

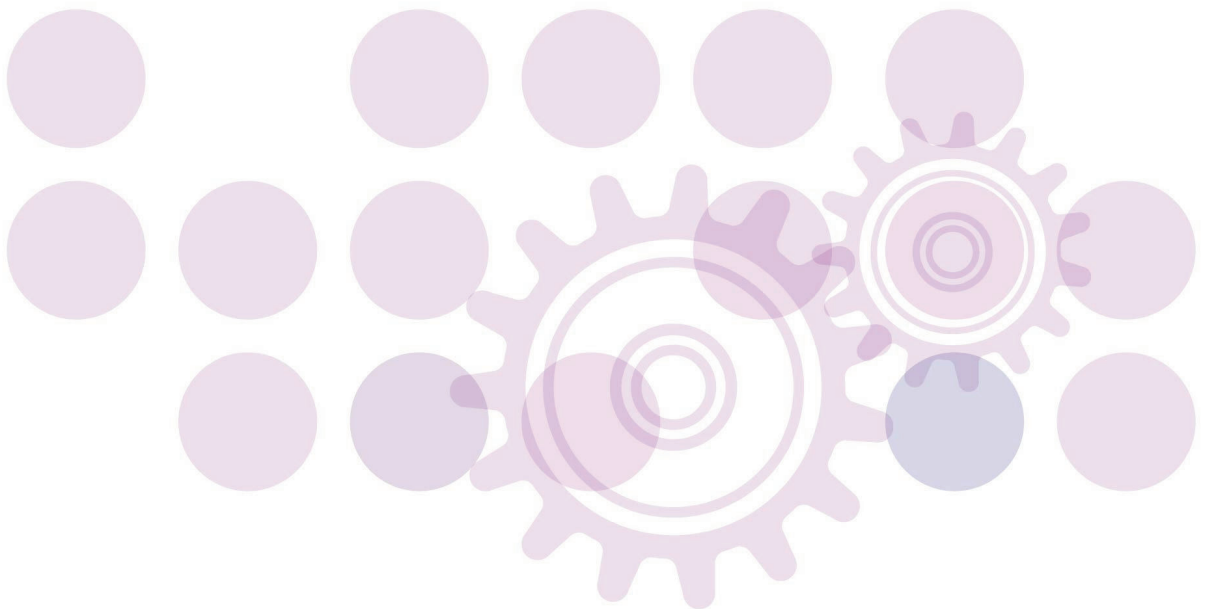
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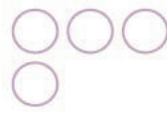
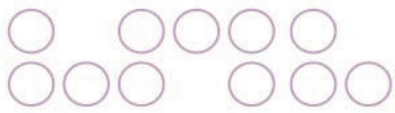
supplementary planning document

*Brighton & Hove City Council's Local Development Framework*

adopted date

# architectural features





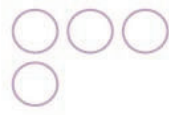
**What is an SPD?**

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 SPD the council has had particular regard to Government policy as set out in Planning Policy Guidance Note 15: Planning and the Historic Environment and the draft policy in the emerging Planning Policy Statement 15: Planning for 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 17 December 2009. It supplements policies HE1, HE4, HE6, HE8 and HE10 and HE11 of the Brighton & Hove Local Plan adopted on 21<sup>st</sup> July 2005.

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## Section A – Introduction and General Principles

### 1. Introduction

1.1 This Supplementary Planning Document (SPD) is intended to provide detailed policy guidance on the repair, restoration and enhancement of historic buildings. **For the purposes of this SPD historic buildings are defined as encompassing:**

- statutorily listed buildings;
- historic buildings that make a positive contribution to the character or appearance of conservation areas;
- historic buildings that make a positive contribution to the special historic interest of registered parks and gardens; and
- locally listed buildings.

1.2 The legal status of these different categories of building varies under the Planning Acts and the need for planning consents for any works should always be established before proceeding. Conservation area policies in this SPD will also apply to locally listed buildings and buildings within registered parks and gardens (where consent is required).

1.3 Historic buildings are a finite resource. 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, thereby making an important contribution to the local economy.

1.4 Furthermore, the careful repair and re-use of historic buildings makes a significant contribution to **sustainable development**. 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 tend to have a significantly lower embodied energy than later buildings as they were generally built with more local and natural materials and using local labour. Demolition or part demolition of, or removal of features from, 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 or removal also needlessly contributes to the total waste materials that the construction and demolition industry produces every year.

1.5 This SPD applies specifically to 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. 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. In the case of more unusual buildings within Brighton & Hove, such as timber framed buildings, public or institutional buildings or 20<sup>th</sup> century modernist buildings, advice should always be sought from the council's Conservation team before any works are undertaken.



## 2. General Conservation Principles

2.1 This section of the SPD sets out the common 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 decisions on proposed works to a historic building should be based upon a clear understanding of the significance of the building, and its setting, as a heritage asset.

### Repair and Restoration

2.2 All historic buildings benefit from regular maintenance. Modest amounts of inspection, maintenance and minor repair carried out on a regular basis can safe-guard the condition, appearance and value of an historic building, while failure to identify problems early enough can lead to significant faults and damage. Prolonging the lifespan of historic buildings also helps to avoid the manufacture of new materials and is therefore a sustainable approach.

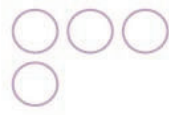
2.3 The main purpose of repairs should be to control the process of decay without damaging or altering those features that give a building its architectural or historic importance and without unnecessarily removing or disturbing historic fabric. Repairs should therefore be kept to the minimum necessary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

2.4 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 weather-tightness. To repair or replace decayed fabric without first carrying out such an investigation may 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 statutorily listed buildings, to discuss appropriate methods of repair before the specification is finalised and any application submitted for consent.

