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Typical details for historic buildings and conservation areas

Historical Buildings Guidance

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Produced by the **Built Environment Branch** of **Essex County Council** as part of the **Essex Design Initiative.**

This document was prepared by Corrie Newell with assistance from the Essex County Council Historic Buildings team and the Essex Conservation Officers Forum.

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Foreword

Essex has a rich heritage of historic buildings which make a significant contribution to its landscape and to its towns and villages, enhancing the environment in which people live and work. The county also has a fine tradition of caring for its old buildings. Essex County Council has been providing a specialist advice on conservation areas and listed buildings for 40 years, whilst the *Essex Design Guide*, now in its third edition, has provided a framework for ensuring that new development complements the old. This new guidance on architectural details continues this work, and is intended to ensure that new build in historic areas is sympathetically designed and of the highest standard. I commend it to architects, surveyors and property owners alike.

Jeremy Lucas
Cabinet Member for Heritage, Culture and the Arts

Typical Details
For Historic Buildings and Conservation Areas

The design of vernacular buildings is often based on elements of deceptive simplicity, harmoniously proportioned and complemented by sympathetic materials and subtle details. Good design on its own is inadequate without appropriate materials and good detailing.These create textural effects and plays of light and shadow, and avoid awkward junctions where component parts meet. They often incorporate generations of experience and knowledge about the behaviour and handling of different materials, and how to protect vulnerable areas from wear and tear. Changes in construction techniques in the 20th century have led to a loss of understanding of traditional materials and architectural forms, with results that all too often can be ugly and disfiguring.

This document illustrates details suitable for use on historic buildings, and also for traditionally built houses and new build that conforms to the principles of the *Essex Design Guide*, to which it is a supplementary Practice Note. Its contents were discussed at Essex County Council's Architectural Details Conference at Cressing Temple in September 2007, and a draft was circulated for technical consultation to the Essex Conservation Officers Forum in 2008. In using this guidance, and when considering works to a listed building or in a conservation area, consult your Local Planning Authority and Conservation Officer at an early stage.

Contents

Floors

Breathable floor and foundation
Perimeter details
Suspended timber floors
Perimeter drains

Walls and cladding

Render/plinth detail
Plinth and lead flashings
Wall insulation – timber frame
Lath and plaster detail & repair
Weatherboard vent

Roofs

Eaves detail
Verge detail
Background ventilation
Secret leadwork
Open rafter feet details

Windows

Window openings in brick
Window openings in weatherboard/render
Pentice board detail
Pentice board ventilation
Box sash detail
Flush casement window – single glazed
Flush casement window – single glazed with rebated meeting stiles
Flush casement window – double glazed with face glued bars
Flush casement window – double glazed with individual panes
Secondary glazing
Flush casement windows

Doors

Boarded doors
Panel doors

Boundaries

Brick boundary walls
Flint and brick walls

Guidance on repairs

General references

Floors

Traditional floors can impart great character to interiors. Careful specification and detailing is essential to maintain them successfully and avoid damp problems. Originally floors were constructed straight off the ground without damp-proof courses or membranes. Instead, damp was removed by evaporation through porous and breathable materials.

Where there are problems with damp, these are caused by a change of conditions which then seal the moisture in and drive the damp up the walls. Common reasons for this include lack of ventilation, an increase in external ground levels, introduction of concrete floors and installation of damp-proof courses and membranes.

Where the external ground level is too high and cannot easily be lowered so it is below internal floor level, a perimeter drainage system like a French drain may be constructed to discharge ground water away from the building without undermining the foundations.

More permeable floors can be constructed using limecrete (where lime is substituted for concrete), with a base of loose fill aggregate without fines to avoid capillary action. Alternatively, concrete can be isolated from the walls and from any vulnerable surfaces by a breather gap such as permeable slabs or limecrete with a grille.

This breather gap can be constructed from new, or retro-fitted. A lightweight insulating aggregate can be incorporated in the limecrete such as chopped hemp or lightweight granules such as leca.

Traditional floors found locally in Essex include timber boards on timber battens or joists, fired clay pammets, brick pavers and tiles. The earliest floor boards were oak and then elm, used originally in wide boards and often rebated. In the 18th century imported softwood was introduced and boards became narrower. Old boards should be preserved and carefully repaired. Floor materials imported from other parts of England include limestone and York stone used in 18th and 19th century houses and (more rarely) slate floors in 19th or 20th century houses. 20th century finishes include wood block, tiles, terrazzo and mosaic. Where these are used on a traditional breathable floor on a damp base, plastic or polyurethane based sealers and plastic or rubber backed carpets should be avoided as they trap moisture.

