Where the original rainwater goods remain and are a notable feature of a building's appearance, they should be replaced in cast iron or cast aluminium on street elevations. In other cases plastic rainwater goods will be accepted provided that they follow the original profiles.

Justification and Supporting Guidance

Cast iron was already the common material for rainwater goods by the time Brighton & Hove began to develop on the late 18th century (replacing the earlier use of lead). Guttering was commonly of half round section fixed directly to the wall on brackets. In the mid 19th century ogee profile guttering emerged as an alternative and this was sometimes fixed onto a narrow timber fascia board.

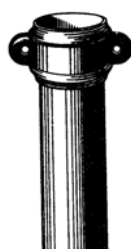


Half Round Gutter

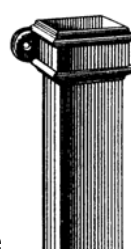


Ogee Gutter

Downpipes were normally either round or square/rectangular in section and fixed to the wall either by integral projecting 'ears' or by separate 'holderbats'. Rarer are decorative 'barley twist' pattern downpipes. Hopper heads, used to drain parapet gutters, were cast in a variety of designs and can be an attractive design feature. They should always be retained.

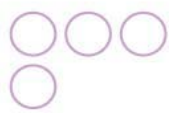
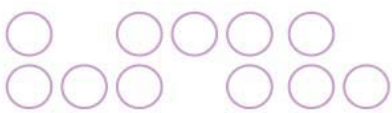


Round 'eared' downpipe



Square 'eared' downpipe

It is important to preserve and match original designs and profiles when repairing or restoring historic buildings and to match the original method of fixing. Ogee guttering was manufactured in subtle variations of profile. Wide timber or plastic fascia boards should not be used as these significantly alter the original appearance of eaves and can harm the uniformity of a terrace.



Rainwater goods should be regularly inspected and maintained to ensure that they are free from blockages and cracks and are securely fixed. Cast iron downpipes are best fixed so that they do not touch the wall surface; this ensures that water cannot become trapped between the pipe and the wall and cause corrosion.

Cast aluminium can be an acceptable substitute for cast iron where the existing cast iron rainwater goods are a standard pattern that can be exactly matched, or where the original has been lost and there is a proposal to reinstate an historic pattern.

Standard plastic rainwater goods can significantly detract from the appearance of an historic building, particularly where they are a notable feature of a street elevation. Traditional designs that mimic cast iron are now available in plastic and are preferred to standard plastic in conservation areas.

E) Further Sources of Information

Brighton & Hove City Council – [SPGBHI: Roof Extensions and Alterations](#)

The Georgian Group – Guide no. 10 - [Roofs](#)

Historic Scotland – Inform guide – [The Maintenance of Cast Iron Rainwater Goods](#)

Lead Sheet Association – [Installers Pocket Guide](#)

Section 3 – Bays, Gables, Porticos and Porches

Introduction

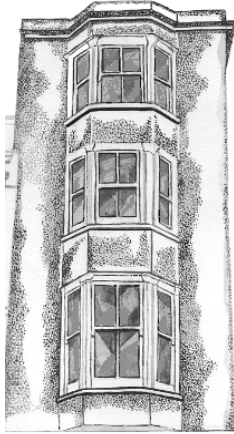
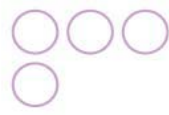
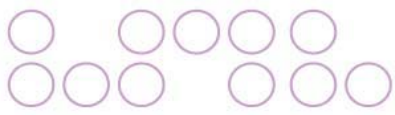
There are a number of common and substantial features that form part of the architectural style of historic buildings and which not only have a functional role but contribute greatly to the buildings' integral form, massing and proportions. Cumulatively they help to establish the rhythm and silhouette of terraces and streets. Such features are covered in this section, which should be read in conjunction with the **General Conservation Principles** in section I of the SPD.

A) Bays

Significance and Characteristics

Bays are a common feature of the Regency and Victorian buildings of the city, often running the full height of the front façade but sometimes stopping short of the top storey or the basement. They were usually confined to the street façades and allowed principal rooms to benefit from greater natural light. Bays are particularly associated with the city's rendered façades.

Bays on Regency buildings were 'segmental' – i.e. curved as a segment of a circle – and are also known as bows. The earliest bows were tall and narrow and they were generally quite



plain, with detailing confined to the window joinery. By the 1820s they had become wider, with bold mouldings, and were often the dominant feature of the terrace or group. In the second half of the 19th century houses were mostly constructed with 'canted' bays, which are three faced with splayed sides (see illustration left). Plaster mouldings were often carried around the bays. In the later part of the century it became fashionable for earlier bows to be replaced with canted bays. In the late Victorian and Edwardian periods bays with squared sides were common, particularly on brick and tile-faced houses. Rarer from this period are wide canted bays with five faces. Later Victorian bays are sometimes enriched with ornate plaster mouldings such as stringcourses, projecting cills on brackets and keystones over the window heads.

Policy – Listed Buildings

Bays must always be retained and all original materials, detailing and mouldings retained or replicated.

Policy – Conservation Areas

Bays must always be retained and all original detailing and mouldings retained or replicated. Where a bay has been removed from a property in the past, its reinstatement will be approved unless this would cause harm to group value.

Justification and Supporting Guidance

Bays can in some cases suffer from structural problems, particularly where they have been added or altered at later date and not properly tied in to the main walls. In such cases it is usually possible to tie the bay construction back to the walls, e.g. by using stainless steel straps, with no loss of historic fabric and no impact on the appearance of the building. In cases where it is not possible to do this, such as where the floor timbers are rotten or the wall construction is bungaroosh, the bay may need to be partly demolished in order to rebuild it to a sound condition. In such cases the new work should exactly match the existing, including the detailing of any plaster or timber mouldings.

Where a building has been altered by the addition or replacement of a later style of bay, such a change will normally be considered to be part of the building's history and should be retained. In more exceptional cases the reinstatement of the original form of bay will be approved and this may be appropriate, for example, in cases where the reinstatement of the original design would enhance the group value of a pair or terrace of properties. Where a bay has been entirely lost in the past its reinstatement will normally be welcome. In all cases such reinstatement works should have regard to the **General Conservation Principles** set out in Section I of this SPD.

More rarely, some properties also have bays on the rear elevations. In the case of listed buildings these must always be retained. In the case of unlisted buildings in conservation areas, bays to rear elevations that are not visible from a public street or space should be



retained but exceptions may be made where the bay is a later addition and does not affect any group value of the building.

Where bay roof coverings require replacement this should be done using the original material, which may be lead, zinc, copper or render. In the case of unlisted buildings, where the bay roof is not visible from the street (e.g. hidden behind a parapet) modern alternatives such as asphalt or grey mineral felt are acceptable. (See also the section on **Roofs**).

B) Gables

Significance and Characteristics

Decorative gables are a particular architectural feature of the later Victorian and Edwardian ‘suburbs’ of the city, animating the roofscape of historic streets. They are associated with visible roofs, often quite steeply pitched, and usually terminate bays. The main face may be tile hung, weather boarded, rendered or have mock timber framing. Rendered faces occasionally include decorative plaster work. The main decorative element, though, is usually the timber bargeboard and a variety of designs exist. Some incorporate a gable post with a decorative finial at the apex. Rare in Brighton & Hove are shaped gables with multi-curved sides. Rarer are sprung gables, where clay tiles are laid horizontally to form overhanging eaves at each side of the gable. (See also the section on **Roofs**).

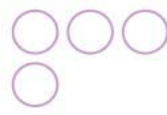
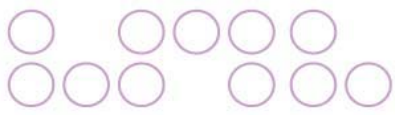


Policy – Listed Buildings and Conservation Areas

Gables must be retained unaltered, including all original materials, finishes and decorative details.

Justification and Supporting Guidance

Where the face of the gable needs replacing, the material should match the original material. If the gable is weather boarded, replacement weather boarding should be in timber only; plastic is not an acceptable substitute. The only exception to this is where the gable is on the façade of an unlisted building that does not face the street or other public space. Decorative timber bargeboards and finial posts are important features and every effort should be made to retain the original items. Where they are beyond repair they should only be replaced with exact like-for-like copies of the originals. Standard replacement bargeboards in timber or plastic will not be acceptable. Reinstatement of lost decorative features will normally be welcome. In all cases such reinstatement works should have regard to the **General Conservation Principles** set out in Section I of this SPD.



C) Porticos and Porches

Significance and Characteristics

A porch is any covered entrance to a building. It not only serves the function of shelter but also acts a visual centrepiece or focal point. A portico is a porch of classical style that consists of columns supporting a flat roof or parapet with classical details such as cornice, balustrade and pediment. Porticos may have closed or partly open sides. They are very common to Brighton & Hove’s Regency and Victorian town houses and can be seen in a great variety of designs. The size and grandeur of a portico relates to the status of the original house.

Porches are generally of humbler design. At their most basic they can be seen on smaller, simpler townhouses in the form of a simple lead flat roof over the entrance, supported on scrolled timber brackets. However, they are more usually associated with older vernacular or village buildings, though they are also features of vernacular revival styles in Victorian and Edwardian suburbs. They usually have a pitched roof and may consist of nothing more than a sloping mono pitch over the entrance supported on timber brackets.

Policy – Listed Buildings

Porticos and porches must be retained, unless it can be demonstrated that they are not an original feature, including all original materials, finishes and decorative details. Porticos that are open or partly open should not be enclosed.

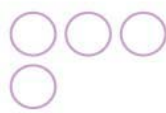
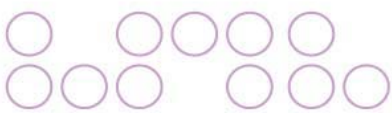
Policy – Conservation Areas

Porticos and porches must be retained, unless it can be demonstrated that they are not an original feature, including all original materials and decorative details. Porticos that are open or partly open should not be enclosed unless it can be demonstrated that there would be no adverse impact on any group value of the building.

New porticos and porches will not be approved unless it can be demonstrated that this would reinstate an original feature and would not conflict with historic fabric.

Justification and Supporting Guidance

Classical porticoes are usually of masonry construction with a render finish and are enriched by mouldings based upon the classical orders. It is very important to ensure that these moulding details are retained and replicated and they should not be replaced by standard moulding profiles. (See the section on **Render and Mouldings**). In some cases the construction may be timber and in such cases it should be repaired or replaced in timber. External guttering and downpipes are rarely original features of porticoes and should never be added as a means of drainage as they detract from the classical detailing. Roof materials for porches and porticoes should match the original and should follow the advice in the section on **Roofs**. Where porches are of simple design they should not be altered by the addition of non-historic details. Porch roofs over basement entrances of grand townhouses are usually a later addition and new basement porches are inappropriate.



Section 4 – Brick, Terracotta, Mathematical Tile and Flint

Introduction

One of the main aspects of an area’s historic character is the use of building materials that are typical of the locality and this section deals with typical construction and facing materials. It should be read in conjunction with the **General Conservation Principles** in section 1 of the SPD. Brighton & Hove, including its outlying villages, is characterised principally by brick, flint, mathematical tiles and stucco render (see also section 5 on **Render and Mouldings**).

A) Brick

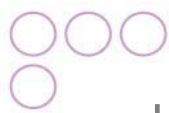
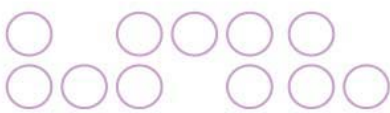
Significance and Characteristics

Brick was a common building material from the 16th century onwards and by the 18th century brick sizes were becoming more regular, but it was not until 1840 that brick sizes were standardised at 9 inches long by 4½ wide by 3 inches thick (the Imperial). This is larger than earlier bricks. The indents in the top of bricks, known as Frogs, became common at this time and then near universal. The coming of the railway meant that bricks could be imported from other parts of the country and so a wider selection of bricks became available. Nevertheless, local bricks and traditions remained and these are an important aspect of local distinctiveness. In 1970 the UK went over to metric brick sizes but some brick makers still produce Imperial sizes.

The appearance of bricks is a product of the types of brick earth (a loamy clay) used and other additives, the method and duration of firing and their size and shape. The type of brick, the bonding pattern and the pointing method, colour and detailing all have an important bearing on a building’s appearance.