2.5 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 are durable. 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.

2.6 Those parts of a building that can be repaired in situ should not be needlessly removed. Localised repair 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.

2.7 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 may not require listed building consent where they are small-scale and localised. 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. Where large areas of original material are proposed for replacement then listed building consent will always be required.

2.8 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 on site 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, mathematical tile and flint repairs 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, for example to 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.

2.9 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.

### **Reinstatement**

2.10 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.

2.11 Reinstatement work will not be acceptable where it would require the removal of later alterations of interest that are now part of the significance and 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.

### **Enhancement**

2.12 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 later additions, such as 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.

### Miscellaneous Works

2.13 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 and its significance. 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. Such solutions should be easily reversible.

2.14 There is growing weight of evidence which suggests that historic buildings perform better than might be expected in terms of energy use. Works that are intended to improve energy efficiency further should only be carried out where evidence and experience has shown that the works will have the intended effect and would cause no harm to the building's fabric or appearance (such as loft insulation where adequate ventilation is maintained).

### Group Value



2.15 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.

2.16 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.



## Section A – Roofs

### 1. Introduction

1.1 On historic buildings the roof is often the ‘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.

1.2 This section covers the repair and restoration of roof coverings, chimney stacks and rainwater goods as well as other original features at roof level and should be read in conjunction with the **General Conservation Principles** in Section A of the SPD. 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.



### 2. Roof Form and Structure

#### Significance and Characteristics

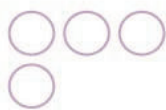
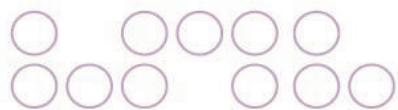
2.1 The shape and form of a historic roof can take many variations, from simple pitched roof to hipped, gambrel, hipped-gable and mansard types. The steepness of roof pitches also varies considerably and can be an important indicator of building age, architectural style or original covering material. Many 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 from the street, 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**

2.2 On a 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.

2.3 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.

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

**3. Roof Coverings**

**Significance and Characteristics**

3.1 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 natural slate (Welsh or Cornish) 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 19<sup>th</sup> century. 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.

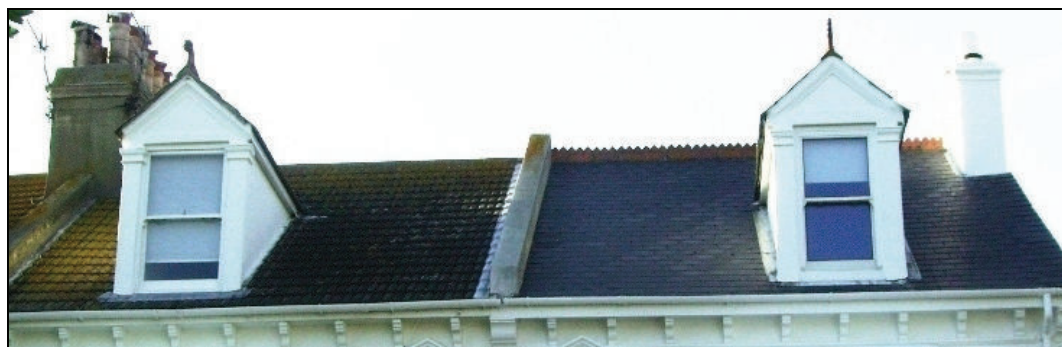
**Policy – Conservation Areas**

Where slates are replaced, the council will encourage the use of natural slate of matching colour but will accept the use of artificial slate 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 closely resembles natural slate.

Where clay tiles are replaced, matching clay tiles must be used. Plain concrete tiles will only be acceptable 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 alternative to lead.

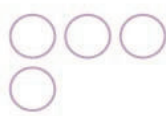
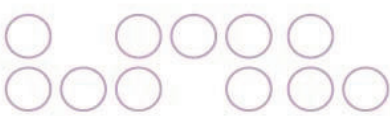
Hip, ridge and eaves details must match the existing design and material unless it can be demonstrated that the existing are not original and evidence exists of an original detail which is to be matched.



*Concrete tile roof (left) and Slate roof with clay ridge tiles (right)*

**Justification and Supporting Guidance**

3.2 Clay tiles are almost flat or have a slight double camber for weathering. Traditional hand-made tiles have a unique character and patina. 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 a 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 match 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.

3.3 Welsh and Cornish slate are still readily available and produced in a variety of sizes; these are the preferred materials 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. Lower classed slate will change colour, often to a variety of shades, comparatively quickly.

3.4 A variety of artificial slates are available. These vary from plain 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.

3.5 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.



3.6 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.

3.7 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, canopies, 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 features such as turrets and cupolas, as it weathers to an attractive green finish that forms an obvious feature.

3.8 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.

3.9 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 exceptional 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.

## 4. Chimney Stacks

### Significance and Characteristics



4.1 Chimney stacks are important elements of the historic townscape of Brighton & Hove, enlivening and enriching the roovescape. The height and design of stacks varies greatly depending on the period, style and status of a building. 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.

4.2 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 design of the clay pots also varies. Typically in Brighton & Hove they are circular red pots, sometimes straight sided or sometimes tapered. Buff coloured pots are also common, particularly on late Victorian developments.

#### Policy – Listed Buildings

All chimney stacks, including pots, must 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 roovescape. Any broken pots must be replaced with an exact match.