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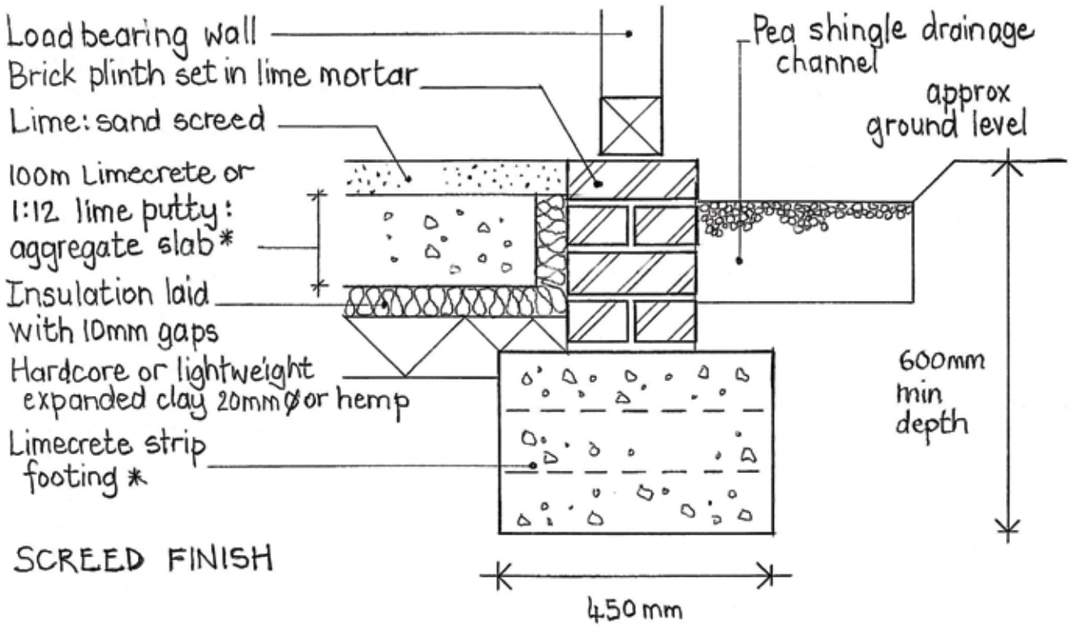
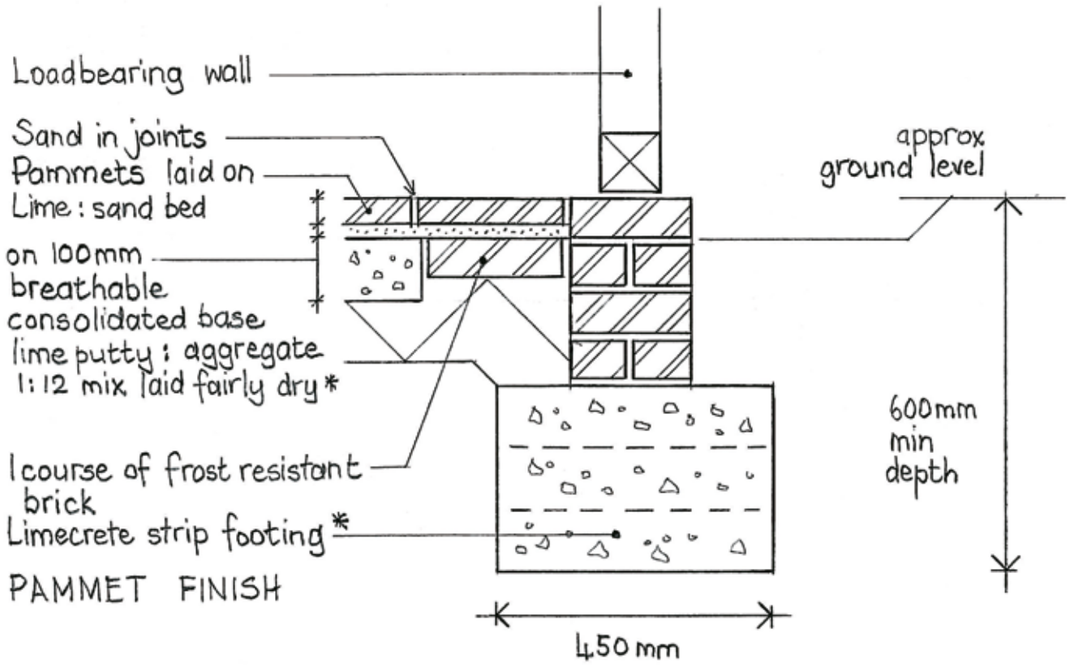
1 Red and gault clay floor tiles
2 Gault clay pammets
3 Oak boards
4 Brick pavers laid on edge in herringbone pattern
5 Clay pammets.
6 Wide oak floorboards
7 Medieval encaustic clay tiles
8 Brick pavers
9 Mosaic
10 Gault brick pavers laid in herringbone pattern
11 19th century machine made clay tiles
12 19th century machine made clay tiles
13 Early 20th century mosaic from Frinton
14 Clay tile border
15 Elm board floor
16 Victorian clay tiles

References

SPAB Technical Pamphlet - Care and Repair of Old Floors
The Georgian Group Guides - No. 11 Floors
The Victorian Society Guides - Number Two: Decorative Tiles
Fawcett, J. 1998 *Historic floors: their history and conservation*, Oxford: Butterworth-Heinemann.
www.limecrete.com

NEW BREATHABLE FLOOR AND FOUNDATION





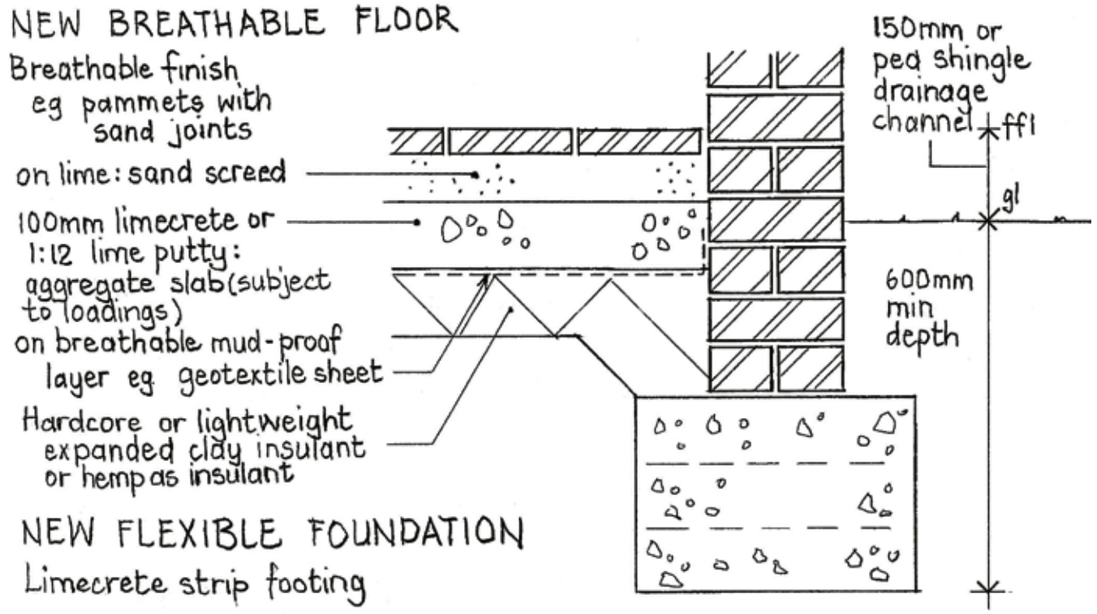
* subject to loadings so refer to Building Control or limecrete supplier eg Ty Mawr for mix and advice on reinforcement