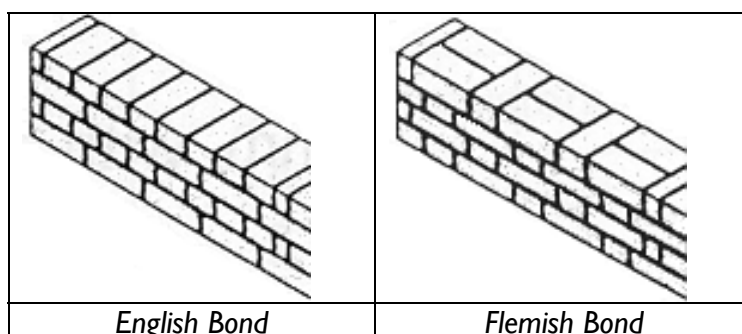
The types of facing bricks used for historic buildings in Brighton & Hove and the surrounding villages are set out below:

Brick Type	Description
Plain Reds	Used on some more formal buildings from the late 18 th to early 20 th centuries. In the later 19 th century they were widely used for new residential streets, such as the Queen’s Park, Preston Park and Pembroke & Princes conservation areas. They vary in shade from medium to dark red with a relatively smooth finish and are very uniform in appearance and texture. The bricks have very crisp, sharp arrises (edges) with precise jointing.
Kiln Reds with Blue-Grey Headers	Mostly are plain soft reds with blue-grey glazed headers. Used for corner, door and window dressings of flint buildings. On earlier vernacular buildings the blue-grey headers often formed decorative patterns or bandings. There are a few local examples of late 18 th and early 19 th century buildings constructed in header bond, giving an all blue-grey colour with contrasting red



	dressings around doors, windows and around corners.
Red Rubbers	Soft, plain light red bricks used for rubbing down or cutting to make special shapes, including the tapered bricks required for gauged brick flat arches. These are still supplied by a few manufacturers. Many brick companies will supply ready-made red brick sets for flat arches and other special brick detail sets, to order, that are a close match for red rubbers.
Yellow-Brown Stocks	From the early 19 th Century onwards stock bricks of a mainly yellowy-brown colour were common. These have some red and black burnings and cinder bits and are rough textured. Usually used on rear elevations only. But were used on principal elevations of some industrial buildings, warehouses and municipal and utility buildings such as schools, pumping stations etc. Contrasting red brick dressings were often used for lintel arches over windows and doors and decorative bandings and corner details.
Browny-Red Stocks	Less common. A much darker stock brick, more browny-red with grey burning and moderately rough textured. Also usually used with contrasting red brick dressings.
Gaults	Made from the gault clay found below the chalk on the north scarp of the Downs. Pale cream or buff coloured and fairly smooth textured. Variations in colouring can be found from very whitish with pink blushes, pale yellow with pink blushes, or pale greeny-grey cream. Gaults are distinctive to particular parts of Brighton & Hove, including the Valley Gardens and The Avenues conservation areas. They are difficult to match closely.

The bonding style of brickwork has a significant effect on the building's appearance. Particular bonds are associated with certain periods and architectural styles. English Bond was common throughout the 16th and 17th centuries and English Garden Wall Bond is a variation of this. Flemish Bond was popular in the 18th and 19th centuries and is the most common historic bond seen in Brighton & Hove. Flemish Garden Wall Bond is a variation. Header Bond was popular in the 18th century and locally was often used with the grey glazed headers and red rubber dressings around windows and doors and on corners. Sometimes decorative patterns of diapers (diagonal lines) or solid diamonds were marked out on walls using grey headers.



Policy – Listed Buildings and Conservation Areas
 Good quality original fair-faced brickwork should not be rendered, tiled over or painted. Repairs, alterations and extensions should be carried out to match the original including the type and size of brick, its bonding pattern, pointing style and the mortar mix, colour and texture. Moulded brickwork should be replicated to match in all repairs and alterations.

Justification and Supporting Guidance

Repairs and Alterations

For repair work or minor alterations it is best to obtain matching reclaimed bricks. The existing bricks should be carefully salvaged for re-use if any demolition is involved. Where new bricks are necessary they should be as close as possible a match. Where brickwork has been laid using a lime-sand mortar, lime mortar should also be used to carry out repairs and alterations. The brick bonding, and pointing style and mortar colour also should be matched. Sometimes bricks can become badly spalled, especially with softer gault and soft reds, in very exposed conditions or where they have been incorrectly repointed in hard cement. As it is difficult to match old bricks, they are best left until they are particularly eroded. Individual bricks can be cut out and replaced with careful matches. Where an entire wall is very badly spalled it may be necessary to rebuild it in carefully-sourced matching brick.

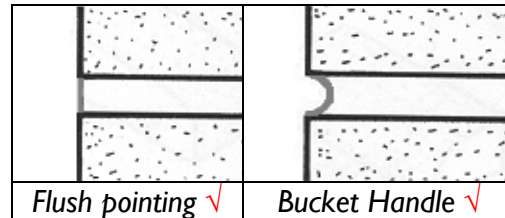
Repointing

The pointing style and mortar colours can have a dramatic effect on the overall appearance of brick walls. Poorly executed work or inappropriate styles and mortar colours can seriously harm a building’s character and appearance. The original style and mortar colour, texture and composition should be replicated when repointing. Where the building has been replaced by repointing in an inappropriate style, the original type of pointing should be recreated. Colour matching should be achieved by careful sand and mortar selection.

Historically, pointing styles were mainly either flush or with a curved recess (known as bucket handle). The former is best for fine brickwork with narrow joints, such as soft reds or gaults, and the latter for more vernacular and early brickwork. These forms of pointing are best for historic buildings as they protect the arrises from erosion by frost damage and spalling. Tuck pointing is a rarer style, used for fine work in the 18th and 19th centuries, where the pointing was carried out in a mortar very similar in colour to the brick. A groove was incised into it and a thin sharp band of slightly projecting fine mortar of a contrasting



colour (red or black) was pointed into it. Recessed and weather struck pointing are modern styles and inappropriate on historic buildings, as are projecting beak or strap pointing.



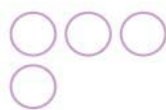
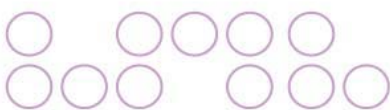
It is important to get the mortar mix for pointing right. Generally it should be softer and more porous than the brick or stone and should contain lime to enable it to breathe. Moisture in the brickwork should be drawn out into the pointing and evaporated into the outside air. A hard impervious cement mix will prevent this and trap damp in the structure, resulting in frost damage and spalling of the brickwork. The mix and its strength will depend on the softness of the material and the degree of exposure. Mortar mixes should generally have a ratio of 1:3 binder (lime or cement) to aggregate (sand), with hard bricks in severely exposed maritime conditions having more Portland cement and less lime. Very old (18th century and earlier) brickwork should only be repointed using a lime- sand mix.

Repointing work should only be carried out where really necessary. If the pointing is so hard to remove that it requires a hammer and chisel or machinery, it probably does not need to be done. Disk cutters and other power tools should never be used to remove pointing from historic buildings, as there is a risk that the bricks will be cut into whilst cutting out the vertical joints. It should be raked out by hand using a special tool. Sometimes it may be considered necessary to remove badly done pointing or hard cement pointing that is harming the brickwork. However, the benefits of doing so need to be weighed against the risks of damaging the arrises (edges) of the brickwork. A small trial patch should be carried out in an unobtrusive location first.

Some architectural periods and styles of brick buildings used brickwork to create decorative features such as pilasters, voussoirs and keystones above windows, storey banding, cornices, panelling, corbelled eaves and raised quoins on corners and around windows and doors. Details such as these should never be hacked off or mutilated by alterations. Polychromatic (multi-coloured) brickwork is highly decorative work using contrasting colours, such as plain reds and gaults to create patterns and should always be retained and carefully repaired.

Cleaning Brickwork

Abrasive methods of cleaning brickwork should never be used as this will damage their surfaces and could take the hard fired skin off them, exposing their softer centres. Generally cleaning should be avoided as there are risks of damage and it results in the loss of the patina of age, except in the case of paint or graffiti removal. Care is needed over the method of cleaning and specialist advice should always be sought. A trial patch in an unobtrusive location should be done first.



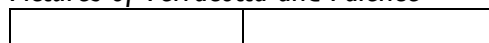
B) Terracotta and Faience

Significance and Characteristics

Terracotta is fired clay usually in red, but sometimes buff or black, developed in the 19th century. It is a distinctive feature of some styles of architecture, especially in the late Victorian and Edwardian periods. It was initially hand crafted but casting from moulds enabled mass production of cheaper products, allowing more widespread use. Faience is glazed earthenware and this was produced as a cladding material and for decorative features. Terracotta and faience features include bottle balustrades, decorative bas-relief panels below windows, cornices, columns, urns, pilaster caps, finials and cockscomb ridge tiles.

Coloured and glazed tile cladding is sometimes found locally, particularly on late Victorian and Edwardian buildings and to a lesser extent on Art Deco buildings. It is more commonly used as cladding on the ground floor facades of public houses and details of shop fronts.

Pictures of Terracotta and Faience



Policy – Listed Buildings and Conservation Areas

Original historic terracotta, faience and tile cladding should always be retained and repaired. It should not be removed, covered over or painted and any missing sections should be restored or reinstated. Where alterations are carried out, these features should not be disrupted or obscured.

Justification and Supporting Guidance

Terracotta and faience are comparatively uncommon materials in Brighton & Hove but where found are usually very important elements of the appearance of a building. They are usually found on the prominent street elevations of grander buildings, indicating the quality and visual interest of such features. Where original terracotta or faience has deteriorated beyond repair (usually as a result of the failure of the fixings), they should be replaced in matching material. The use of incised and coloured render to simulate them will not be acceptable.

Painting over of these materials seriously harms the subtlety and distinctiveness of their appearance and cannot be easily reversed. It can also be harmful to the building fabric by trapping damp and salts.

Abrasive methods of cleaning should never be used as this will damage their surfaces. Care is needed over the method of cleaning and specialist advice should always be sought. A trial patch in an unobtrusive location should be done first.

C) Mathematical Tiles

Significance and Characteristics

Some buildings in Brighton & Hove have the appearance of being brick built, but are in fact clad in 'mathematical tiles', which are unique to the southern parts of Sussex and Kent.

These tiles are shaped so that whilst they are fixed overlapping each other like traditional tile hanging, their front faces are flush and resemble brickwork. They were used in the late 18th and early 19th centuries to face up older timber framed buildings to make them look more fashionable, or to clad 18th and 19th century timber framed or bungaroosh (flint rubble) buildings to give a quality finish to a relatively cheap structure. They come in black glazed, red and gault yellow colours. Mathematical tiles are usually confined to street elevations. Although corner tiles are sometimes available, they do not make good corners and so these were often clad with painted timber or limestone false quoining. The windows often had timber architraving around them and door openings timber pilasters and pediments.

Mathematical tiles were fixed to the building by being pugged into soft putty lime and fine sand mortar and then nailed. The pointing of the narrow joints is achieved by the excess mortar being squeezed out of the joints. The excess is trowelled off with a pointing tool and any mortar on their faces wiped off with a wet cloth as work progresses.

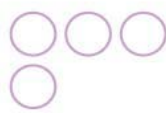
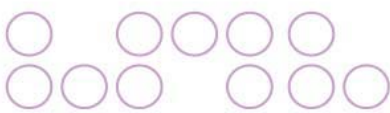


Policy – Listed Buildings and Conservation Areas

Surviving examples of mathematical tiling should be retained and not painted or rendered over. Where they need major repairs or replacement, they should be matched like-for-like and bedded in soft lime mortar. Standard black glazed tiles should not be used as a substitute for mathematical tiles. Details such as timber or stone corner quoins and architraves around doors and windows should be retained and repaired. Screws or nails should not be fixed through mathematical tiles as this will crack and damage them.

Justification and Supporting Guidance

Mathematical tiles are a highly distinctive and very local material that is no longer common. Their fragility requires special care and attention and makes their retention particularly important. Where large areas of tiles become detached and need to be refixed, care should



be taken to salvage as many originals as possible and ensure that new ones match well in size, colour and texture.

Black glazed mathematical tiles should never be replaced with standard black glazed flat tiles. As well as resulting in the loss of historic detail, it fails to reproduce the subtle variations in surface and glaze of the mathematical tiles.

Repair and restoration work should be carried out using the traditional method outlined above, but stainless steel nails should be used. Dry fixing the tiles and attempting to point them afterwards often leads to the failure of the pointing. Slipped or broken tiles are sometimes refixed by pugging them in hard cement but this should never be done; it causes further damage and prevents the reuse of sound tiles. Similarly, repointing using hard cement can cause serious damage due to damp being trapped in them, resulting in spalling of their faces, especially with black glazed tiles.

D) Flintwork

Significance and Characteristics

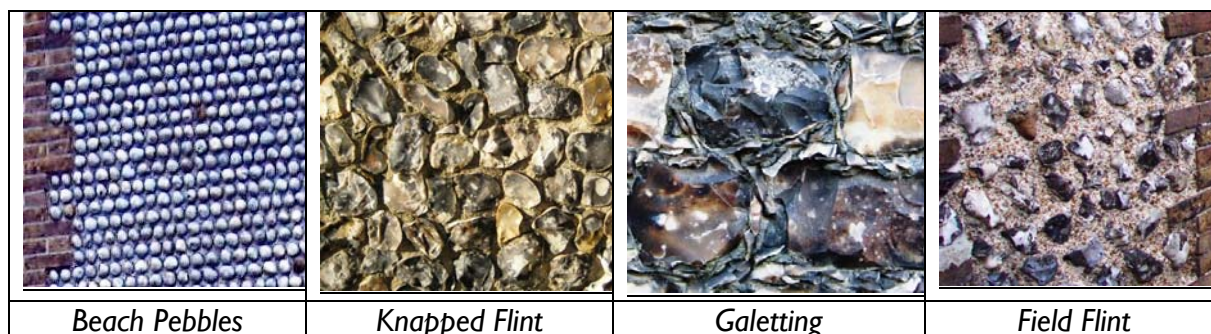
Flint was a very important building material in Saxon and Norman Times, mainly for churches, monasteries and castles but ordinary vernacular flint buildings were uncommon until after about 1700. From the Stuart period and particularly in the Georgian period brick was preferred by the wealthy and flint was reserved for tenants' cottages and farm buildings. The Regency period saw a revival in interest in flint, firstly in pebbles and then other types, used not only for boundary walls, barns and workshop buildings, but also for ordinary homes, grand mansions and townhouses, churches and other public buildings. By its nature, flintwork makes poor corners and window and door openings, so these are generally formed using brick or stone dressings.