### Justification and Supporting Guidance

4.3 The removal of a chimney stack can completely alter the visual balance of a building or even of the whole street. They should not be removed simply because they are redundant. Where a stack is structurally unsound it should 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 late 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.

4.4 Where a brick-faced stack is suffering from water penetration the brickwork should be repointed. 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 it is discreetly ventilated (using air bricks for example). Pots can be capped with proprietary fixings that do not alter their profile.

## 5. Rainwater Goods

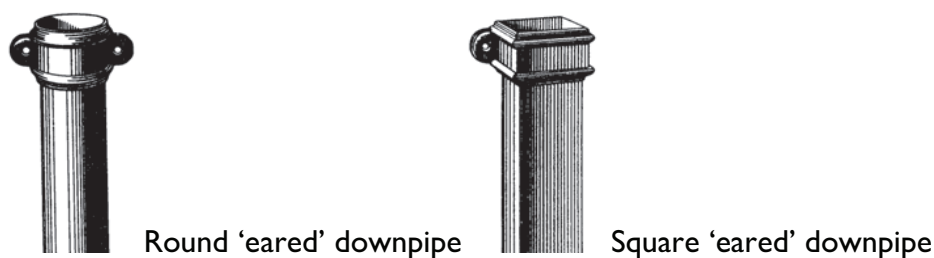
### Significance and Characteristics

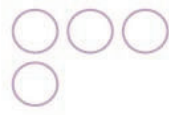
5.1 This term covers the guttering, rainwater downpipes and hoppers that that drain water from the roof. Guttering and downpipes play a vital role in protecting buildings from damage by rainwater. The design and placing of them is also significant to the appearance of a historic building.

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



5.3 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.





**Policy – Listed Buildings**

Rainwater goods must be in cast iron and must match the design and profile of the original rainwater goods, including any decorative hoppers. In exceptional cases, where non-original rainwater goods are to be replaced, cast aluminium of an appropriate pattern will be accepted. Guttering must 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 must be retained or replaced in cast iron or cast aluminium to the same design and profile on street elevations. In other cases plastic rainwater goods will be accepted provided that they follow the original profiles.

**Justification and Supporting Guidance**

5.4 It is important to preserve and match original designs and profiles and to match the original method of fixing. 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.

5.5 Cast aluminium can be an acceptable substitute 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 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.

5.6 Rainwater goods should usually be painted black but it may be appropriate to paint downpipes to match the colour of the render where they are not a distinctive feature. The colour may be specified by an Article 4 Direction.

**Section C – Bays, Gables, Porticos and Porches**

**I. Introduction**

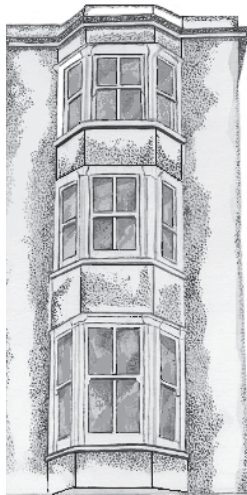
I.1 There are a number of common and substantial features that form part of the architectural style of historic buildings and which not only have a functional role but contribute greatly to the buildings’ integral form, massing and proportions. Cumulatively they help to establish the rhythm and silhouette of terraces and streets. Such features are covered in this section, which should be read in conjunction with the **General Conservation Principles** in section A of the SPD.



## 2. Bays

### Significance and Characteristics

2.1 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.



2.2 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 19<sup>th</sup> 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.

#### 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

2.3 Bays can in some cases suffer from structural problems, particularly where they have been added or altered at a 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, 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, 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.

2.4 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. But the reinstatement of the original form of bay may be appropriate 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 A of this SPD.

2.5 More rarely, some properties also have bays on the rear elevations. In the case of listed buildings these must always be retained. In other cases, 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.

2.6 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**).

### 3. Gables

#### Significance and Characteristics

3.1 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.

3.2 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; and sprung gables where clay tiles are laid horizontally to form overhanging eaves at each side.



#### Policy – Listed Buildings and Conservation Areas

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

#### Justification and Supporting Guidance

3.3 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 be welcome. In all cases such reinstatement works should have regard to the **General Conservation Principles** set out in Section A of this SPD.

## 4. Porticos and Porches

### Significance and Characteristics

4.1 A porch is any covered entrance to a building. It not only serves the function of shelter but also acts as a visual centrepiece or focal point, emphasising the primary entrance. A portico is a porch of classical style that consists of columns supporting an entablature and a flat roof over. The roof may form an extension of a balcony. Porticos may have open, closed or partly closed sides. They are 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.



4.2 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. They are more usually associated with older vernacular or village buildings. But most commonly in Brighton & Hove they are typical features of vernacular revival styles in the Victorian and Edwardian suburbs. They usually have a tiled steeply-pitched roof supported on timber brackets or framework, sometimes with a brick base.

#### Policy – Listed Buildings

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

#### Policy – Conservation Areas

Porticos and porches must be retained, unless it can be demonstrated that they are not an original or historic 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 that are visible from the street 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

4.3 Classical porticos 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 porticos and should never be added as a means of drainage as they detract from the clean lines and classical detailing. Roof materials for porches and porticos 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 D – Brick, Terracotta, Mathematical Tile and Flint

### 1. Introduction

1.1 One of the main elements of 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 A 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**).