FLOORS & FOUNDATIONS

Scale 1:10

PERIMETER DETAILS

NEW BREATHABLE FLOOR

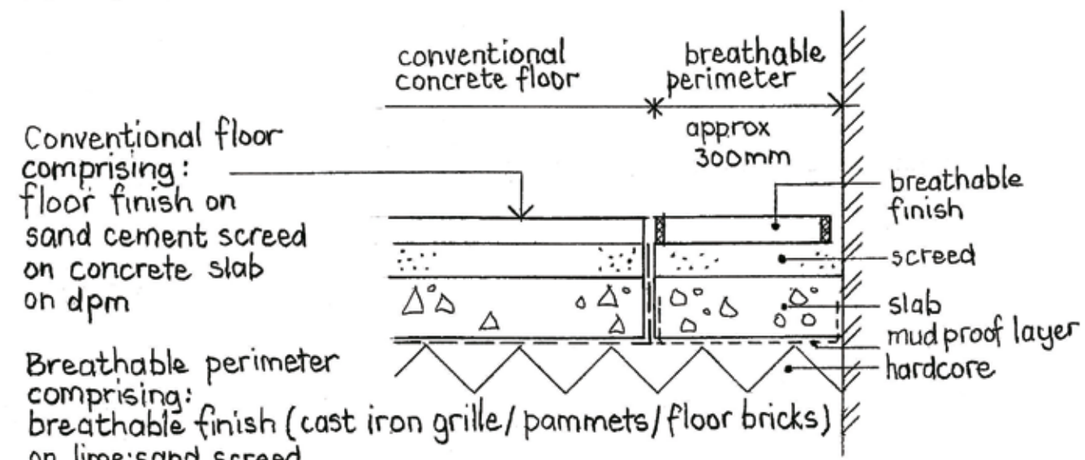


NEW FLEXIBLE FOUNDATION

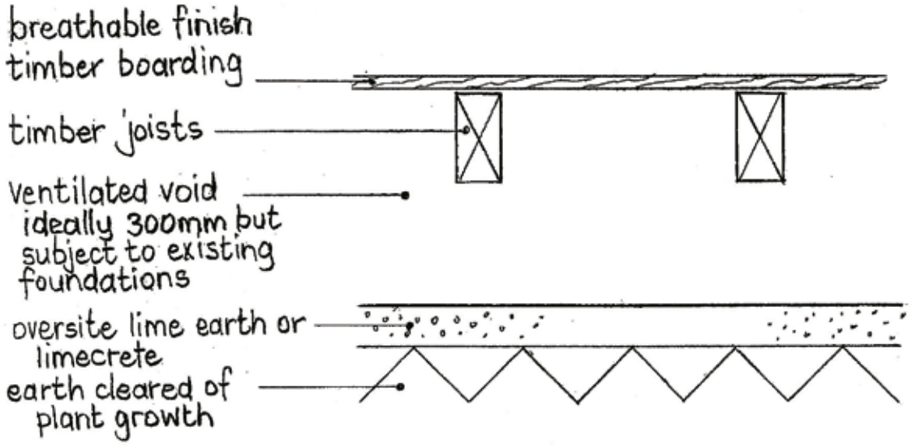
Limecrete strip footing

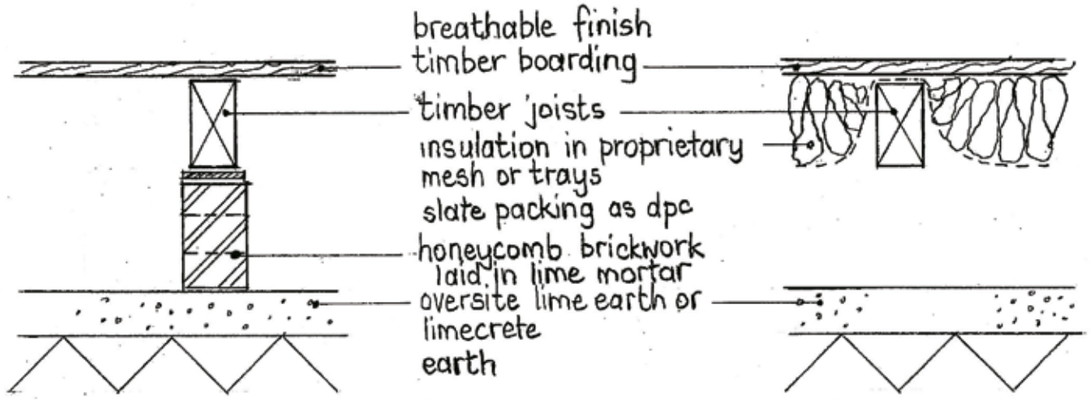
May need internal reinforcement (see Building Control Dept or supplier (eg. Ty Mawr)