Various forms of flintwork can be seen in Brighton & Hove:

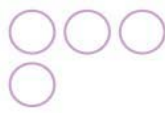
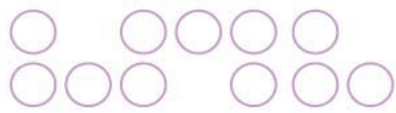
Flint Type	Description
Field Flint	Made from flints gathered from the surfaces of ploughed fields. Irregular in size and shape with a white weathered rind and some chips exposing the black interior. Generally laid in courses with the flint nodules laid at a slight angle or 'strike' (about 45 – 50 degrees). Used for humbler cottages, barns and walls generally.
Beach Pebbles	Associated with 18 th and 19 th century coastal houses, not only small fishermen's cottages but also some fine Regency townhouses. Laid in courses with brick dressings. Usually oval pebbles are set upright, but some pebble work is set on a diagonal strike. They were often tarred and the brick dressings limewashed, to protect against the salt-laden winds and driving rain. This tradition has continued using gloss black paint and white or cream paint on the bricks.



Kidney 'Polled' or Knapped Flint	Formed by snapping flint nodules or pebbles in two and laying them with the black cut faces outwards. Popular in the late 18 th century and continued through to the mid 19 th century.
Galetting	The practice of pressing small flakes of flint into the mortar joints around the flints edge on. This was done particularly with 'polled' or square knapped flints and was feature of better quality 18 th and 19 th century work.
Random Nodules	In the late Victorian and Edwardian periods, a style of flintwork using large flattish nodules set on their sides, laid up on end and close jointed, with red brick dressings, saw a brief popularity. Generally this was applied to a brickwork backing.
Bungaroosh	A rough flint rubblework peculiar to Brighton & Hove and the nearby area. Laid in timber shuttering. Has a high proportion of lime mortar with coarse shingle aggregate. Often broken bricks were thrown in with the flints. Whilst some boundary walls were left exposed, bungaroosh was never intended to be visible on facades of houses. A very high proportion of the Regency and early Victorian stucco townhouses were built of this.



Historically in the Sussex Downs and coastal areas, the dressings of corners and the reveals, heads and cills of windows, doors and other openings, eaves and roof verges were formed of Greensand, Low Wealden Sandstone, or imported Caen stone in the case of prestige buildings. Sometimes chalk blocks were used. Later, red bricks with grey headers were typical, particularly on humbler buildings. Fine 19th century town houses generally used red rubbers or sometimes had buff gault brick dressings. There are different styles of brick dressings, depending on the age and type of building. These dressings contribute to the overall style and appearance of the building, sometimes to great decorative effect.



Policy – Listed Buildings and Conservation Areas

Good quality original flintwork should not be rendered, tiled over or painted, except for situations where coastal beach pebblework was traditionally tarred or painted black with off-white or cream limewashed or painted brick dressings. Where it is acceptable to paint flint, textured paint should never be used.

Repairs and alterations should be carried out to match including the flint type; its spacing, coursing and strike as well as the mortar mix, colour and texture and brick or stone dressing style and materials.

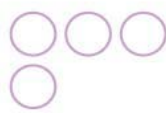
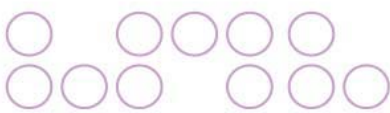
Where bungaroosh walls were originally rendered over and not meant to be seen, the render should not be stripped off. Rerendering should only be carried out using a lime based smooth render mix.

Justification and Supporting Guidance

The character and appearance of a flint-faced building is as much about the mortar and pointing of the flint as it is about the flint itself. The use of the wrong mortar or pointing type and method will disfigure a flint building. The method of pointing should be carefully considered and the original style replicated. Generally this is flush or slightly recessed. For field flint work, the mortar should be flush with, or slightly recessed back from, the flints. Raised mortar joints or strap pointing between the flints should not be used. Beach pebble or cobble flint work is usually recess pointed but sometimes the mortar is 'beak pointed' (in a raised V) in the horizontal mortar joints between courses and sometimes in the vertical joints between flints as well. Care should be taken to employ the right coursing and spacing of the flints, especially where matching original work. Avoid forming a wall that is mostly mortar with relatively few widely spaced flints or 'buttering' the mortar over the faces of the flints. It should be rubbed or brushed back to expose the aggregate whilst still only partly set and the flints wiped down with a wet cloth to clean off mortar stains. The strike or angle of individual flints should also be carefully matched.

Generally, repairs of existing walls and render work should be carried out in mortar mixes that match the original mortar, except where subsequent repair work has been carried out using the wrong mix. But there are also important technical reasons for using an appropriate mortar mix. Soft lime mortars were traditionally used. These are more flexible than cement mortars and are better able to breath, letting moisture out of the building's fabric. Interior repair work and most exterior work to traditional flint and bungaroosh buildings should normally be carried out using non-hydraulic lime (putty lime). On highly exposed sites or where walls suffer from damp conditions, hydraulic limes may be used. Never use hard cement mixes or add waterproofing additives.

A sample panel should be constructed on site in order to test and agree the coursing, strike and density of new or restored flintwork and the mortar finish before the main construction work starts. The following is a suggested mortar mix for repairing and constructing new field flintwork and bungaroosh:



- | |
|--|
| 2 Parts Lime (Non-Hydraulic or Hydraulic) |
| 3 Parts Washed Builders' Sand |
| 2 Parts Washed Sharp Sand or Chichester Grit |
| 1 Part Pea Beach (Shingle) |

The ratio of lime binder to aggregate is normally in the ratio of 1:3. However, a small test batch of the mix should be made up and compared against the original wall's mortar mix. The mix of sand and pea beach aggregate should be adjusted until the colour, texture and composition matches. Some companies that supply lime can analyse samples of the original mortar and advise on the appropriate mix.

Where beach pebble or cobble work is involved, the face of the flintwork should be pointed up in a mortar mix that omits the pea beach shingle and sharp sand and substitutes washed builder's sand instead to achieve a smooth finish.

Choose the sand colours carefully to ensure a good colour match. Generally in this area they are pale coloured. It is better to use putty lime than bagged ordinary dry powder hydrated lime. Ready mixed sand/putty lime mortar mixes can be obtained from some suppliers to order. Putty lime has an initial 'grab' that can help some forms of repair.

However, good quality pure hydraulic lime is available in bags of dry powder. This can be mixed with aggregate and the correct amount of water according to the manufacturer's instructions immediately before use. Hydraulic lime has the ability to set under damp conditions and can resist damp conditions well. As hydraulic lime has quick-set properties it is not necessary to add Portland cement to achieve this and this should never be done. Hydraulic and non-hydraulic limes should not be mixed together in mortar mixes.

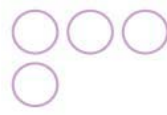
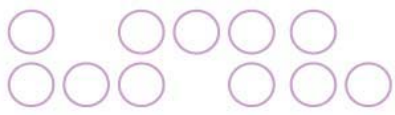
Pictures – Pointing of Flintwork – good and bad

Dressings

The original dressing material and style should always be retained and replicated where the material is available. Modern detailing often uses brick 'soldier courses', supported on concealed steel lintels, for the heads of windows and doors. Whilst this approach is acceptable on new buildings of a modern style, it is not appropriate for alterations to historic buildings.

Painting

Most flintwork was intended to be left exposed and unpainted, so unpainted flintwork should not be painted over. Sometimes field flintwork was limewashed over. Where this has been done, it should only be repainted in limewash. Where pebblework was traditionally tarred or painted, it is important to use only breathable paints. Cement based paints and textured paints should never be used. Examples of unpainted pebblework should not be painted over.



E) Stone

Significance and Characteristics

Apart from chalk and flint, local stone is very rare in Brighton & Hove and stone is not a common building material as it largely had to be imported. It was not until the 18th and 19th centuries that imported stone began to be used to construct or clad the whole of a building. This tended to be done only with grander buildings, such as churches, and later with some banks in the commercial centre of Brighton. They are mainly Bath and Portland stone. The most common domestic use of these stones in Brighton & Hove is for entrance steps, balcony slabs and railing plinths to Regency and Victorian town houses (see section 8 on **Balconies and Canopies** and section 9 on **Boundaries and Paths**).

The invention of artificial stone castings, such as Coadestone, which was used from the second half of the 18th century, enabled decorative architectural features to be mass-produced cheaply. It was extensively used for columns, cornices, moulded cills and lintels, brackets, urns and floral swags on late Victorian and Edwardian brick buildings around Brighton & Hove. Whilst they are abundant in certain neighbourhoods, their significance is in the richness of detail they give to buildings and the strongly coherent character they give to streets and neighbourhoods.

Policy – Listed Buildings and Conservation Areas

Good quality fair-faced facing stone, Coadestone or other artificial or reconstituted stone decorative features should not be removed, rendered, tiled or painted over. Repairs and alterations should be carried out to match exactly the type and colour of stone and its style, detailing and pointing mortar mix, colour and texture.

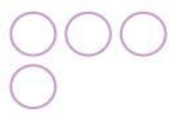
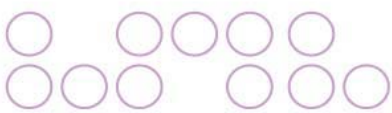
Where rubble-stone walls were originally rendered over and the stonework was not meant to be seen, the render should not be stripped off.

Justification and Supporting Guidance

The repair and cleaning of stone and artificial stone is a specialised skill that should be undertaken by expert firms. Minor cracks and old screw holes etc. can be filled with a mixture of lime and stone dust to match the stonework. Screw and bolt fixings into stone should be avoided where possible. Iron and steel fixings rust and expand, cracking the stone. Where fixings are necessary, marine grade stainless steel bolts and screws should be used.

Bedding and pointing of stonework should not be carried out using hard sand and cement mortars. Lime, sand and /or stone dust mortars should be used. Great care should be taken to match the mortar colours, textures and style of pointing. Generally the mortar should be weaker and softer than the stones. Badly eroded and friable stonework may sometimes need to be protected by shelter coats of limewash, which may be tinted with mineral tints to match the colour of the stone.

Sand or shot blasting should not be used to clean paint or dirt from stone. Water and chemical cleaning must be done carefully to ensure that chemicals do not cause harm by corroding the stone. Water cleaning needs to be carried out in such a way as to avoid



saturation of the building's structure. Sometimes a natural stone crust can form on stonework, which can form a protective layer. This should not be removed. But accumulations of dirt and chemical pollution can result in corrosive attack of the stonework and in such cases it may be beneficial to carefully remove this.

Painting over of stonework not only harms the appearance of the stone but can also be harmful to the building fabric, due to damp and salts being trapped underneath which results in the disintegration of the face of the stone. Where previously done, the careful removal of paint by experts is advisable.

F) Further Sources of Information

The council's Design and Conservation Team publishes lists of suppliers of suitable bricks, flint workers and suppliers of lime mortars.

Brighton & Hove City Council - [Flintwork and Bungaroosh](#) - technical note PT10

The Georgian Group - Guide no. 2 - [Brickwork](#)

The Georgian Group - Guide no. 12 - [Stonework](#)

The Victorian Society – [Brickwork](#) - Care for Victorian Houses leaflet No. 7

Society for the Protection of Ancient Buildings - Technical Pamphlet No. 5 – [Pointing Stone and Brick Walling](#)

Society for the Protection of Ancient Buildings – Technical Pamphlet No. 16 – [Care and Repair of Flint Walls](#)

Society for the Protection of Ancient Buildings – Information Sheet – [Tuck Pointing in Practice](#)

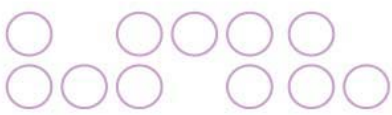
Society for the Protection of Ancient Buildings – Information Sheet – [Removing Paint from Old Buildings](#)

Section 5 – Render and Mouldings

Introduction

Continuous rendered frontages painted in pale shades are a defining characteristic of Brighton & Hove's historic core. External mouldings are a particular feature of Regency and Victorian development, taking their cue from classical architecture to decorate and embellish the rendered surfaces as well as providing a practical function of weathering the building. Cumulatively they add texture and interest to the city's historic areas.

Historic render requires proper maintenance, not only to protect the fabric of the building but also to ensure that historic areas retain their attractive appearance. The repair or replacement of historic render and mouldings is specialist work and a suitably experienced



plasterer should always be employed for such work. This section should be read in conjunction with the **General Conservation Principles** in section I of the SPD.

A) Render

Significance and Characteristics

Prior to the rapid growth of the Brighton & Hove render was a much less common material, used mainly for infill panels on timber framed buildings, particularly in the outlying villages. A lime and sand render was used, with horse hair or similar to form a binder. Surviving render of this type is now very rare.