### 2. Brick

#### Significance and Characteristics

2.1 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:

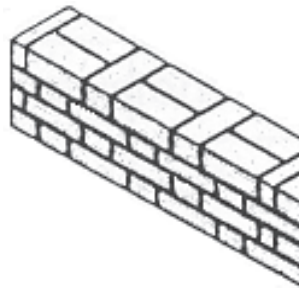
Table 1

Brick Type	Description
Gaults	Pale cream or buff coloured, fairly smooth textured. Variations in colouring from very whitish with pink blushes, pale yellow with pink blushes or pale greeny-grey cream. Distinctive to some areas, e.g. the Valley Gardens and The Avenues conservation areas.
Plain Reds	Widely used for new residential streets in the later 19 <sup>th</sup> century, such as the Queen's Park, Preston Park and Pembroke & Princes conservation areas. Vary in shade from medium to dark red with a relatively smooth finish. Very uniform in appearance and texture with crisp, sharp arrises and precise jointing.
Kiln Reds with Blue-Grey Headers	Mostly plain soft reds with blue-grey glazed headers. Most typically used for corner, door and window dressings of flint buildings.
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.

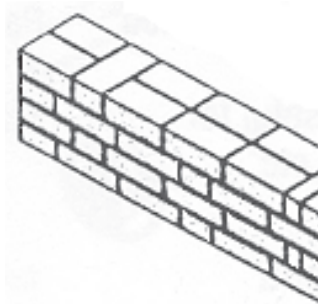


Yellow-Brown Stocks	Common from the early 19 <sup>th</sup> Century. Rough textured with some red and black burnings and cinder bits. Usually found on rear elevations only. But used on principal elevations of some industrial, municipal and utility buildings such as schools & pumping stations.
Browny-Red Stocks	Less common. A much darker stock brick, more browny-red with grey burning and moderately rough textured. Usually used with contrasting red brick dressings.

2.2 The bonding style of brickwork has a significant effect on a building's appearance. Flemish Bond was popular in the 18<sup>th</sup> and 19<sup>th</sup> centuries and is the most common historic bond seen in Brighton & Hove. Flemish Garden Wall Bond is a variation of it.



*Flemish Bond*

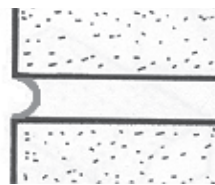


*Flemish Garden Wall Bond*

2.3 Historically, pointing styles were mainly either flush or with a curved recess (known as bucket handle). The former is typical to fine brickwork with narrow joints, such as soft reds or gaults; the latter for vernacular and early brickwork. Tuck pointing was also a feature of fine work in the 18<sup>th</sup> and 19<sup>th</sup> 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.



*Flush pointing*



*Bucket Handle*

**Policy – Listed Buildings and Conservation Areas**

Good quality original fair-faced brickwork must not be rendered, tiled over or painted. Repairs, alterations and extensions must 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

2.4 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 must be replicated when repointing. Where the building has been replaced by repointing in an inappropriate style, the original type of pointing should be recreated. Recessed and weather struck pointing are modern styles and inappropriate on historic buildings, as are projecting beak or strap pointing.

2.5 Repointing work should only be carried out where really necessary. Sometimes it may be considered necessary to remove badly executed 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.

2.6 Abrasive methods of cleaning brickwork should never be used as this will damage the surfaces of the bricks 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 a trial patch in an unobtrusive location should be done first.

## 3. Terracotta and Faience

### Significance and Characteristics

3.1 Terracotta and faience are comparatively uncommon materials in Brighton & Hove but where found are important elements of the appearance of a building. They are usually found



providing architectural detail on the prominent street elevations of grand late Victorian and Edwardian buildings, such as Kings Gardens and The Drive in Hove.

3.2 Terracotta is fired clay, usually red but sometimes buff. 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, and ball finials.

#### Policy – Listed Buildings and Conservation Areas

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



### Justification and Supporting Guidance

3.3 Where original terracotta or faience has deteriorated beyond viable repair (usually as a result of the failure of the fixings), they should be replaced in purpose-made matching material and detail. The use of incised and coloured render to simulate them will not be acceptable.

3.4 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.



## 4. Mathematical Tiles

### Significance and Characteristics

4.1 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 to face up bungaroosh (flint rubble) buildings to give a quality finish to a relatively cheap structure. In Brighton & Hove they are most common in a black glazed finish, as at Royal Crescent. Mathematical tiles are usually confined to street elevations.



### Policy – Listed Buildings and Conservation Areas

Surviving examples of mathematical tiling must be retained and not painted or rendered over. Where they need major repairs or replacement, they must be matched like-for-like and bedded in soft lime mortar. Standard black glazed tiles will not be acceptable 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.

### Justification and Supporting Guidance

4.2 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, glaze and texture. Screws or nails should not be fixed through mathematical tiles as this will crack and damage them.

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

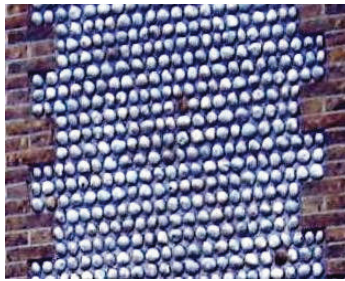
## 5. Flintwork

### Significance and Characteristics

5.1 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 townhouses, churches and other public buildings. Various forms of flintwork can be seen in Brighton & Hove:

Table 2

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' (c.45°–50°). Used for humbler cottages, barns and walls generally.
Beach Pebbles	Associated with 18 <sup>th</sup> and 19 <sup>th</sup> 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. 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 <sup>th</sup> century and continued through to the mid 19 <sup>th</sup> century.
Galetting	The practice of pressing small flakes of flint into the mortar joints edge on. This was done particularly with 'polled' or square knapped flints and was a feature of better quality work.
Random Nodules	A style of flintwork using large flattish nodules set on their sides, laid up on end and close jointed, with red brick dressings. In the late Victorian and Edwardian periods this style saw a brief popularity.