BREATHABLE PERIMETER



SUSPENDED TIMBER FLOORS Scale 1:10





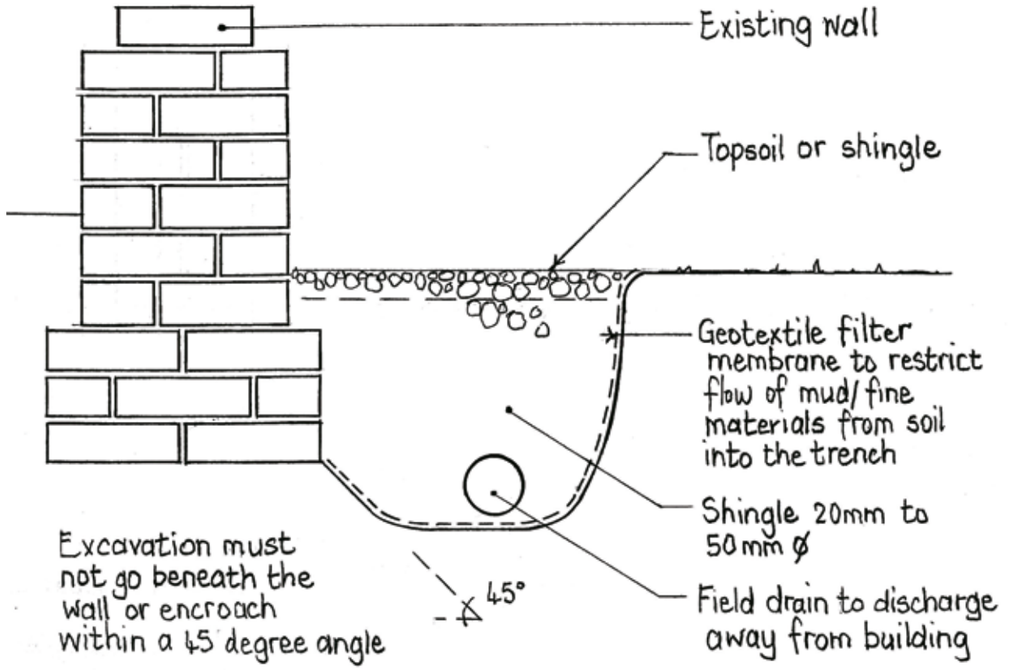
SLEEPER WALL

INSULATED FLOOR

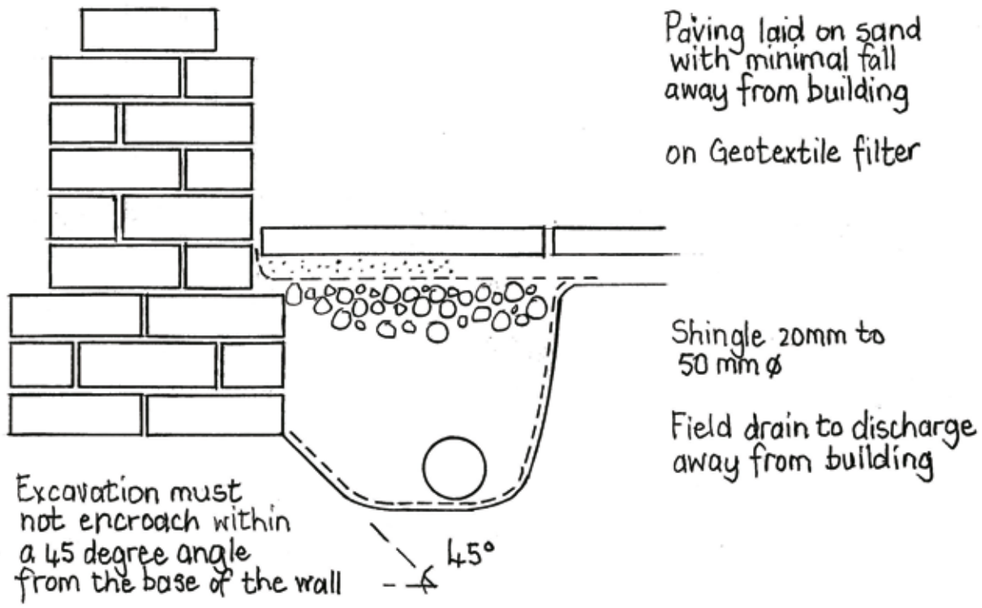
Ventilated void - BRE recommends at least 300mm deep with airbricks providing 40mm square per 300mm length of wall.

For existing buildings where the earth supports no growth, the oversite may be omitted.

PERIMETER DRAINS Scale 1:10



FRENCH DRAIN



PAVING DRAIN

Walls and cladding

Walls were originally constructed using locally available materials which include timber framing and weatherboarding, wattle and daub, brick, and lime renders. Old walls and finishes should be retained and repaired wherever possible.

Brickwork should be in soft red, yellow stock or white gault bricks to match the locality, using a traditional bond such as Flemish bond, English bond or (for boundaries) garden wall bond. Stretcher bond is too monotonous and dates from the introduction of cavity walling in the 20th century and so is only appropriate for buildings of that period.

Weatherboards should be substantial, at least 175-200mm deep by 25mm thick (6”-7”x1”) oak, elm or, more commonly, softwood, to give an exposed face of at least 150mm. The boards are usually feather-edged and may have simple mouldings on the bottom edge such as chamfers or beads. Shiplap boards date from the 19th and 20th century and are most typical of railway or commercial buildings. Waney-edged boards are found on some late 19th century Arts and Crafts houses. Oak and elm boards were originally left unpainted, but softwood would be painted. Colours were usually white or off-white on the main house and black tar or naturally weathered oak or elm for outbuildings.

It is recommended that external plaster should be of lime on wooden laths. Pointing should be in lime mortar which is softer than the material it is bonding together so that moisture can escape through the joints. Cement should not be used on historic structures. It is damaging to all building types as it is impervious and inflexible, trapping moisture and causing damp and rot, and unable to accommodate movement and stresses within the fabric.

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References

Conservation in Practice – Weatherboarding
Conservation in Practice – Wattle and Daub
Conservation in Practice – Plastering and Limewash
Conservation in Practice – Repointing
All by Essex County Council Historic Buildings and Design Section

Information Sheet 9 - An Introduction to Building Limes by Michael Wingate
Society for the Protection of Ancient Buildings

The Georgian Group Guides
No. 2 Brickwork
No. 5 Render, Stucco and Plaster

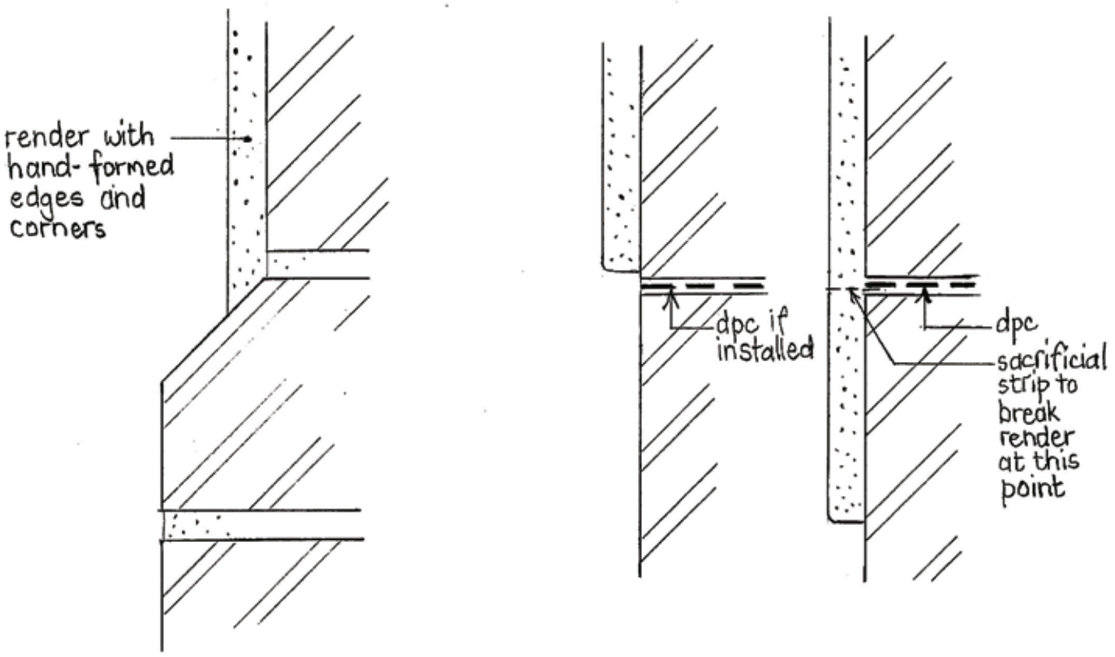
The Victorian Society Guides
Number Seven: Brickwork

Schofield, J. 1995 *Lime in Building - A practical guide*, Black Dog Press.
Holmes, S. and Wingate M. 1997 *Building with Lime - a practical introduction*, Intermediate Technology Publications.