However, stucco render was used throughout the 19th century to imitate the type of stone finish that was found on the classical buildings that influenced the Regency and Victorian styles. Stucco render was also the ideal material to provide weathering for the typical ‘bungaroosh’ construction of these buildings. (See section 4 on **Flint**). The majority of the Regency stucco in the city would originally have been Roman Cement – a fine textured and quick setting lime-based render with a brown appearance, which set hard to look like stone whilst still retaining some flexibility and giving a very fine definition to intricate mouldings.



A historic stucco finish may be entirely smooth or scored with inscribed lines to resemble stone blocks. Some Regency townhouses have a ‘rusticated’ finish on the lower storey front facades, where deeper, wider coursings are made in the stucco (also known as ashlar sinkings). Rustication is sometimes also seen in the form of corner quoins.

Post 1914 renders are generally water-resistant cement renders, applied over modern construction methods and materials that do not rely on the need for the building to ‘breathe’. Modernist buildings of the 1920s and 1930s used a plain cement render over concrete frame to create a very smooth finish with sharp profiles, painted white or off-white, which was an essential part of the architectural aesthetic.

Pebbledash, which is made from a cement mortar and exposed small pebbles, is common on inter-war and post war housing, covering concrete block or basic stock bricks, but is rarely associated with historic buildings.

Policy – Listed Buildings

Existing render should be repaired or replaced using a matching composition mix and the existing finish and detailing should be replicated. The complete removal and renewal of historic render will be considered inappropriate unless its retention would cause harm to the fabric of the building. Consent will not be granted for the use of modern cement renders. No expanded metal lathe (EML) or corner beading should be used. Replacement of modern cement render with an appropriate lime-based render will be encouraged.

Policy – Conservation Area

Existing render should be retained and repaired using lime-based render and all finishes and details should be matched.



Justification and Supporting Guidance

When considering the repair or replacement of render it will be important to consider both the need to retain as much of the original material as possible and the desire to achieve a smooth, consistent finish. Generally the approach should be to retain original lime-based render and carefully repair it, particularly on listed buildings. Complete removal and repair should only be undertaken if retention of the existing render would lead to deterioration of the fabric beneath or, exceptionally, if repair would result in a very patchy appearance that would harm a principal elevation or historic group. Specialist plasterers should always be used and work should be based upon clear understanding of the existing mix.

When repairing existing stucco it is imperative that the closest possible match to the original mix is used, otherwise the change in composition and weight of the new render may pull the existing render away from the face of the building. Lime-based renders also allow moisture to evaporate, unlike hard cement-based renders which trap moisture into the fabric of the building. This can cause cracking and damp problems at a later date as the water, sealed in from the outside, tries to evaporate on the inside, resulting in further weakening of the render and staining of internal plaster.

A lime-based render may initially be more costly, but the long term expense of further repairs is far more destructive to the fabric of the building. Achieving the right mix is not only about using the right proportions of lime, sand and additive (brick or stone dust or cement where appropriate) but also the right type of sand.

Modern waterproofing additives should be avoided as they trap existing moisture in the fabric of the building. Bonding agents can also have a similar effect and should not be used to patch repair perished render. Repainting should be carried out using microporous (breathable) paint only.

Care should be taken when renewing defective areas of render to minimise the variation in the appearance between the adjacent new and old surfaces. Defective stucco to be cut out should be squared off neatly to existing joint lines or to the edge of mouldings or other architectural features. Jagged edges will always look unsightly even through the paint coat. Render is often removed unnecessarily when in fact it is only the old thick paint coating that has lost its adhesion. Wholesale removal of render is rarely necessary. Expanded metal lathe (EML) should not be used to form a key. Corners should be formed in the traditional manner with timber straight edges; metal corner beading should be avoided.

There are instances where traditional lime-based render has been removed and replaced with modern hard cement render. In these cases, remedial action should involve the removal of any impervious material and replacement with a porous lime-based mix. The process of removing a hard cement render should be undertaken with care, as prising off large areas can remove the fabric underneath. It is important that the walls are kept dry and well ventilated during the removal process.

Modern render systems will not be appropriate on historic buildings, except where used on extensions of modern construction



B) Mouldings

Significance and Characteristics

Moulding decoration is a significant feature of rendered elevations and on Regency and Victorian properties such features can include cornices, pilasters, capitals, string courses, architraves, door pediments, entablatures, brackets and friezes. Mouldings can also form an important constructional purpose as they often are crafted to run rainwater away from doors and windows.



Grander properties have more substantial and elaborate moulding details such as heavy, strongly projecting cornices and elaborate capitals to the columns or pilasters, often in Corinthian or Composite styles. Other examples of grand mouldings can be seen at ground floor level, where ornate architraves and surrounds have been formed around doors and windows. One type of moulding almost unique to Brighton & Hove is the 'ammonite' capital, based on fossils, and often used by Amon Wilds and his son Amon Henry Wilds on their developments. Another moulding typical of their buildings is the scallop shell seen on arches above first floor windows.

However, the importance of mouldings is not confined to the grand Regency terraces. Smaller late Victorian terraces can still be finely detailed, though most are plainer with the most common form of Victorian mouldings including keystone details above doorways, horizontal string courses across bays or whole elevations and brackets under the eaves.

Policy – Listed Buildings

All historic mouldings should be retained and where they are repaired should be re-run to a sharp profile using traditional techniques. The reinstatement of lost or missing mouldings will be a requirement of schemes for the change of use, alteration or refurbishment of a building. The use of modern substitute materials will not be acceptable.

Policy – Conservation Area

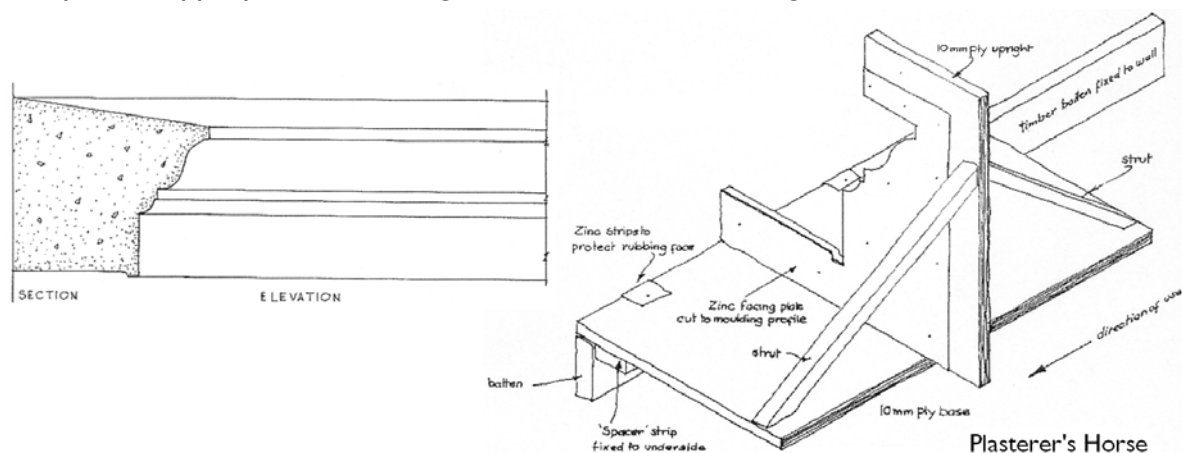
All historic mouldings should be retained and where they are repaired should be re-run to a sharp profile using traditional techniques.

Justification and Supporting Guidance

The removal of mouldings can leave a building 'undressed' and out of character with its period and architectural style, as well as interrupting the uniformity or coherence of a terrace or group of buildings. Existing mouldings should all be restored so that they are sharp in profile and so that lines are straight and details accurate. Where mouldings have been lost in the past, they should be reinstated as part of schemes of other works.

The restoration and repair of mouldings is a highly specialised trade and should only be undertaken by a suitably experienced plasterer. The traditional method of forming, restoring and making continuous cornices, architraves and string courses is by using a plasterer's horse. This timber apparatus is cut to a desired profile and run through wet plaster, leaving

the formed moulding behind. Each horse is specially cut to match the existing moulding, or to a pattern appropriate for the age and status of the building.



Stucco mouldings should not be replaced using substitute materials such as timber or GRP. In some cases original heavily projecting cornices at parapet height can become unstable and liable to collapse. In such cases it will often be acceptable to remove them and reform them in a lightweight timber construction to replace the original corbelled brickwork, where it can be shown that the building cannot continue to support the weight of brickwork. In such cases the cornice moulding itself must be reinstated to the original size and profile using traditional techniques.

C) Further Sources of Information

Brighton & Hove City Council - SPGBH2 – [External Paint Finishes and Colours](#)

The Georgian Group – Guide no. 5 - [Render, Stucco and Plaster](#)

Society for the Protection of Ancient Buildings - Information sheet – [The Need for Old buildings to “Breathe”](#)

Society for the Protection of Ancient Buildings - Information sheet – [Basic Limewash](#)

Society for the Protection of Ancient Buildings – Information sheet - [An Introduction To Building Limes](#)

Society for the Protection of Ancient Buildings – [Lime in Building: A Practical Guide](#)

Society for the Protection of Ancient Buildings – Technical pamphlet - [Panel Infillings to Tiber Famed Buildings](#)



Section 6 – Windows

Introduction

Windows are crucial elements of historic streetscapes. Their style, proportions, detailing, method of opening and materials denote architectural style, period and use. Alterations to windows can therefore have a dramatic effect on individual buildings, and cumulatively, whole streets and historic areas. However, windows are the architectural feature most at risk of loss in historic buildings and most vulnerable to alteration and replacement. This stems from various factors, including poor maintenance, concerns about energy efficiency and marketing by window companies.

This section of the SPD sets out how the aesthetic and historic values of windows should be retained and restored, whilst addressing the wider issue of environmental sustainability. It concentrates on those historic window types most commonly found in Brighton & Hove. This guidance should be read in conjunction with the **General Conservation Principles** in section 1 of the SPD.

A) Windows

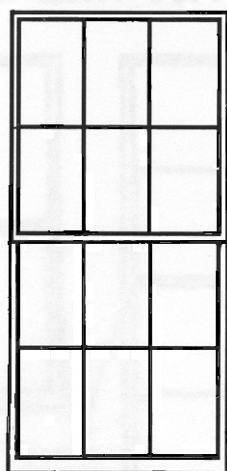
Significance and Characteristics

By far the most common type of window within Brighton & Hove's historic areas is the **timber double hung vertical sliding sash window**. This window came into common use in the 18th century and can be seen in a variety of patterns. Unlike earlier periods, late Georgian, Regency and Victorian sash windows have concealed sash boxes, recessed into the walls. This not only protected against the spread of fire between buildings, but also gives the windows a much slimmer more elegant appearance that was so typical of the late Georgian and Regency styles. The revival of Queen Ann and William and Mary styles and influences in the late Victorian and Edwardian periods led to the reintroduction of exposed sash boxes and associated thicker glazing bars.

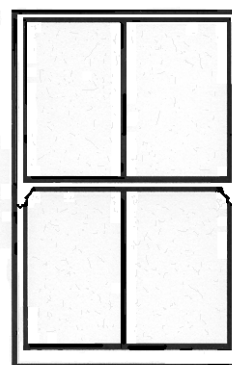
The visual rhythm of glazing bars forms an essential characteristic of historic windows. Before the mid-nineteenth century only small panes of glass could be manufactured economically. Glazing bars were used to join the small panes together to form the larger glazed area of a sash window. Regency glazing bar patterns vary, but the proportion of each pane follows closely the 'Golden Mean' (recognised as the proportion of a playing card). After 1845, heavier, larger sheets of glass were produced that allowed the Victorians to use fewer glazing bars - generally one vertical bar in the larger sash windows. In addition, the Victorians added decorative horns to the meeting rail.

Glazing bars were generally thicker in the early 18th century and became much thinner by the early 19th century. Slender glazing bars are very typical of Regency windows. There was a reversion to thicker glazing bars on some late 19th and early 20th century buildings influenced by earlier styles. A variety of glazing bar moulding profiles can be seen: ogee, ovolo and

lamb's tongue mouldings are the most common and these profiles are repeated on the frame.



Georgian or Regency pre 1845 pattern



Victorian post 1845 pattern

Side-hung casement windows predate sliding sashes and are found on older vernacular buildings. Some simpler houses during the 18th and 19th centuries continued to use them and an intermediate style developed of side hung timber casements with 'Georgian' glazing bar subdivisions. Many early vernacular buildings have had their original lattice leaded lights replaced with these over the centuries. There was a return to this type of window in the late 19th and early 20th centuries as part of Neo-gothic and Neo-vernacular or Mock Tudor revival styles. Much rarer now are **horizontal sliding sashes**, also known as Yorkshire sashes, which slide horizontally in channels in the top and bottom frames. They are most likely to be found at the rear of Regency buildings or on outbuildings.

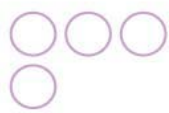
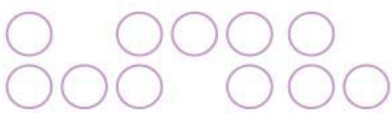
Sometimes the original handmade glass of historic windows survives. This can be identified by its imperfections, ripples or 'oily' sheen and because it is thinner than modern glass.