*Beach Pebbles*



*Knapped Flint with Galetting*



*Field Flint*

5.2 By its nature, flintwork makes poor corners and window and door openings, so these are generally formed using brick or stone dressings, depending on the age and type of building. Sometimes chalk blocks were used. Later, red bricks with grey headers were typical, particularly on humbler buildings. Fine 19<sup>th</sup> century town houses generally used red rubbers or sometimes buff gault brick dressings. 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 must 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.

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. Re-rendering should only be carried out using a lime based smooth render mix.

**Justification and Supporting Guidance**

5.3 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 right coursing, spacing and 'strike' (angle) of the flints is essential, especially where matching original work. The original pointing style should also be replicated. Typically this is flush or slightly recessed. Raised mortar joints or strap pointing between the flints should not be used. Beach pebble or cobble flint work was occasionally 'beak pointed' (in a raised V) in the horizontal mortar joints between courses and sometimes in the vertical joints as well. A wall that is mostly mortar with relatively few widely spaced flints, or a 'buttering' of the mortar over the faces of the flints, is always unacceptable.

5.4 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.



5.5 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 is painted black (to mimic tar) this should be continued but examples of unpainted pebblework should not be painted over.

## 6. Stone

### Significance and Characteristics

6.1 Apart from chalk and flint, local stone is rare in Brighton & Hove and stone is not a common building material as it largely had to be imported. It was not until the 18<sup>th</sup> and 19<sup>th</sup> 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**).

6.2 The invention of artificial stone castings, such as Coadestone, from the second half of the 18<sup>th</sup> 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. 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 must 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.

### Justification and Supporting Guidance

6.3 Sand or shot blasting must 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 may be present 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.

6.4 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, resulting in the disintegration of the face of the stone.



## Section E – Render and Mouldings

### 1. Introduction



1.1 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. This section should be read in conjunction with the **General Conservation Principles** in section A of the SPD.

### 2. Render

#### Significance and Characteristics

2.1 Stucco render was used throughout the 19<sup>th</sup> century to imitate the stone finish found on the classical buildings that influenced the Regency and Victorian styles. 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.

2.2 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.



#### Policy – Listed Buildings

Existing render must 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 hard cement renders. No expanded metal lathe (EML) or corner beading should be used. Replacement of modern cement render with an appropriate lime render will be encouraged.

#### Policy – Conservation Area

Existing render should be retained and repaired and all finishes and details should be matched in replacement work.





**Justification and Supporting Guidance**

2.3 In proposing the repair or replacement of render as much of the original material as possible should be retained whilst seeking to achieve a smooth, consistent finish. Generally the approach should be to retain original stucco render and carefully repair it to a matching specification, particularly on listed buildings. A sample should be subject to specialist analysis to determine its composition. 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 and rarely acceptable on listed buildings. Complete removal and renewal will only be acceptable 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.

2.4 There are instances where traditional stucco 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 lime render. The process of removing a hard cement render should be undertaken with care, as prising off large areas can remove or damage the fabric underneath.

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

**3. Mouldings**

**Significance and Characteristics**

3.1 Moulded 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.



3.2 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 the Corinthian or Composite orders. Other examples of grand mouldings can be seen at ground floor level, where ornate architraves and surrounds are formed around doors and windows. One type of moulding almost unique to Brighton & Hove is the 'ammonite' capital, based on fossils, 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 above first floor windows.

3.3 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**

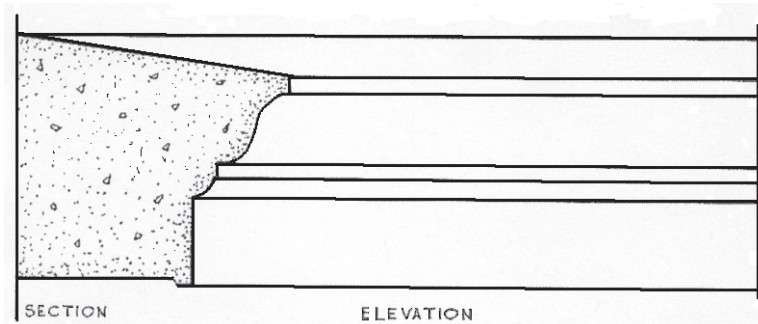
All historic mouldings must be retained and where they are repaired should be re-run to the original sharp profile using traditional techniques. The reinstatement of lost or missing plaster mouldings will be encouraged and will be a requirement of schemes for the change of use, alteration or refurbishment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

**Policy – Conservation Area**

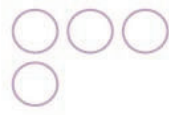
All historic mouldings must be retained and where they are repaired should be re-run to the original profile using traditional techniques. The reinstatement of lost or missing mouldings will be encouraged.

**Justification and Supporting Guidance**

3.4 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. In all cases such reinstatement works should have regard to the **General Conservation Principles** set out in Section A of this SPD.



3.5 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.



## Section F – Windows

### 1. Introduction

1.1 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.

1.2 This section of the SPD sets out how the aesthetic and historic significance 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 A of this SPD.

### 2. Windows

#### Significance and Characteristics

2.1 By far the most common type of window within Brighton & Hove's historic areas is the **timber double hung vertical sliding sash window**. This came into common use in the 18<sup>th</sup> 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 with deep reveals. This not only protected against the spread of fire between buildings, but also gives the windows a depth and shadow lines so typical of the Regency style.