1 Tudor type soft red bricks in lime mortar
2 Handmade soft red (17th century) bricks with flush lime mortar
3 Stock bricks with tuck pointing
4 Limewash
5 Flemish bond brickwork with dark (burnt) headers
6 Tarred weatherboard
7 Beaded weatherboard with vent
8 Tarred weatherboard with vent
9 Salt glazed decorative airbrick
10 Soft red brick with coloured flush pointing
11 Early 18th century brick work
12 Restored tuck pointing

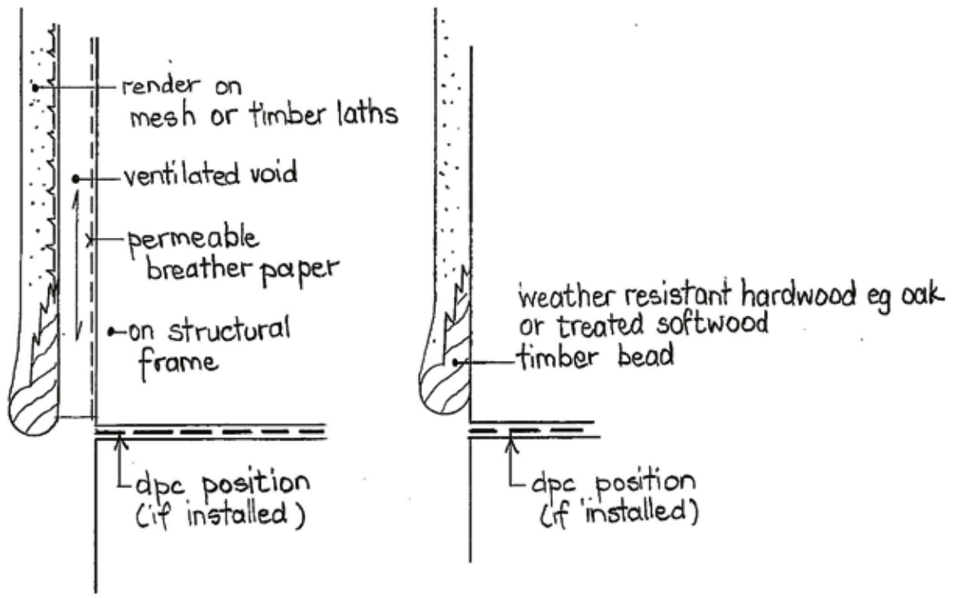
RENDER / PLINTH DETAIL

Scale 1:2



PLINTH BRICK

HAND-FORMED EDGE

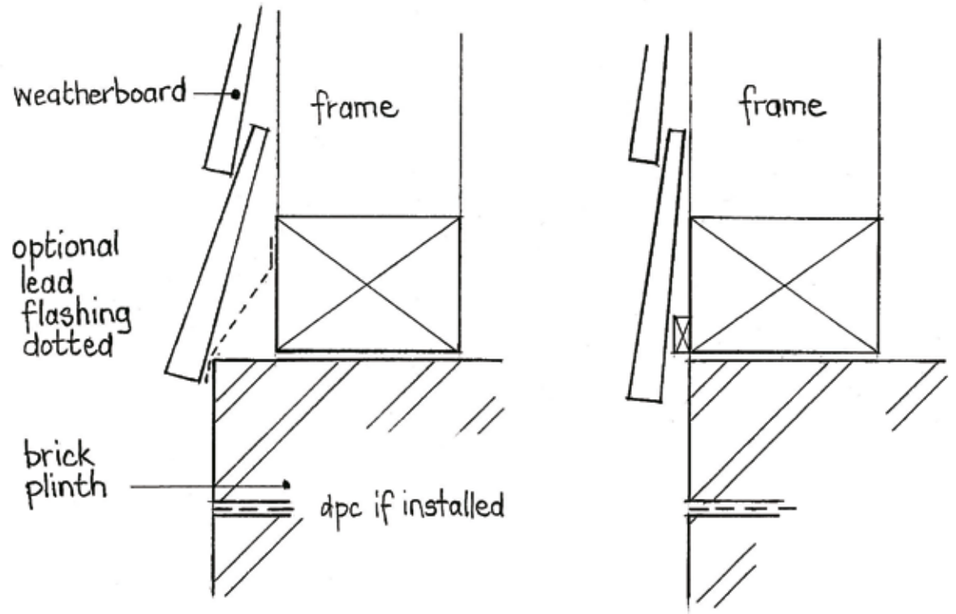


TIMBER BEAD
① With ventilated void behind render

TIMBER BEAD
② Traditional detail

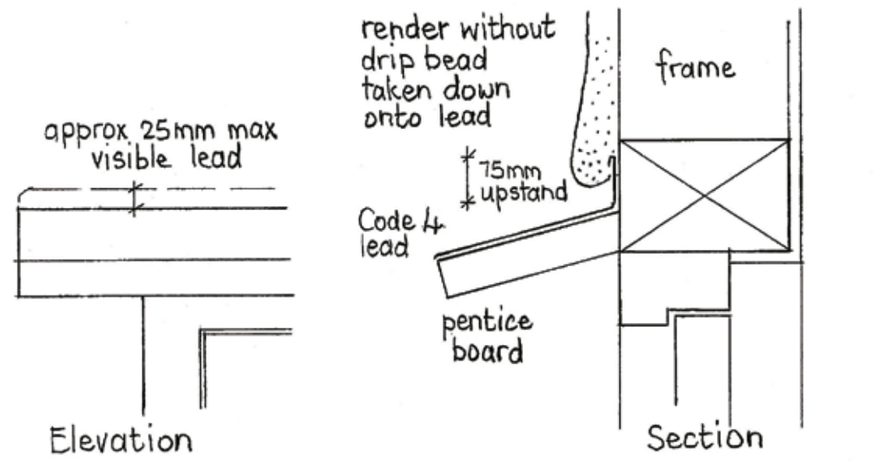