Historic buildings dating from the 1930s may have **steel windows**. The use of steel enabled window frames to have very slim and elegant dimensions with narrow horizontal glazing bars, which suited the architectural styles of the Modern movement and Art Deco. Because early steel windows were not galvanized and were fitted directly into the masonry, serious rust problems can sometimes occur necessitating replacement.

The Edwardian period saw a revival of the use of **leaded light windows** and this continued through to 1930s in Neo-Vernacular and Tudor style buildings, set in timber or steel frames. Sometimes these windows include decorative patterns of stained glass.

Environmental Sustainability and Energy Conservation

Improved energy efficiency is positively commended, where it is sensitively carried out and respects the city's architectural heritage. The above styles and types of window vary in their



ability to accommodate double glazing without loss of character or interest. Environmentally sustainable building involves not only improved design and technical specifications but also the use of materials from sustainably managed renewable sources, or those that have been recycled, have low embodied energy and generate little or no pollution in their production, installation and disposal.

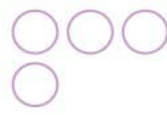
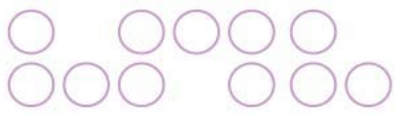
There are concerns about the impacts on the environment of chlorine-based products such as UPVC. Studies commissioned by the Building Research Establishment (BRE) indicate that the energy required to manufacture a UPVC window is three times that of a softwood window, whilst only around 3% of UPVC is recycled, with the vast majority of it going to landfill. Timber is a renewable resource and is also biodegradable. UPVC or aluminium windows often have to be completely replaced when broken, or the whole unit sent back to the factory to be repaired. Timber windows are easier to repair and can be made and repaired by local crafts workers, thus benefiting the local economy and reducing waste landfill. But the timber industry can also cause environmental damage, if not managed appropriately. It is therefore important to ensure that timber is from environmentally sustainable and well-managed sources that are independently and reliably certificated. At present the only international scheme of independent verification and certification is operated by the Forestry Stewardship Council (FSC). In the UK, the Soil Association's 'Woodmark' and the 'Qualifor' are certification schemes run under FSC criteria.

About 20% of a home's space heating is lost through windows, and most of that escapes through the air gaps around the window frames rather than through single glass panes. Studies carried out by the BRE have found that double-glazing is the least effective energy-saving measure in terms of the payback period on heating bills and concluded that double-glazing is only cost-effective when windows are beyond repair. Studies by English Heritage indicate that although double-glazing can roughly halve heat losses through window openings, the installation costs of double glazed windows are so high that savings on fuel bills are unlikely to cover the outlay for at least 60 years.

The installation of new double-glazed windows in old buildings is rarely economic unless existing windows and their frames are so badly damaged or rotten that they need replacement. Significant energy savings can be made by other simple measures, such as draught exclusion and perimeter sealing, restoring and bringing back into use internal timber shutters and putting up thick lined curtains.

Any replacement window is covered by **Part L of the Building Regulations** with regard to energy efficiency. The new window must either be certificated by making an application to the council's Building Control team under the Building Regulations or by a FENSA registered contractor. FENSA stands for Fenestration Self Assessment, which is a scheme established with government approval. A list of FENSA registered contractors is available on the scheme's website.

However, Part L gives special allowance to historic buildings so that the requirements do not have to be fully met where to do so would harm the character of the building. It is sufficient to improve the energy efficiency of the window as far as practically possible whilst



maintaining historic character. In such circumstances a relaxation of the Building Regulations can be sought, with the support of a Conservation Officer. In seeking a relaxation a reasonable degree of compliance with the standards should be proposed, such as using a slimmer double glazing system, secondary glazing, draught exclusion or providing other energy efficiency measures at the same time. (These could include additional loft insulation, improved pipe lagging, the upgrading of the central heating system with a more efficient boiler, thermostatic radiator valves and improved thermostatic boiler controls).

Policy – Listed Buildings

Original or historic windows should be retained unless beyond economic repair. New and replacement windows should match exactly the originals in their material, style, method of opening, internal and external details. Where trickle vents are required these must be concealed.

Replacement windows must contribute to establishing or maintaining a consistent approach to elevations and a consistent approach across uniform groups of buildings.

New window openings, including inserting windows within recessed masonry blank window features or altering the size and proportions of existing windows, will only be permitted where the proposals relate well to, and do not disrupt the rhythm and proportions of, the overall architectural design of the building and the unity of historic groups.

Energy efficiency will primarily be promoted through the use of draught-exclusion measures and secondary glazing. Double glazed units fitted within existing frames may be acceptable where there would be no loss of historic detail.

Secondary glazing will be acceptable, provided its framing is unobtrusive and it does not obscure internal features or interfere with the operation of shutters and windows.

Policy – Conservation Areas

Original or historic windows should be retained unless beyond economic repair. New and replacement windows should closely match the originals in their style, method of opening, proportions and external details. On street elevations the original material should also be matched. Energy efficiency in repaired, replaced and new windows will be encouraged. Where trickle vents are required these should be concealed.

New window openings, including inserting glazed windows within recessed masonry blank window features or altering the size and proportions of existing windows, will only be permitted where the proposals relate to and do not disrupt the rhythms and proportions of the overall architectural design of the building and the unity of historic groups.



Justification and Supporting Guidance

Window Repairs

It is usually unnecessary to completely replace old timber windows as in most cases they can be repaired. Sometimes sash windows become loose and rattle and let in draughts. Overhauling the windows and refitting or replacing the beads can eliminate these problems. Special **draught exclusion strips and perimeter sealing systems** can also be fitted to all types of windows. Some of these systems involve the routing out of channels around the edges of the window frames to take nylon brush or plastic draught exclusion strips. An alternative method involves the injection in situ of a silicon type compound to fill the gaps. This should be done in a manner that still enables them to move and open. This method is particularly useful for metal windows, which cannot have a slot routed out to take a draught exclusion gasket or brush system. Care should be taken over the choice of sealant as some produce acetic acid, which can damage paint surfaces and corrode metalwork. There are firms that specialise in repairing, overhauling and fitting draught excluders to traditional timber windows. A list of these is available. Such work can achieve up to a 30% improvement in a window's energy rating.

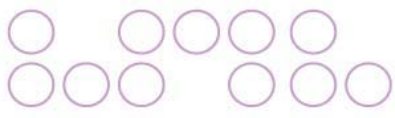
For horizontally sliding sashes it is vital that the drainage holes in their bottom channels are kept open to allow rainwater to escape. It is strongly advisable that these holes are lined with brass tubing to prevent the frames rotting.

Original hand-made glass adds a special quality to the building's appearance and it should be retained wherever possible, particularly on listed buildings. Where the old frames have to be replaced, old hand made glass should be salvaged and re-used. New hand made glass is available from specialist suppliers. A list is available from the Conservation Team.

An effective means of reducing energy loss, whilst retaining traditional sliding sash windows (or leaded lights), is to install **secondary glazing**. These involve single sheets of glass, usually in a thin frame fitted inside the entire existing window. Care should be taken to ensure that the frames are in line with the existing window's frames, so that they are not obtrusive, and not to damage or obscure internal features such as architraves, window linings and shutter boxes, particularly in listed buildings. Secondary glazing also provides a good level of sound insulation. In contrast, the gap between the sheets of glass of conventional sealed units is well below the optimum distance for effective sound insulation. This method is best combined with installing draught excluders.

Special **acoustic glass and thermal glass** is available which has much more effective sound and heat insulation properties than ordinary glass. Low-emission glass (Low-E glass) is a clear glass with a microscopically-thin coating of metal oxide. This allows the sun's heat and light to pass through the glass into the building. At the same time it blocks heat from leaving the room, reducing heat loss considerably. It can be installed as replacement glazing without any adverse impact, except where the window has original hand-made glass.

It is possible for some **sealed double-glazing units** to be installed in existing timber window frames. This involves routing out the frame and glazing bar glazing recesses to



accommodate the thicker sealed units. This method incorporates a gas-filled cavity and low-E glass and allows for units as slim as 12mm. It has the advantage of leaving the external appearance of the building unchanged. But it may alter the internal profile of the frames and glazing bars and is therefore unlikely to be acceptable on listed buildings. With vertical sliding sash windows, it is also necessary to change the counterweights inside the sash boxes from cast iron to lead to balance the heavier weights of the sealed units. It is not advisable to use this method with very large windows divided into small panes, as the glazing bars are weakened by the process whilst added strain is placed on them.

Replacement Windows

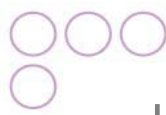
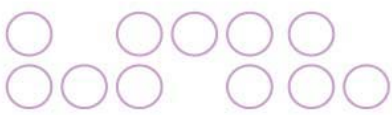
Where the replacement of a whole window is necessary, it should be replaced with a specially made replica (including sash box, cill frame, glazing bars and moulding profiles). Standard range windows never properly match. A list of craftsmen who can undertake such work is available from the Conservation Team. The depth that the original windows were recessed back from the front face of the walls and the extent that sash boxes were concealed within the walls or exposed should also be replicated carefully. The width and profile of glazing bars on replacement windows should match the originals. In the case of listed buildings it is also important that the internal moulding profiles of new windows match the original and that internal features such as architraves, linings, shutters and window furniture are retained and replicated exactly in new work.

On listed buildings **double glazed replacement windows** will rarely be appropriate. In conservation areas double glazed windows will be permitted but, on elevations that face onto a street or public open space, the original windows' style, pattern and frame and glazing bar widths must be closely matched. Double glazing will not be appropriate to replace original multi-paned windows because the narrow glazing bars cannot -usually be replicated satisfactorily. It will also be unacceptable as a replacement for original leaded-light windows that are a positive element of the building's character, as fake 'leaded lights' made of strips of lead applied to the glass are an unconvincing match.

The use of **aluminium or UPVC** replacement windows on listed buildings will not be permitted. In conservation areas they are unlikely to be permitted on an elevation of a historic building visible from street or public open space. On other facades they will be allowed, provided that they match original design and method of opening.

The sections of metal and plastic used for most of these windows tend to be rather flat and wide in appearance, so the window will lack the fineness and elegance of timber ones. In addition, they do not have convincing intermediate glazing bars to replicate the small panes of traditional Regency designs. Either they are too thick or they are simply planted onto the outer surface of the glass or between the panes of glass. The frames tend to be too bulky and lacking a deeper bottom rail.

Some manufacturers are able to replicate traditional windows more closely in UPVC or aluminium. They reproduce the deeper bottom rails, narrow stiles and meeting rails of sashes. They sometime have separate sealed units for each pane subdivision or use planted glazing bars on both sides of the glass with a spacer bar sandwiched between the sheets of



double-glazing. They have a 'putty line' chamfer profile on the external faces of the frames and glazing bars and white gasket seals and white spacer bars. Some have integral horns, whilst others provide attachable horns, which look less convincing. However, their 'look and feel' is still rather artificial and their acceptability will be limited.

Modern **steel windows** are constructed to better standards than the original 1930s windows and are generally galvanized. They can often be fitted with draught excluder seals, cold bridge insulators and can be powder coated. They can also be double glazed to modern standards, although these will have thicker frames and glazing bars and metal external glazing fixing beads, rather than putty with its chamfered edge. Double glazed replacements will be acceptable on historic buildings in conservation areas but where the property is in flats a consistent approach must be taken to the whole building.

On listed buildings the acceptability of replacing single glazed steel windows with double glazed versions in the same pattern and style will depend particularly on the degree of difference in frame and glazing bar dimensions. Particular consideration must be given to curved windows. Replacements in UPVC or aluminium will not be acceptable because the frame dimensions are too large and the profiles are seldom a correct match.

In all cases the **trickle vents** should be concealed. New UPVC and even some new timber windows often have large, protruding ventilator strips along the tops of the frames. This should be avoided. Some makes of UPVC windows have concealed trickle vents. With timber windows, hidden trickle vents should be used, such as ventilation strips through the meeting rail of sash windows, or over the tops of the windows through the soffits of the window reveals.

Window Reinstatement or Alteration

The reinstatement of windows to the original design, pattern and material will be welcomed. The exceptions will be in cases where a later window pattern and style is of architectural and historic interest in itself and makes a positive contribution to the character of the building and/or the appearance of the area. In all cases such reinstatement works should have regard to the **General Conservation Principles** set out in Section I of this SPD.

Where the glazing bars are missing from windows an idea of the original pattern can often be gained from similar properties in the immediate vicinity. When reinstating timber sash window to the original Regency pattern care should be taken to ensure that the meeting rails and glazing bars match the slimness and profile of the originals and that the meeting rails do not have horns.

Regency and Victorian townhouses sometimes have 'blind' or 'dummy' windows. In some cases these were part of the original design and were used to maintain symmetry in the centre of elevations or enliven blank gables. In other cases they were windows blocked up at a later date when the internal layout was altered and in such cases the reinstatement of the original window style will be welcomed. But where a blind window was part of the original design it will not be appropriate to open it up with a window, unless to do so would not harm the symmetry of the building or the group value of a terrace etc.