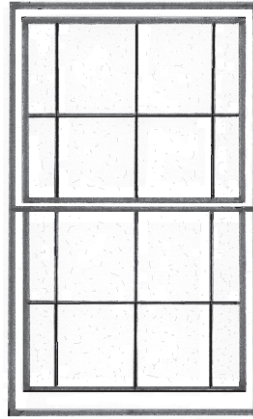
2.2 The visual rhythm of glazing bars forms an essential characteristic of historic windows. Before the mid-nineteenth century only small panes of glass could be manufactured economically. Glazing bars were used to join the small panes together. Regency glazing bar patterns vary, but the proportion of each pane follows closely the 'Golden Mean' (recognised as the proportion of a playing card). A common variation of the typical multi-paned sashes was the use of 'margin bars' to form narrow panes to the outer edges.

2.3 Slender glazing bars are very typical of Regency windows. 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.

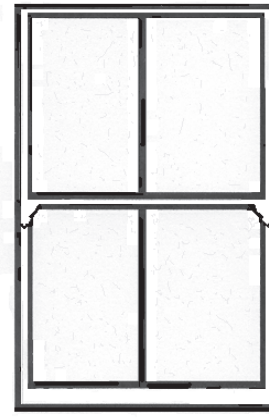
2.4 After c.1845, heavier, larger sheets of glass were produced that allowed the use of fewer glazing bars - generally one vertical bar in the larger sash windows. In addition, horns were added to the meeting rail to help support the extra weight of the glass. From the 1880s a hybrid pattern became popular as part of new suburban developments in the Queen Anne revival style, consisting of a plain lower sash and a multi-paned upper sash, with thicker glazing bars.



*Georgian or Regency pre 1845 pattern*



*Regency margin bars pattern*



*Victorian post c1845 pattern*

2.5 **Side-hung casement windows** predate sliding sashes and are found on older vernacular buildings. Some simpler houses during the 18<sup>th</sup> and 19<sup>th</sup> centuries continued to use them and an intermediate style developed of side hung timber casements with 'Georgian' glazing bar subdivisions. There was a return to this type of window in the late 19<sup>th</sup> and early 20<sup>th</sup> 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.

2.6 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.

2.7 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.

2.8 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. (e.g. Embassy Court, Kings Road).



### **Policy – Listed Buildings**

Original or historic windows should be retained unless beyond economic repair. New and replacement windows must 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 benign measures such as draught-exclusion and secondary glazing. Provided its framing is unobtrusive and it does not obscure internal features or interfere with the operation of shutters and windows, secondary glazing will be acceptable.

Slim double glazed units fitted within existing frames are only likely to be acceptable where there would be no loss of historic detail or fabric and where uniformity of elevations would be maintained.

### **Policy - Conservation Areas**

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

### Environmental Sustainability and Energy Conservation

2.9 Improved energy efficiency is positively commended, where it can be sensitively carried out. Types of historic 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 renewable or recycled sources, have low embodied energy and generate little or no pollution in their production, installation and disposal.



2.10 Studies carried out by the Building Research Establishment (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.

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

2.12 Any replacement window is covered by **Part L of the Building Regulations** with regard to energy efficiency. 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 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).

#### Works to existing windows

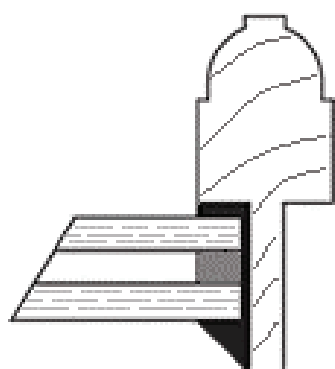
2.13 It is usually unnecessary to completely replace old timber windows as in most cases they can be repaired. Overhauling the windows and refitting or replacing the beads can eliminate draughts and rattle but if combined with special **draught exclusion and perimeter sealing systems** air infiltration can be substantially reduced. Such measures will not usually require any consent and will be supported.

2.14 **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. **Curved glass** may be present in bay windows and should always be retained and/or replicated.

2.15 A very effective means of reducing energy loss, whilst retaining traditional sliding sash windows (or leaded lights), is to install **secondary glazing**. This involves single sheets of glass, usually in a thin frame fitted inside the entire existing window. The frames must be in line with the existing window's frames, so that they are not obtrusive in external views, and in listed buildings they must not damage or obscure internal features such as architraves, window linings and shutter boxes. Secondary glazing also provides a very good level of sound insulation.



2.16 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. It can be installed as replacement glazing without any adverse impact, except where the window has original hand-made glass.



2.17 It is possible for **slimline sealed double-glazing units** to be installed in some existing timber window frames without harm. 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 largely unchanged and is therefore acceptable in conservation areas.

2.18 In the case of listed buildings the council will give consideration to the use of slimline sealed units where their installation would retain the uniformity of an elevation and would not result in the loss of historic detail or fabric, such as

moulding depths or profiles, putty lines, historic glass or curved glass. In these respects slimline sealed units are not considered to be acceptable in the case of multi-paned sashes, particularly those with slender Regency glazing bars. But exceptions may be made where the proposal would reinstate the original glazing pattern and would enhance the uniformity of an elevation. Glass that imitates the appearance of traditional Crown Glass may be required for the outer panes.

Replacement Windows

2.19 Where the replacement of a whole window is necessary, it should be replaced with a specially made replica. Standard range windows are not an acceptable match. 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 presence and profile of any sub-cills, the depth of bottom rails, width of meeting rails and profile of glazing bars should all match the originals. In the case of listed buildings it is also important that the internal moulding profiles of new windows match the originals.

2.20 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.