PLINTH & LEAD FLASHINGS

Scale 1:5



PROJECTING PLINTH

FLUSH PLINTH

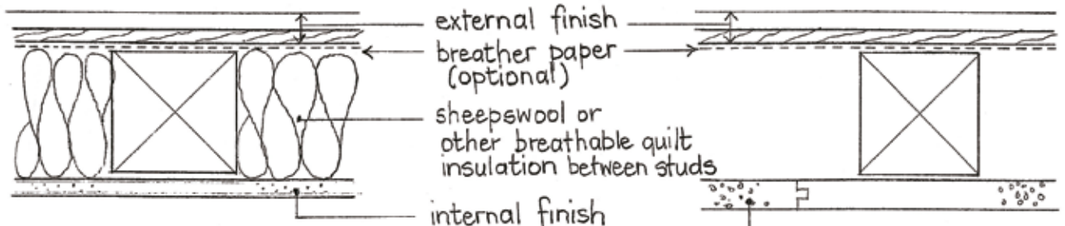


LEAD FLASHING OVER PENTICE BOARD (Optional)

Section shows typical lead upstand in render

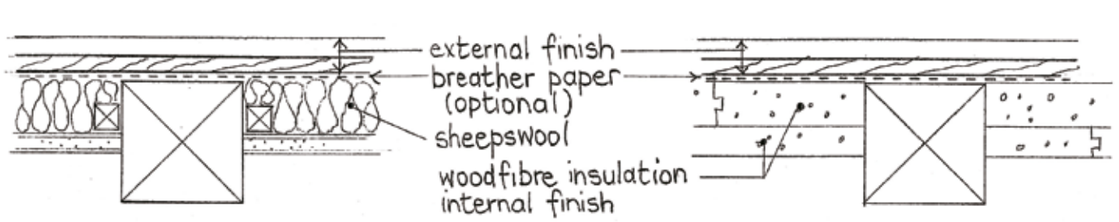
WALL INSULATION - TIMBER FRAME

Scale 1:10



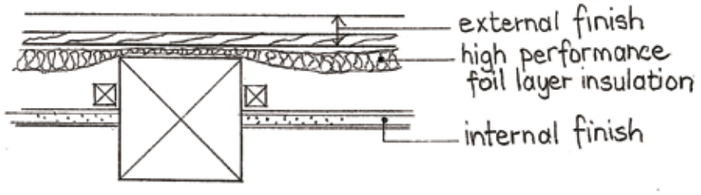
INSULATION BETWEEN STUDS

INSULATION OVER STUDS



EXPOSED STUDS REDUCED INSULATION BETWEEN STUDS

EXPOSED STUDS WOODFIBRE BOARDS

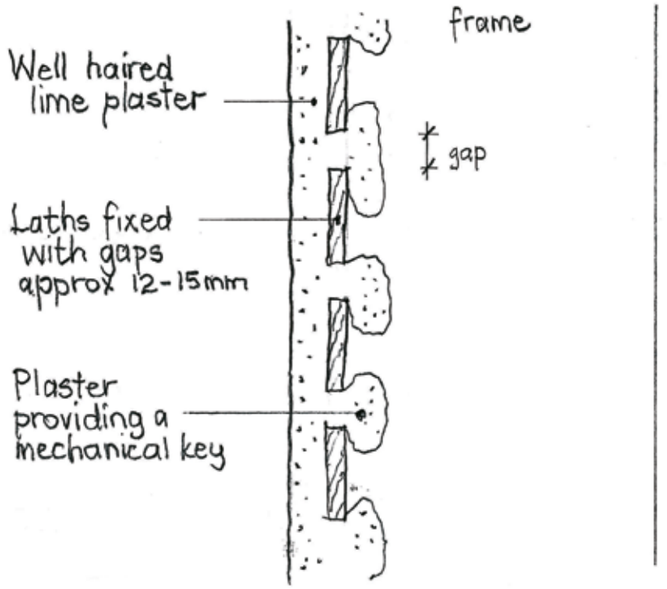


EXPOSED STUDS HIGH PERFORMANCE SHEET INSULATION

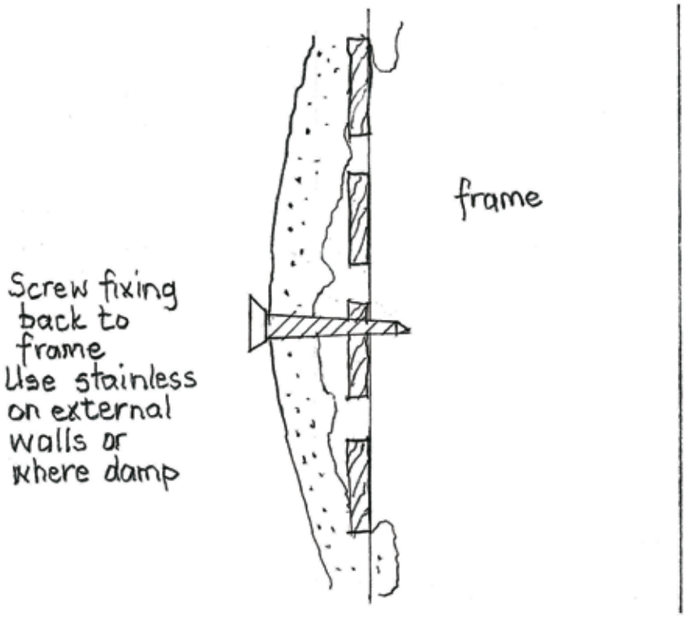
Note: sheet is plastic based, so monitoring & ventilation is necessary.