The conversion of windows into French doors by demolishing the masonry below cill level will normally only be acceptable at the rear of the premises at basement and ground floor level and where the window to be altered is not a historic feature of the building. Where acceptable, the width of the opening should not be enlarged and the style and glazing pattern of the French doors should relate to the character of the building. Horizontal glazing bars will often be appropriate but sub-division into small panes is historically inappropriate and will not be permitted.

Tinted glass is not acceptable on historic buildings and obscure or translucent glass will normally only be permitted where it is necessary for privacy reasons, does not affect a principal elevation of the building and there is no alternative.

Where leaded lights have been applied inappropriately to buildings that did not originally have them, their removal will be encouraged.

New external shutters will only be permitted in circumstances where it can be demonstrated that they were a part of the original design of the building, are correctly designed and fully functioning.

B) Further Sources of Information

Brighton & Hove City Council – [Timber and Sustainable Sources](#)

English Heritage Publications:

Framing Opinions Leaflet 1: Draught proofing and Secondary Glazing

Framing Opinions Leaflet 2: Door and Window Furniture

Framing Opinions Leaflet 3: Metal Windows

Framing Opinions Leaflet 4: Timber Sash Windows

Framing Opinions Leaflet 5: Window Comparisons

Framing Opinions Leaflet 7: Energy Savings

Sash Windows

Building Regulations and Historic Buildings

Other Publications:

The Georgian Group - Guide No.1 - [Windows](#)

The Victorian Society – Windows - Care for Victorian Houses leaflet No. 9

Society for the Protection of Ancient Buildings - Technical Pamphlet No. 13 - [The Repair of Wood Windows](#)

The Brooking Collection - Exhibition Catalogue – [300 Years History of The Window](#)



Section 7 – Doors

Introduction

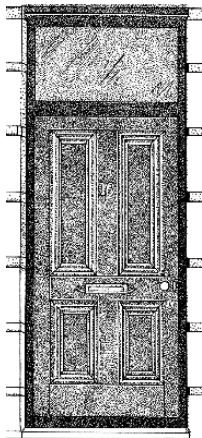


A front door has the practical function of security but it also presents an important first impression to a visitor. Historically therefore the front door was an expression of social status and architectural style and is as much a part of the character of a historic building as the walls, roof and windows, yet it is often overlooked when restoration or improvements are carried out or too easily replaced with a standard door. The door itself may be part of a wider entrance arrangement including door surround, side panels and/or fanlight. This section covers all these features and should be read in conjunction with the **General Conservation Principles** in section I of the SPD.

A) Doors

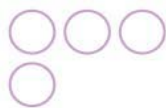
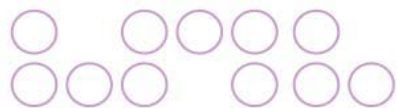
Significance and Characteristics

The majority of the city's historic buildings have softwood panelled doors, which became the standard form of door for townhouses in the 18th century. The variety of designs, though, was considerable. In all cases the style, size and detail of a historic front doors relates not only to the date of the building but equally to its relative grandness. Grander houses had larger, wider doors with more elaborate mouldings.



In the Regency period six panel doors were most typical on the grander houses, though examples of doors with three, eight or ten panels can be found from this period. Panels were typically 'raised and fielded' – that is the panels were raised, with chamfered edges, and fielded to form a surface on the same plane as the leaf frame, often with a bead or ovolo moulding at the joints. By the Victorian period the four panelled door became the most common type, particularly for the typical terrace housing that predominated during this period. The panels were usually recessed from the leaf frame with 'bolection' mouldings at the joints. By the late Victorian and Edwardian periods the design of doors became freer and more diverse. Raised and fielded panels were once again common and sometimes used in conjunction with recessed panels.

Basement doors and back doors were simpler and plainer. They were often flush panelled, where the panels were flush with the leaf frame with a simple bead moulding between the two. Sometimes all the panels were flush but often just the lowest pair, to withstand wear and tear. Flush panels can also be seen on the inner faces of main front doors in some cases.



Glass was rarely incorporated into the door itself before the mid 19th century. Light was instead allowed into the hallway via a fanlight over the door. In the later Victorian period the upper panels of the door were sometimes glazed, often with etched glass or coloured glass set in lead. On large houses the door surround sometimes incorporated glazed side panels. External door furniture was invariably made of cast iron and painted black until brass became common on grand townhouses in the 19th century.

In villages most cottage properties had simple ledged or ledged and braced doors. These were simple vertical boards held together on the inside face by three or four horizontal ledges, frequently strengthened with diagonal braces. The boards usually had tongue and groove joints and were sometimes set into a frame. Such doors are also found on rear outbuildings to townhouses.



Policy – Listed Buildings

Original doors must always be retained or, if beyond repair, replicated in timber. Reinstated doors must be purpose made to match traditional designs. Consent will not be granted for standard ‘off the peg’ doors, whatever the material. Glazing will not be allowed within the door unless this was an historic feature.

Policy – Conservation Areas

Original doors must always be retained or, if beyond repair, replicated in timber. On street elevations, reinstated doors must be purpose made to match traditional designs typical of the area. Consent will not be granted for standard ‘off the peg’ doors, whatever the material. Glazing will be allowed in the upper panels where this would not harm the group value of the building.

Justification and Supporting Guidance

Where a building has lost its original door it should be reinstated with a purpose-made timber door based on historic evidence or on original doors in the locality. Softwood is the traditional material and will be required on listed buildings. Doors should have a painted finish. Timber should preferably be from environmentally sustainable and well-managed sources that are independently, reliably certificated by the Forestry Stewardship Council.



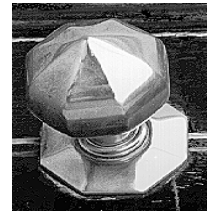
Replacement doors in modern materials or containing large areas of glazing are inappropriate in historic buildings. Standard doors marketed as ‘period style’ or ‘Georgian style’ and made of timber can be equally harmful to historic character. These doors are often of simplified design, mean in scale, with poorly proportioned panels. The details are usually weak imitations and such doors may incorporate wholly false features, such as integral fanlights or multi-paned bows. They also lack the strength and solidity of original doors and so may be less secure. (See *inappropriate example left*)

Where glazing is desired within the door it should be confined to the upper two panels of a four panel door or, in the case of a six panel door, may be acceptable in the middle panels. Glazing will not be acceptable in original



doors on listed buildings except to basement doors. Glass must be clear or etched. Modern obscure glass or wired glass will not be acceptable. Where there are security concerns over historic glazing, particularly coloured glass, laminated security glass can be fitted internally as an additional layer.

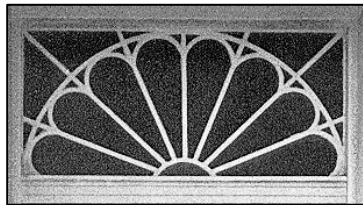
Original door furniture should be retained and new door furniture kept to a minimum and carefully placed. Cast iron and brass will be the appropriate materials but brass should not be used on humbler houses and never on ledged and braced doors. Any letterplate should be fixed either horizontally into the middle rail or vertically into the central muntin, but never into the panels. Avoid disfiguring the door with multiple letterplates.



B) Door Surrounds and Fanlights

Significance and Characteristics

On grander townhouses the front door may be set within a wider visual composition that may include a simple classical surround of pilasters and hood or pediment, usually in timber. In some surrounds the door may be set in deep reveals and these may be panelled to match the door. The detail of the door surround will again depend upon the size and grandness of the building and there is considerable variety. Simpler, more restrained examples can be seen even on more modest terraces, often of uniform design.



Many historic front doors have a fanlight above them. Most commonly these are simple plain rectangles of glass, which were typical of Victorian terraced housing, but fan shaped ones are also characteristic. Grander Regency examples have elaborate designs of delicate neo-classical tracery with glazing bars in timber, lead, iron or even papier-mâché. More elaborate designs returned in the late 19th century, often on a larger scale and sometimes in conjunction with glazed side panels. In rarer cases the fanlight incorporated a lantern light.

Policy – Listed Buildings

Original door surrounds and fanlights must be retained. Moulding and glazing bar details must be replicated in restoration work. Fanlights and side lights must not be over-boarded.

New door surrounds will not be approved unless it can be demonstrated that this would reinstate an original feature and would not require removal of historic fabric. Where acceptable they should be in timber or have a rendered finish.

Policy – Conservation Areas

Original door surrounds and fanlights should be retained. Moulding and glazing bar details should be replicated in restoration work. Fanlights and side lights should not be over-boarded.

New door surrounds will be approved where it can be demonstrated that this would reinstate an original feature and they would be in timber or have a rendered finish.



Justification and Supporting Guidance

The door surround and door should be carefully considered together to ensure that they form an architecturally coherent entrance. Panel and moulding details should be consistent. Timber thresholds, where worn down, should be replaced in matching timber (usually hardwood) to the same profile. Additions such as bell pushes and entry phones should be carefully sited so as not to interrupt or harm decorative details.

C) Further Sources of Information

Brighton & Hove City Council - SPGBH2 – External Paint Finishes and Colours

The Georgian Group - Guide no. 3 – Doors

The Victorian Society – Doors – Care for Victorian Houses leaflet No.1

English Heritage – Door and Window Furniture

Historic Scotland - Inform guide – Domestic Decorative Glass

Section 8 – Balconies and Canopies

Introduction

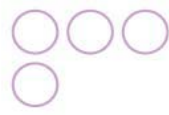
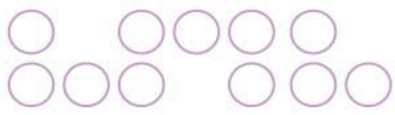


In Brighton & Hove balconies are typical features of the street elevations of Regency and Victorian town houses, particularly on grander properties. They are often repeated across terraces, where they contribute to the rhythm and order of historic streets. Where the balcony is covered by a canopy the whole composition is known as a veranda. Canopies are now less common, as they are more fragile and have suffered from past collapse and removal. Nevertheless they remain a distinctive feature of some terraces, streets and areas. This section should be read in conjunction with the **General Conservation Principles** in section 1 of the SPD.

A) Balconies

Significance and Characteristics

The hierarchy and original uses of floor levels within historic townhouses have a significant impact on the external appearance of the building. The most important parts of the building were the ground and first floor rooms and a common feature was a projecting balcony at first floor level. The balcony was an extension to the grand drawing room, forming a transition between outside space, often overlooking private gardens or the sea, and the living space inside. Externally, the inclusion of a balcony at first floor level provides a strong horizontal element in an orderly façade and greater aesthetic interest.



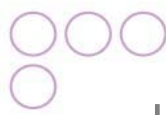
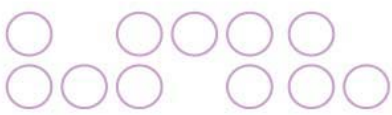
Design and detail of balconies on Regency and Victorian buildings vary. Many original balconies were constructed of Portland Stone (which has a pale grey appearance) or, less commonly, of York Stone (which has a yellow/brown appearance). These were large stone slabs that cantilevered out from the floor structure and were integral elements of the structure. They are particularly a feature of terraces and squares, where the stone decks may span across two adjoining properties. Supporting brackets were rarely needed except on particularly large or deeply projecting balconies but were sometimes added, in cast iron or moulded plaster, for decorative effect. On Victorian properties timber decks are also common. These consist of wide timber planks supported on cast iron corbel brackets of varying designs. The decks were covered with lead sheet for weathering purposes.

Another feature of some Regency townhouses is balconies over entrance porches. Originally, these were a continuation of the first floor balcony, but a number were enclosed during the 19th century to form conservatory features. The style of these varies, from highly detailed stained glass and timber sliding sashes to simple timber casement or fixed windows. The roofs are normally in lead or zinc but occasionally were in copper. They are considered to be a historical detail that shows the development of a building, rather than a precedent for new enclosures.

Masonry rendered parapets with bottle balustrades can be seen on some Regency houses. However, in most cases the balustrade was of cast iron and a great variety of patterns can be seen around Brighton & Hove. Regency and early Victorian patterns were usually a simple set of repeated slender uprights, sometimes bowed, with classical motifs. More elaborate patterns in cast panels, often based on leaves and plants, are typical of the period after about 1850. Groups and terraces generally shared a uniform design. In some cases the whole balcony construction, including the decking itself, was of cast iron. The cast deck was pierced for drainage. Such balconies are more decorative than functional. On some Regency buildings, balconettes or 'cake baskets' around individual windows on the first floor enliven street elevations. These are common on some properties in Brunswick Town.

Photo of 'cake basket' to go here.

It was only at the end of the 19th century that cast iron began to fall from favour, as a result of the influence of the Arts and Crafts movement. It was seen as a dishonest, mass produced material and began to be superseded by timber in new housing developments, particularly in the new suburban areas such as Pembroke and Princes and Preston Park. Common features are simple timber balconies over the front entrance and at second floor level beneath the eaves or within gables, as a form of veranda.



Policy – Listed Buildings and Conservation Areas

Retention and repair of balconies will be expected. Where a balcony is structurally unsound it must be replaced to exactly match the existing. Balcony decks, balustrades and corbel brackets should be repaired or restored in a like-for-like manner using traditional techniques and materials, unless there are proven structural constraints.

Reinstatement of balconies will be encouraged where based upon clear historic evidence of location and design.