2.21 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 a street or public open space. On other facades they will be



allowed, provided that they match the original design and method of opening. The sections of metal and plastic used for most windows tend to be rather flat and wide in appearance, so the window will lack the fineness and elegance of timber ones. The frames tend to be too bulky and lacking a deeper bottom rail. In addition, they do not have convincing glazing bars to replicate the small panes of traditional Regency designs.

2.22 Some manufacturers better replicate traditional windows in UPVC or aluminium. They reproduce the deeper bottom rails, narrow stiles and meeting rails of sashes and may 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. They may 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 in conservation areas to rear elevations and new extensions.

2.23 There are also concerns about the impacts on the environment of chlorine-based products such as UPVC. Studies commissioned by the 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. 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. The council therefore recommends 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).

2.24 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.

2.25 On listed buildings the acceptability of replacing all 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.

2.26 With all replacement windows 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. Alternatively, passive ventilation may be achieved by other means, such as air bricks.

#### Window Reinstatement or Alteration

2.27 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 reinstatement works should have regard to the **General Conservation Principles** set out in Section A of this SPD.

2.28 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.

2.29 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 and adjacent windows. Horizontal glazing bars will often be appropriate but sub-division into small panes is historically inappropriate.

2.30 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.

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

2.32 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.



## Section G – Doors

### 1. Introduction



1.1 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. 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 A of the SPD.

### 2. Doors

#### Significance and Characteristics

2.1 The majority of the city's historic buildings have softwood panelled doors, which became the standard form of door for townhouses in the 18<sup>th</sup> 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.

2.2 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. 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.



2.3 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.

2.4 Glass was rarely incorporated into the door itself before the mid 19<sup>th</sup> 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 19<sup>th</sup> century.



2.5 In villages most cottage properties originally had ledged or ledged and braced doors. These consist of plain vertical boards held together on the inside face by three or four horizontal ledges, sometimes strengthened with diagonal braces. The boards vary in width and usually have tongue and groove joints. Sometimes the boards are set into a frame. Visible iron strap hinges are typical features. Surviving examples are rarer than panelled doors. Simpler versions of such doors are also found on rear outbuildings, cellars and vaults 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**

2.6 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 traditional painted finish, not stained or varnished.

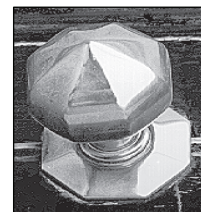


2.7 Replacement doors in modern materials or containing large areas of glazing are inappropriate in historic buildings. Standard doors marketed as ‘period style’ or ‘Georgian style’ and made of timber can be equally harmful to historic character. These doors are often of simplified design, mean in scale, 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*)

2.8 Where glazing is desired within the door it should be confined to the upper two panels in a four or six panel door. But 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.



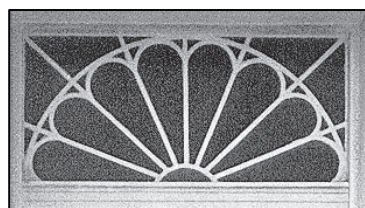
2.9 Original door furniture should be retained and new door furniture kept to a minimum and carefully placed. Cast iron and brass will be the appropriate materials but brass should not be used on humbler houses and never on ledged and braced doors. Any letterplate should be fixed either horizontally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



### 3. Door Surrounds and Fanlights

#### Significance and Characteristics

3.1 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.



3.2 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 19<sup>th</sup> century, often on a larger scale and sometimes in conjunction with glazed side panels. In rarer cases the fanlight incorporated a lantern.

#### 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 only be approved if 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 must be retained and moulding and glazing bar details replicated in any restoration work. Fanlights and side lights must not be over-boarded. New door surrounds will be approved where it can be demonstrated that this would reinstate an original feature. They must be in painted timber or have a rendered finish.

#### Justification and Supporting Guidance

3.3 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. Original bell pushes should be retained. Additions such as modern bell pushes and entry phones should be carefully sited so as not to interrupt or harm mouldings or other decorative details.



## Section H – Balconies and Canopies

### 1. Introduction



1.1 In Brighton & Hove balconies are typical features of the street elevations of Regency and Victorian townhouses, 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 A of this SPD.

### 2. Balconies

#### Significance and Characteristics

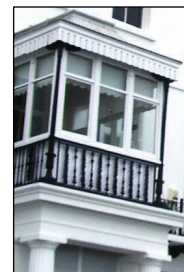
2.1 The hierarchy and original uses of floor levels within historic townhouses have a significant impact on the external appearance of the building. The most important parts of the building were the ground and first floor rooms and a common feature was a projecting balcony at first floor level. The balcony 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.



2.2 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.



2.3 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 19<sup>th</sup> century to form conservatory features, known locally as belvederes. 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 in copper. They are considered to be a historical detail that shows the development of a building, rather than a precedent for new enclosures.



2.4 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. This can be seen in Egremont Place in Brighton, for example. On some Regency buildings, balconettes or 'cake baskets' around individual windows on the first floor enliven street elevations. These are most typically seen on properties in Brunswick Town.

2.5 It was only at the end of the 19<sup>th</sup> century that cast iron began to fall from favour, as a result of the influence of the Arts and Crafts movement, in which it was seen as a dishonest, mass produced material. It began to be superseded by timber in housing developments, particularly in the new suburban areas such as Pembroke & 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**

2.6 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. 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 A of this SPD.

2.7 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 windows or French doors. Gutters and downpipes should never be fixed to balconies as they clutter the simple clean lines.

2.8 Traditional iron balustrades are lower than would be required by the 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 a balcony will follow historic evidence, respect traditional proportions and 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 usually preserves group value and may be specified by an Article 4 Direction.