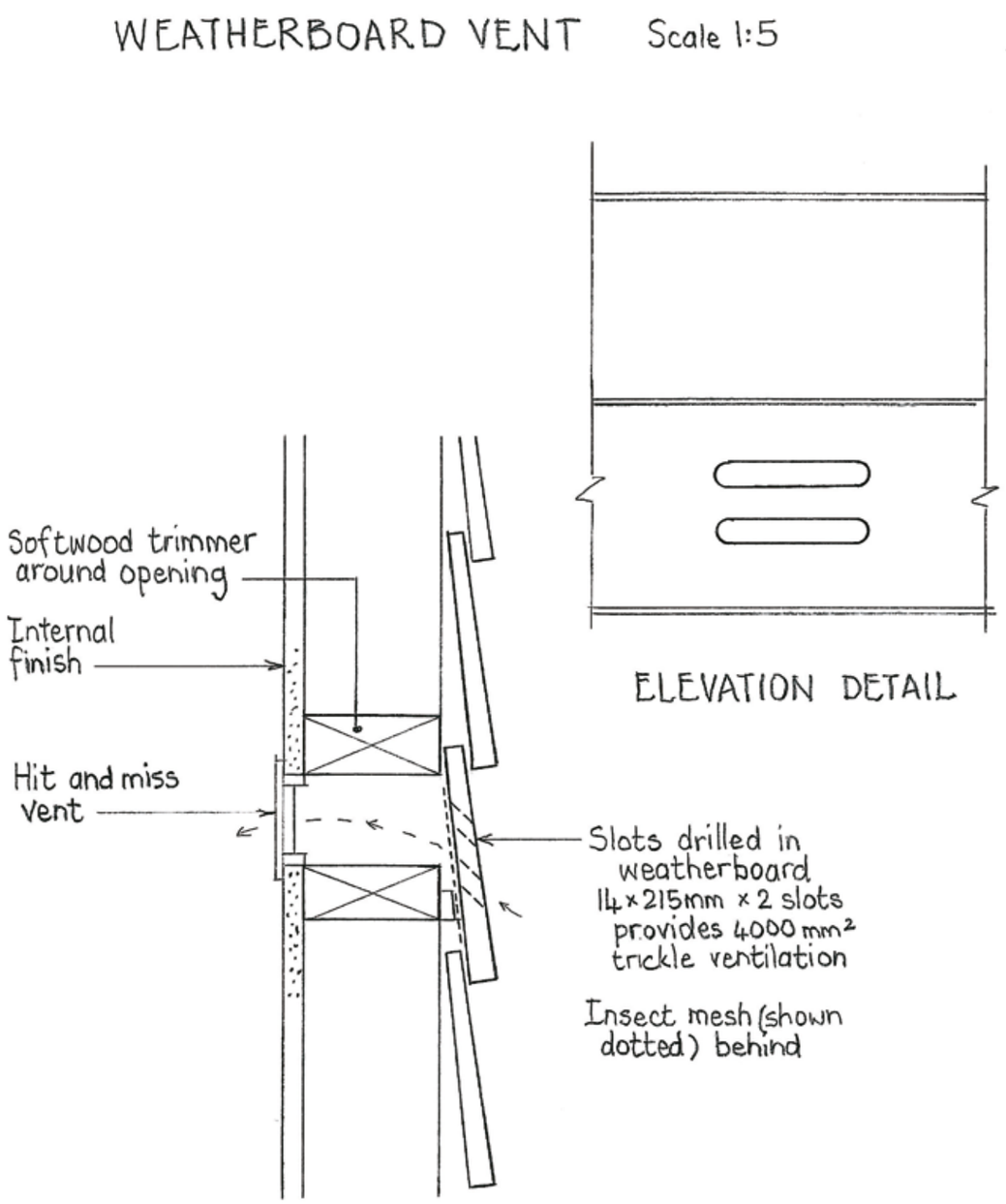
LATH AND PLASTER DETAIL AND REPAIR

Scale 1:2



LOCALISED REPAIR WHERE KEY HAS FAILED





Old church wall built of rubble laid to courses. It includes Roman brick, peg tile, flint, septaria, tufa, Ragstone and Reigate stone.

Roofs

Undulating roofscapes of old handmade pegtiles are one of the most attractive features of Essex towns and villages. Other traditional materials found in the county are pantile, timber shingle and thatch. From the 19th century onwards, Welsh slate was commonly imported. Original materials should be retained wherever possible. The roof pitch is determined by the physical properties of the covering material and the traditions of the locality. In Essex, plain tile is laid at at least 45º and generally between 47º - 50º. For slate or pantile it is at least 30º, usually 35º-40º, and thatch at least 55º. Pantile was typically used on single storey buildings.

Plain tile should be handmade if used on a building erected before the end of the 19th century. It should be laid with half tiles at the verge rather than tile-and-a-half, which gives a typically unfortunate zip-like appearance.

Eaves are very simple with open rafter ends rather than soffits. Verges should also avoid soffits and should have a plain clay tile undercloak. Where bargeboards are used, they should be under the verge tiles rather than over the tiles (the detail more typical of Suffolk and Norfolk). Roofs may have parapetted eaves and verges instead. Hips should be finished in half round tiles, unless they are in the Arts and Crafts style in which they may be finished using bonnet tiles.

Rooflights should be in cast metal with traditional detailing and set level with the roof. Where part of a vernacular design, exposed leadwork should be minimised by using secret gutters. Glass tiles are found on pantile roofs and are much less obtrusive than rooflights, which if unavoidable should be to the low profile ‘conservation’ pattern.

Gutters are cast iron (cast aluminium may be used subject to Listed Building advice).

Lead flashings are characteristic of the Georgian period and later. Vernacular buildings have lime mortar, reinforced across wide joints using galleting (small pieces of tile) or using tile slips as covering to the mortar.

Dormers should be inobtrusive features in the roof plane. Eighteenth century classically proportioned buildings may have dormers with sash windows, strongly detailed reveals and eaves, and double pitched or curved roofs, but vernacular dormers have casement windows, thin reveals, open rafter feet and pitched plain tile or slate roofs.

Thatching in Essex is traditionally in longstraw with a simple flush ridge. Openings are limited and rooflights are not used on a traditional thatch roof. Thatched roofs normally do not have gutters. Where used, gutters are in timber and much wider, usually formed from two planks fixed together as a V. For new thatch roofs, refer to the Dorset Model. Woodburners produce a very high temperatures and are a fire risk to thatch, so if they are used, flues need to be well insulated.

Vents should be unobtrusive. Proprietary vents are available from Keymer and Tudor Tiles. Small ventilation gaps can be incorporated in the lime bedding joint to ridge tiles and between open rafters at the eaves. There are examples of attractive historic patterned timber grilles and fret patterns in soffits of Georgian buildings that could influence new design.

Ventilation outlets should be sited at the rear and grouped together where possible, or incorporated into chimneys.