Justification and Supporting Guidance

The removal or unsympathetic alteration of balconies can have a hugely detrimental impact on the building's aesthetic and architectural quality, as well as having a harmful impact on the character of the terrace, street and wider conservation area. Balconies that are not properly maintained can have a structural impact on the building. They can cause cracking and can pull the front wall away from the rest of the building. Traditionally constructed balconies are particularly susceptible to water ingress and should be carefully maintained.

Permission will not be granted to remove a balcony because of decay or neglect. If a balcony is structurally unsound, as verified by a suitably qualified structural engineer, it should be replaced like-for-like. Where a balcony is to be reinstated and originally had a stone slab, it may not be possible to reinstate a stone slab, as the original would have cantilevered from the floor structure. In such cases it will be acceptable to reinstate it with a cast concrete deck, provided that the thickness of the slab and front edge detail are replicated. In all cases such reinstatement works should have regard to the **General Conservation Principles** set out in Section I of this SPD.

Asphalt or mineral felt are not acceptable coverings for original balcony decks and should not be laid as a substitute for a proper repair. Asphalt is particularly damaging where laid over original stone as it cannot be easily removed and precludes later stone repairs. It can also cause weathering problems with the threshold of sash windows or French doors. Gutters and downpipes should never be fixed to balconies as they clutter the simple clean lines.

Traditional iron balustrades are lower than would be required by Building Regulations. They should not be raised to meet modern standards as part of repair or restoration works. This harms the proportions of the balcony and can disrupt the uniformity of groups and terraces. Where safety is a particular concern other measures, such as restricting access, should be considered. In the case of reinstatement of a lost balcony, compliance with the Building Regulations may be required and consultation with Building Control should be carried out before submitting a planning application. Consent will only be granted where it can be demonstrated that the design of the balcony will follow historic evidence, will respect traditional proportions and would not harm any group value. Mild steel should not be used as a substitute for cast iron; it can appear weak and flimsy in comparison and is much less durable. Ironwork should be painted in dark colours.



A black gloss painted finish is usually essential as it preserves group value and may be specified by an Article 4 Direction. Regular maintenance and redecoration is essential to prevent corrosion; a well prepared and applied paint system should last about seven years.

B) Canopies

Significance and Characteristics

The presence of a canopy over the balcony, forming a veranda, is generally a sign that the property was of a certain status. Verandas were a particular feature of seafront terraces and squares, where they provided shade from the sun. In some cases a canopy was added at a later date. There are a few rare examples of historic canopies extending above second floor Regency balconies.

Regency to mid-Victorian canopies generally have either a concave or convex roof on a timber framework, with variations such as tented or scalloped forms. Groups and terraces normally share a consistent design. Lead or zinc were the usual materials and these were originally left unpainted, though some are now painted grey and in some terraces or squares it has become the convention to paint them the same colour as the stucco elevation. Canopies in Brighton & Hove often have fretted valances to the front edge. The designs vary from plain 'flag' designs to cut out central sections. The canopies are often supported on simple iron poles but some have a slender latticework pattern of ironwork that integrates with the balcony balustrade.

Policy – Listed Buildings and Conservation Areas

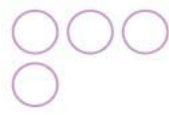
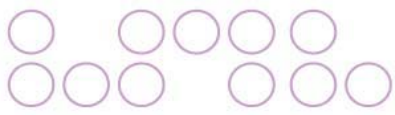
Retention and repair of canopies will be expected. Where a canopy is structurally unsound it must be replaced to exactly match the existing. Canopy roofs, supports and valances should be repaired or restored in a like-for-like manner using traditional techniques and materials, unless there are proven structural constraints.

Reinstatement of canopies will be encouraged where based upon clear historic evidence of location and design.

Consent will not be given for the painting of traditional lead canopies unless painting would make it consistent with a uniform group or terrace.

Justification and Supporting Guidance

Regency canopies are a strong feature of Regency to mid-Victorian townhouses and are integral to the architectural composition of some terraces and squares. Their loss makes historic buildings appear incomplete and fragments the uniformity and coherence of historic areas. Modern materials for repair or restoration, such as mineral felt, mild steel and GRP, should always be avoided as they fail to match the subtleties of appearance of the traditional materials. Where reinstating a lost canopy, advice may need to be sought from a structural engineer to ensure that the balcony, and front elevation, can support the load. In all cases such reinstatement works should have regard to the **General Conservation Principles** set out in Section I of this SPD. Lead and zinc should be left exposed as it does not require painting to keep it waterproof and soon develops an attractive patina.



Roof materials for canopies should follow the advice in section 2 on **Roofs**.

C) Further Sources of Information

The Georgian Group - Guide No. 8 – [Metal and Ironwork](#)

The Georgian Group - Guide No. 12 - [Stonework](#)

The Victorian Society - [Cast Iron](#) - Care for Victorian Houses leaflet No. 6

Section 9 – Boundaries and Paths

Introduction

Boundary walls and railings are important to any setting. Whether in the city centre, outskirts or Downland villages, they create the in-between spaces that are fundamental to the character of our historic areas. They provide a sense of enclosure and scale to the street and define public and private spaces. Through the use of common materials and forms they also define and link the grounds and gardens of properties, provide cohesion to an area and compliment the architecture of the buildings they enclose.

The path and steps leading to the entrance and the surrounding garden give an important first impression of a building. The path materials will often reflect the taste and status of the original owner and will sometimes continue through to the entrance lobby of the building. However, this is one of the building elements most subject to change over time and otherwise uniform terraces will often now have a wide variety of different types of entrance paving.

Together, boundaries paths and front gardens form an overall design and altering one element can affect the others; therefore the whole scheme should be considered when any changes are planned. This section should be read in conjunction with the **General Conservation Principles** in section 1 of the SPD.

A) Walls

Significance and Characteristics

The height, materials and decorative features of boundary walls vary greatly between parts of historic Brighton & Hove. The high flint and bungaroosh walls of the villages and urban twittens provide enclosure and seclusion, whereas in formal urban streets lower brick or rendered walls, sometimes with railings, define boundaries whilst allowing views into the front areas.



Decorative elements such as terracotta pier caps, coping stones, tile creasing and rendered mouldings unite specific areas, streets or groups of buildings and added features such as built in post boxes, cast iron boot scrapers and historic street name plates add to the distinctiveness of our historic streets.

Policy – Listed Buildings

Consent will not be granted for the demolition or partial demolition of original boundary walls. They must be repaired sympathetically in matching traditional materials using a lime based mortar and any decorative features must be retained or replicated.

The reversal of past inappropriate alterations and the reinstatement of original features will be encouraged where evidence of the original details is available.

Where an original wall has been lost and there is insufficient evidence of its design and details to enable accurate restoration, a simple new wall of appropriate scale and materials will be acceptable.

Where there is no evidence of the original existence of a boundary wall, consent is unlikely to be granted for a new wall.

Policy – Conservation Areas

Permission will not be granted for the demolition or partial demolition of a boundary wall. Alterations to boundary walls will only be acceptable where original patterns, materials and details appropriate to the property are proposed.

The reversal of past inappropriate alterations and the reinstatement of original features will be encouraged where historic evidence of the original features exists. In areas of varied boundary treatment where no original evidence exists, a proposal for a new wall of appropriate height, alignment and materials is likely to be acceptable.

Justification and Supporting Guidance

Poorly considered alterations to boundaries or their partial or complete removal can have a substantially harmful impact. The 19th century architects and builders did not anticipate modern car ownership and this is one of the biggest threats to the character of historic areas, where front gardens are seen as private car parks.

The rhythm created by the regular spacing of wall piers and gateways is an important

element of a street's character. The position of piers relates to the position of side boundaries and the path or steps leading to the entrance. The demolition of front walls to create off-street parking spaces in front garden areas, or alterations to the position of piers, disrupts this rhythm and alters the scale and degree of enclosure of the street. Coupled with this, the loss of gardens and the laying of hard impervious parking areas are harmful visually and environmentally.



In flint walls the size of flints used, the laying pattern (whether random rubble or coursed), the finish of the flints (such as knapped) , the use of bricks or stone at openings and the nature of the mortar between the flints (size and profile of joints, visible aggregate content) all contribute to define the specific character of each stretch of wall. Variation away from these details will harm the walls' special character. (See also section 4 on **Flint**)

The colour, size and laying pattern (bond) of brick or stone and the width and profile of joints must all be matched to maintain the character of a wall. Its height, the dimensions and spacing of piers and the materials and profile of pier caps and copings should also be matched. If these features are already lost, the walls of similar neighbouring properties may provide the necessary details to be copied. In all cases such reinstatement works should have regard to the **General Conservation Principles** set out in Section 1 of this SPD.

Where there is no evidence on which to base reinstatement work the acceptability of a new boundary will be judged on the suitability of its scale with respect to the building itself and the setting generally, as well as the robust quality of the design and the durability of the materials. In such cases a low key approach is encouraged rather than taking the opportunity to make a statement. Standard 'off the shelf' products should be avoided.



In the past some original walls have been disfigured by the addition of fence panels, trellis work or concrete blocks to increase their height, screen bin stores or improve privacy. The planting of foliage inside the boundary for screening and the removal of these additional structures is encouraged.

The use of hard impervious cement mortars and renders causes damage to historic walls by restricting the structure's ability to respond to changes in temperature and moisture. In time cracking will occur, allowing in dampness that cannot then escape, render will come loose and the surface of bricks or stone will disintegrate. Lime allows the structure to breathe and should be used in all repair work. (See also the section on **Render and Mouldings**)

B) Railings and Gates

Significance and Characteristics



Cast iron railings and gates are important features in many of the city's historic areas. A large variety of patterns exist as styles changed with the architecture. In typical Regency streets the railings are simple uprights set into a stone plinth, connected by a top rail with finials (spears) on top. There is a considerable variety of finial designs and the Queen posts at the corners have different, larger finial pattern. In some later Victorian streets the ironwork was made as more elaborate panels that were then fitted together on top of low walls.

In many cases the gates are missing. Many were removed, along with non-essential railings, in the 1940s for the war effort and others have broken away. Where they remain their patterns reflect the railing designs.

Policy – Listed Buildings

Where original railings and gates survive they must be retained. New ones must match them in design, height, spacing and dimensions and must be in cast iron.

Policy – Conservation Areas

Where original railings and gates survive they must be retained. New ones must match them in design, height, spacing and dimensions.

Where no evidence of the original railing pattern exists and there is no consistency of style in the street, a sympathetic contemporary alternative may be acceptable provided that it is of appropriate scale.

Justification and Supporting Guidance

In many streets one specific style prevails; in others smaller groups of buildings will share common patterns. Where all railings appear to have been lost from a street, evidence of the original pattern, the spacing of uprights and height of any top rail can often be found in remnants embedded in piers, copings and on side boundaries. Sometimes historic photographs provide the details required. In all cases such reinstatement works should have regard to the **General Conservation Principles** set out in Section I of this SPD.

Most streets in Brighton & Hove follow a gradient, some steeper than others. In some the

railings step down the slope whilst in others the established pattern is to follow the slope gradually. The height of new railings also needs to relate to the level of adjacent pier caps, which may also step down slopes dramatically. Railings should always be lower than the pier caps.

Modern mass-produced railing panels are not acceptable for historic boundaries as the material, fixing methods and design details do not match originals. In particular steel railings generally lack the depth of profile of traditional cast iron and appear thin and flimsy by comparison. Railings fitted onto a bottom rail rather than set individually into the top of the wall do not adequately mimic traditional detail.



Standard steel railing (left) and properly detailed reproduction railing (right)

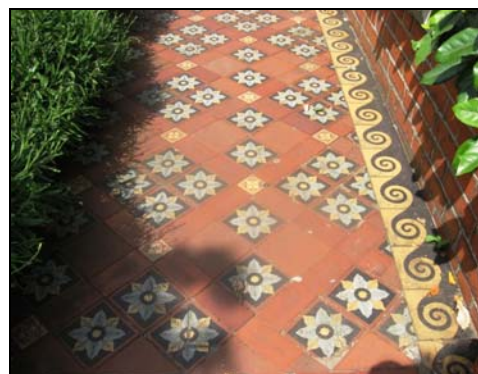
Ironwork should be painted in dark colours. Black gloss is usually essential in most cases as it preserves group value and may be specified by an Article 4 Direction, but dark grey and dark green may be acceptable in some cases. Regular maintenance and redecoration is essential to prevent corrosion; a well prepared and applied paint system should last about seven years.

C) Steps and Paths

Significance and Characteristics

Stone and brick was largely replaced by tiles as the favoured paving material in the Victorian period but much Portland or York stone is still present in the steps and paths of older Regency properties. Brick, mosaic and terrazzo can also be found.

Small black and white tiles laid in a chequerboard pattern are probably the most common material but highly decorative encaustic tiles and brightly coloured tiles in elaborate geometric patterns survive throughout the city's historic urban areas. Original steps have characteristic deep overhangs (nosings). Such nosings are in marble or slate where tiles are used.



Policy – Listed Buildings

Original stone, brick or tile steps and paths must be retained and repaired in the original materials to original profiles. Reinstatement of original materials will be encouraged. Stone steps and paths should not be painted, asphalted or coated in cement render.