### 3. Canopies

#### Significance and Characteristics

3.1 The presence of a canopy over the balcony (together 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.



3.2 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 must 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.

Listed Building 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**



3.3 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, fail to match the subtleties of appearance of the traditional materials. Where a lost canopy is to be reinstated, evidence may be required from a structural engineer to confirm 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 A 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**.

**Section I – Boundaries and Paths**

**I. Introduction**

I.1 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.





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

1.3 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 A of the SPD.

## 2. Walls

### Significance and Characteristics

2.1 The height, materials and decorative elements of boundary walls vary greatly across historic Brighton & Hove. The high flint 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.



2.2 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**

2.3 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.

2.4 The rhythm created by the regular spacing of 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 to hard impervious parking areas is harmful visually and environmentally.



2.5 In flint walls the size of flints used, the laying pattern, the finish of the flints, the use of bricks or stone at openings and the nature of the mortar between the flints 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**)

2.6 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 A of this SPD.



2.7 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.



2.8 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 removal of these additional structures and the planting of shrubs inside the boundary for screening is encouraged.

### 3. Railings and Gates

#### Significance and Characteristics



3.1 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 patterns. In some later Victorian streets the ironwork was cast as more elaborate panels that were then fitted together on top of low walls. In

many cases the original 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

3.2 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 A of this SPD.

3.3 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 must also relate to the level of adjacent pier caps, which may too step down slopes dramatically. Railings must always be lower than pier caps.

3.4 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. Ironwork should be painted in dark colours. Black gloss usually preserves group value and may be specified by an Article 4 Direction.



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

## 4. Steps and Paths

### Significance and Characteristics

4.1 Stone was used for steps and paths of grand townhouses in the Regency and early Victorian periods and much Portland or York stone is still present. But the stone was often covered by tiling as the favoured paving material in the later Victorian period. Red brick was used for paths on humbler properties, particularly in the outlying village areas.

4.2 Small black and white tiles laid in a chequerboard pattern are the most common form of tiling but highly decorative encaustic tiles and brightly coloured tiles in elaborate geometric patterns survive throughout the city's historic urban areas. Mosaic and terrazzo can also be found. Original steps have characteristic deep overhangs (nosings) and these 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.

Where planning permission is required, the removal of planted areas and the laying of new hard surfacing in front gardens will not be approved.

**Policy – Conservation Areas**

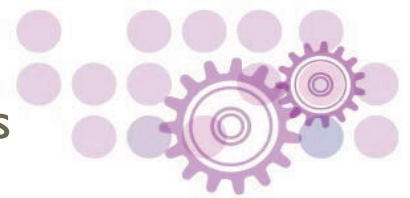
The use of readily available Victorian style tiles will be acceptable in most cases but where stone steps and paths prevail in a group of buildings the stone should be retained and repaired. Bonded gravel may be acceptable on paths in some cases. Asphalt and concrete are not appropriate materials.

Where planning permission is required, the removal of planted areas and the laying of new hard surfacing in front gardens will not be approved.

**Justification and Supporting Guidance**

4.3 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. Car parking should be restricted to properties where there is an existing drive to one side of the house. Alterations to improve accessibility will be supported where they would not cause significant harm to the appearance and historic fabric of the path and steps.

4.4 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. 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. Waterproofing compounds or paints change the appearance of stone and are not easily removed; they should not be used.



4.5 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.

4.6 Original cast iron boot scrapers can be found on paths and the top landings of steps. These must always be retained.

4.7 Where original paving materials remain in basement wells and courtyards these should be retained. Brick is the typical original material, but York stone can be found in front basement wells on large grand townhouses.

## Section J – Miscellaneous Minor Additions

1.1 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.

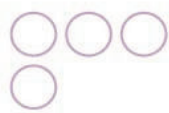
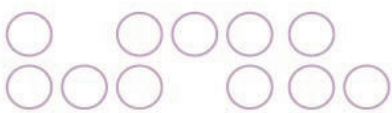
1.2 It is usually possible to incorporate such additions into a historic building provided that care is taken over siting and visual impact but this will often call for a willingness to depart from standard solutions. Such additions, if poorly sited, can clutter the appearance of a historic building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

### Policy – Listed Buildings

Meter boxes, waste and soil vent 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 vent 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

1.3 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.

1.4 **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.

1.5 **Gas and water supply pipes** should similarly be run internally. Where external pipes are unavoidable they should be 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.

1.6 **Gas or oil boiler flues**, or condensate pipes from condenser boilers should not exit through front facades or other principal facades or 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. 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. Flues for wood burning stoves should be sited on roofs of rear outbuildings or extensions.

1.7 **Electrical cabling and wiring** 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 of soil vent pipes or in corners.

**1.8 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 entrance steps. They should be of minimum size and of a similar colour to the wall surface.



*Excessive pipework (and inappropriate window) spoil this building*

### Further Information and Contacts

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 team on: **(01273) 292222**.

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](http://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](mailto:conservation@brighton-hove.gov.uk) or telephone the Design and Conservation team on **(01273) 292271**.

**Other Supplementary Planning Documents** and **Supplementary Planning Guidance Notes (SPGs)** relevant to historic buildings are available on the council's website. Various Information Sheets on sources of traditional materials are also available from the Design and Conservation team. 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](http://www.carbontrust.co.uk)
- The Building Research Establishment [www.bre.co.uk](http://www.bre.co.uk)
- National Green Specification [www.greenspec.co.uk](http://www.greenspec.co.uk)
- Let's Recycle [www.letsrecycle.com](http://www.letsrecycle.com)