The removal of planted areas and the laying of new hard surfacing in front gardens will be resisted.

Policy – Conservation Areas

The use of readily available Victorian style tiles will be acceptable in most cases but where stone steps and paths prevail in a group of buildings the stone should be retained and repaired. Bonded gravel may be acceptable on paths in some cases. Asphalt and concrete are not appropriate materials. Where planning permission is needed, the removal of planted areas and the laying of new hard surfacing in front gardens will be resisted.

Justification and Supporting Guidance

The arrangement of the front garden is an important aspect of the setting of the building. The materials and position of the front path, the formal or informal layout of the garden and the proportion of soft and hard landscaping all contribute to this. Alterations will have an impact on the building and the area generally and should be carefully considered. If the nature of the front boundary does not preclude access (see above), car parking should be restricted to properties where there is an existing drive to one side of the house.



Uniformity of paving materials rarely now exists, even in listed terraces. However the quality of detailing and materials remains important to the character of historic buildings and must be retained. Shallow or non-existent nosings on steps and modern textured ceramic tiles, asphalt or concrete harm the appearance of a building. Areas of worn treads and nosings to stone steps should be cut out and new pieces of matching stone pieced in. Modern hard cements should never be used to patch them. Minor cracks can be filled with a mixture of lime and stone dust. Waterproofing compounds or paints change the appearance of stone and are not easily removed; they should not be used.



Replica Victorian tiles are readily available, but the difference in their sizes and colours to originals sometimes means they cannot be used for patch repair work. Modern tiles are laid with a visible grout joint whereas original tiles have no gaps; therefore for an authentic appearance tiles should be laid without gaps.

D) Further Sources of Information

Brighton & Hove City Council - [Flintwork and Bungaroosh](#) - technical note PT10

The Georgian Group - Guide No. 2 - [Brickwork](#)

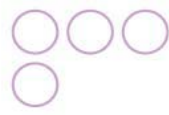
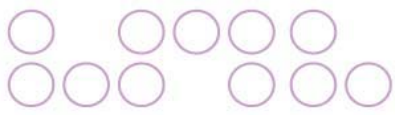
The Georgian Group - Guide No. 8 - [Metal & Ironwork](#)

The Georgian Group - Guide No. 12 - [Stonework](#)

The Victorian Society - [Decorative Tiles](#) - Care for Victorian Houses leaflet No. 2

The Victorian Society - [Cast Iron](#) - Care for Victorian Houses leaflet No. 6

The Victorian Society - [Brickwork](#) - Care for Victorian Houses leaflet No. 7



Section 10 – Miscellaneous Minor Additions

Introduction

This section covers those minor additions that may be proposed to meet modern living requirements, such as meter boxes, waste and soil pipes, boiler flues, ventilation extracts, gas or water supply pipes, security devices and electrical cables.

It is usually possible to incorporate such additions into a historic building provided that care is taken over siting and visual impact but this will often call for a willingness to depart from standard solutions. Such additions, if poorly sited, can clutter the appearance of a historic building and the cumulative impact of various additions can be significantly harmful.

Policy – Listed Buildings

Meter boxes, waste and soil pipes, gas or boiler flues, gas or water pipes, security cameras and electrical cables etc. will not be permitted on visible street elevations. They will be permitted on other external elevations only where it can be demonstrated that no other solution is practical, that the location is the least obtrusive achievable and that the size and/or length are kept to the minimum possible. Supporting information should be submitted as part of any application for consent. A burglar alarm will not be permitted on a street elevation unless it can be sited unobtrusively and sensitively out of general sight.

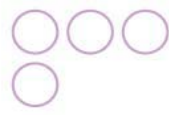
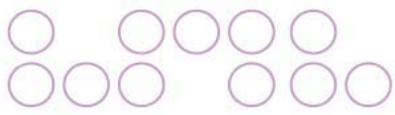
Policy – Conservation Areas

Where planning permission is required meter boxes, waste and soil pipes, gas or boiler flues, gas or water pipes and security cameras etc. will not be permitted on visible street elevations. They will be permitted on other external elevations provided that the location is the least obtrusive achievable and that the size and/or length are kept to the minimum possible.

Justification and Supporting Guidance

It will not be acceptable to mount **meter boxes** on the front or other important elevations of historic buildings . Where possible, the boxes should be sited in concealed positions, for example, on the inside face of front boundary walls, in bin store structures, in basement vaults under the pavement or in recessed doorways, where these do not have original Victorian or Edwardian tiling on the walls. Flush mounted meter boxes are available that are recessed into the wall. Gas meter boxes are also available that are sunk into the ground, thus avoiding having to mount them on walls and these should be used where possible. Where it is acceptable for meter boxes to be mounted on external walls of buildings or in recessed doorways, flush boxes should be used, to reduce their visual impact.

Waste and soil pipes should be run internally as far as possible but where sited externally must be confined to rear elevations or other elevations that do not face onto a street or other public space. External piping should avoid long diagonal runs and should not interfere with or obscure architectural features or mouldings. Vertical runs should be tucked into corners or behind or alongside existing pipes where possible. On rendered walls the pipes



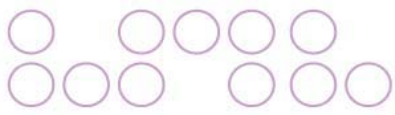
should be painted to match the wall colour but on brick elevations should be black. On brick elevations fixings should be drilled into joints not into the bricks themselves.

Gas and water supply pipes should similarly be run internally but where external confined to rear elevations or other elevations that do not face onto a street or other public space. In some cases, on unlisted buildings, it may be acceptable to run pipes at basement level below front entrance steps and then into the building at low level. External pipes should always be painted to match the wall surface.

Gas or oil boiler flues, or condensate pipes from condenser boilers should not exit through the front facades or other principal facades or their roof slopes facing onto a street. They should be located in discreet and unobtrusive positions on side and rear elevations and this should be taken into account when considering internal alterations that affect the location of kitchens and bathrooms. They must not interfere with or obscure architectural features or mouldings. Alternatively, vertical flues could be run up inside the building, or horizontally to the rear or up existing chimney stacks and out through rear roof slopes using flue extension pipes. Blocks of flats and flat conversion schemes should consider the use of communal vertical flue systems to minimise the number of flue outlets. Where neither of these options are possible, electric heating boilers should be considered as an alternative. Electric boiler heaters are available that can run conventional central heating systems. These have the advantages of being highly energy-efficient and able to run on electricity wholly from renewable sources.

Electrical cabling and wiring, including for television and telephones, should be run internally or failing that on elevations that do not face onto a street. Cabling for television aerials should not run over visible roof slopes. Where unavoidable, external cabling should wherever possible be run behind or alongside rainwater downpipes or soil vent pipes or in corners. On brick elevations fixings should be drilled into joints not into the bricks themselves. In the case of mathematical tiles, no fixings should be drilled, screwed or nailed through them as this leads to cracking and slipping of the tiles.

Burglar alarms or security cameras will not be appropriate on street elevations unless an unobtrusive location can be found, such as immediately above a balcony deck, beneath a canopy hood, within an entrance portico at high level or within a basement below the entrance steps. They should be of minimum size and of a similar colour to the wall surface. On brick elevations fixings should be drilled into joints not into the bricks themselves.



Excessive pipework (and inappropriate window) spoil this building

Further Information and Contacts

A) Brighton & Hove City Council

For further advice on whether **Planning Permission** is required or whether a proposal is likely to be acceptable, please contact City Planning's development control administration team on: **(01273) 292116, 292323, 292121 or 292509.**

For further advice on whether a property is a **listed building** or within a **conservation area**, please see the council's website www.brighton-hove.gov.uk. For advice on whether **Listed Building Consent** is required or whether a proposal for a listed building is likely to be acceptable, please e-mail conservation@brighton-hove.gov.uk or telephone the **Design and Conservation team on (01273) 292271.**

The **Supplementary Planning Guidance Notes (SPGs)** mentioned in the SPD are available from the Design & Conservation team. (See contact details above). Various **Information Sheets** on sources of traditional materials are also available. These include Sustainable Timber Sources and Recycled Building Materials. The following web sites provide useful guidance on energy efficiency and re-using waste materials:

The Carbon Trust www.carbontrust.co.uk

The Building Research Establishment www.bre.co.uk

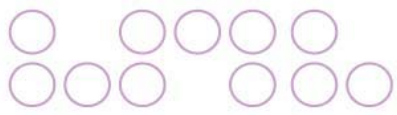
National Green Specification www.greenspec.co.uk

Let's Recycle www.letsrecycle.com

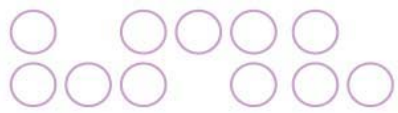


B) Other Useful Contacts

<p>English Heritage Customer Services PO Box 569 Swindon, SN2 2YP Tel: 0870 333 118 Fax: 01793 414 926 Website: www.english-heritage.org.uk Email: customers@english-heritage.org.uk</p>	<p>Society for the Protection of Ancient Buildings (SPAB) 37 Spital Square London E1 6DY Tel: 020 7377 1644 Fax: 020 7247 5296 Website: www.spab.org.uk Email: info@spab.org.uk</p>
<p>Historic Scotland Publications Department www.historic-scotland.gov.uk/publications</p>	<p>The Georgian Group 6 Fitzroy Square London W1T 5DX Tel: 087 1750 2936 Fax: 087 1750 2937 Website: www.georgiangroup.org.uk E-mail: office@georgiangroup.org.uk</p>
<p>Institute of Historic Building Conservation Jubilee House High Street Tisbury Wiltshire SP3 6HA Tel: 01747 873133 Fax: 01747 871718 Website: www.ihbc.org.uk Email: admin@ihbc.org.uk</p>	<p>The Victorian Society 1 Priory Gardens London W4 1TT Tel: 020 8994 1019 Fax: 020 8747 5899 Website: www.victorian-society.org.uk Email: admin@victoriansociety.org.uk</p>
<p>Royal Institute of British Architects 66, Portland Place London W1B 1AD Tel: 0207 580 5533 Fax: 0207 255 1541 Website: www.architecture.com Email: info@inst.riba.org</p>	<p>The Brooking Collection The University of Greenwich Dartford Campus, Oakfield Lane Dartford Kent, DA1 2SZ Tel: 0208 316 8000</p>
<p>Royal Institution of Chartered Surveyors RICS Contact Centre Surveyor Court Westwood Way Coventry CV4 8JE</p>	<p>Institution of Structural Engineers 11 Upper Belgrave Street London SW1X 8BH Tel: 020 7235 4535 Fax: 020 7235 4294</p>

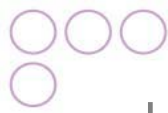


<p>Tel: 0870 333 1600 Fax: 020 7 334 3811 Website: www.rics.org.uk Email: contactrics@rics.org</p>	<p>Website: www.istructe.org.uk And www.findanengineer.com</p>
<p>Federation of Master Builders Gordon Fisher House 14/15 Great James Street London WC1N 3DP Tel: 0870 1620 0947 Fax: 020 7404 0296 Website: www.fmb.org.uk</p>	<p>National Federation of Builders Southern Office Unit 12 Westlinks, Tollgate Chandlers Ford Eastleigh Hampshire SO53 3TG Tel: 023 8061 0883 Fax: 023 8065 1625 Website: www.builders.org.uk Email: southern@builders.org.uk</p>
<p>Heritage Building Contractors Group Quonians Lichfield Staffordshire WS13 7LB Tel: 01543 441367 Fax: 01543 410065 Website: www.linfordgroup.com Email: dlinford@linfordgroup.co.uk</p>	<p>National Association of Roofing Contractors Roofing House 31 Worship Street London, EC2A 2DY Tel: 020 7638 7663 Fax: 020 7256 2125 Website: www.nrfc.co.uk</p>
<p>The Guild of Master Craftsmen 166 High Street Lewes East Sussex BN7 1XU Tel: 01273 478449 Fax: 01273 478606 Website: www.guildmc.com E-mail: theguild@thegmcgroup.com</p>	<p>The Lead Sheet Association Unit 10 Archers Park Branbridges Road East Peckham Tonbridge Kent TN12 5HP Tel: 01622 872432 Fax: 01622 871649 Website: www.leadsheetassociation.org.uk</p>
<p>Clay Roof Tile Association British Ceramic Confederation Federation House Station Road Stoke-on-Trent ST4 2SA Website: www.clayroof.co.uk</p>	<p>The Steel Window Association The Building Centre 26, Store Street, London, WC1E 7BT Tel: 0207 637 3571, Fax: 0207 7637 3572 Email: info@steel-window-association.co.uk Website: www.steel-window-association.co.uk</p>



spd

supplementary planning document



architectural features



<p>FENSA Ltd 44-48 Borough High Street London SE1 1XB Tel: 0870 380 2028 Fax: 020 7407 8307 Website: www.fensa.co.uk Email: enquiries@fensa.org.uk</p>	<p>The Forestry Stewardship Council, UK Unit D, Station Building Llanidloes, Powis Wales, SY18 6EB Tel: 01686 413 916 Fax: 01686 412 176 Website: www.fsc-uk.info Email: fsc-uk@fsc-uk.org</p>
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Hove Town Hall
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Hove
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