References

The Georgian Group Guides
No. 10 Roofs
www.dorset-technical-committee.org.uk

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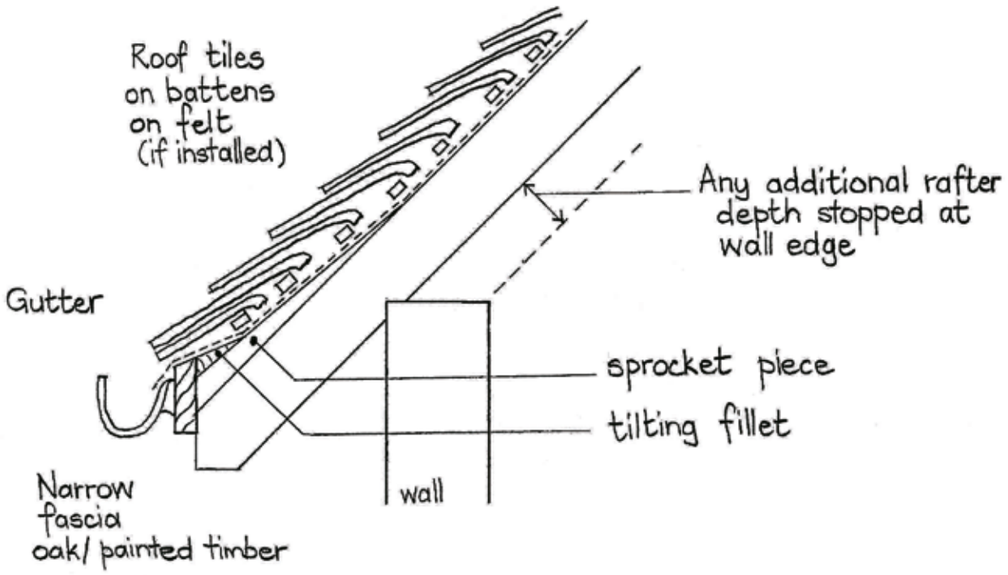
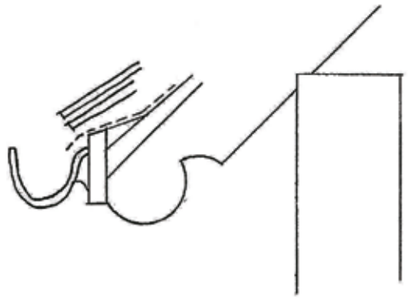
1 Handmade plain tile
2 Handmade pantile
3 Longstraw thatch
4 Cleft oak shingles
5 Welsh slate
6 Glass pantiles
7 Decorative machine made tiles
8 Natural slate
9 Open eaves detail
10 Scalloped rafter feet
11 Decorative bargeboard
12 Longstraw thatching
13 Dormer window
14 Flush cast iron rooflight shown open
15 Victorian fishscale tiles
16 Tudor pegtile roofs

EAVES DETAIL

Scale 1:10



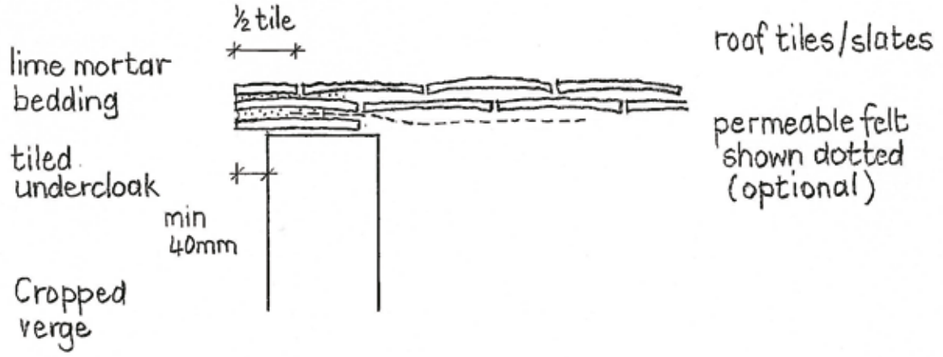
OPEN RAFTER FEET & NARROW FASCIA



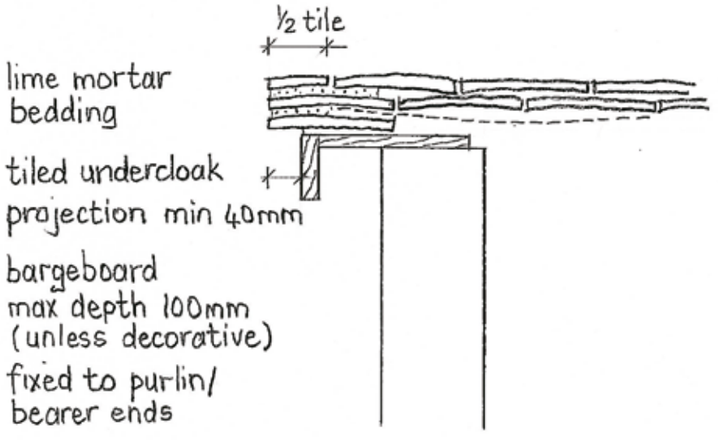
DECORATIVE OPEN RAFTER FEET

VERGE DETAIL

Scale 1:10



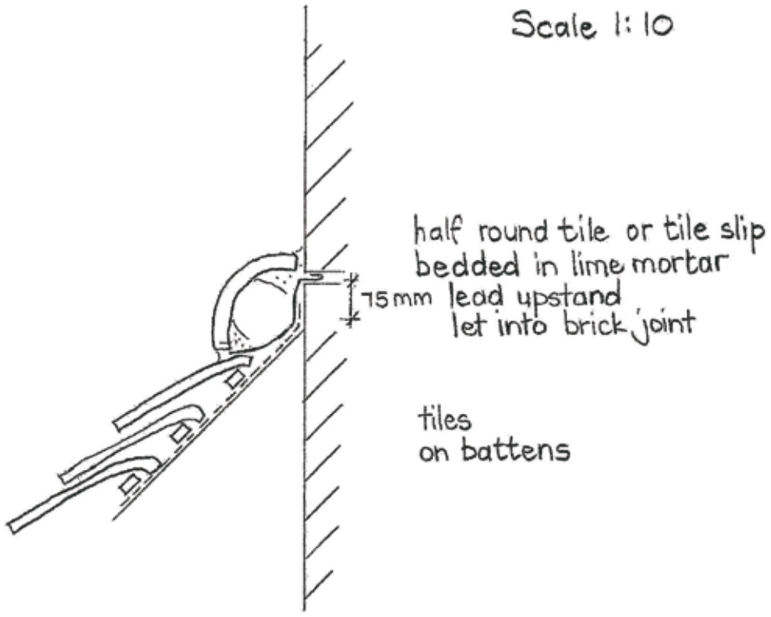
VERGE



VERGE WITH PROJECTING BARGEBOARD

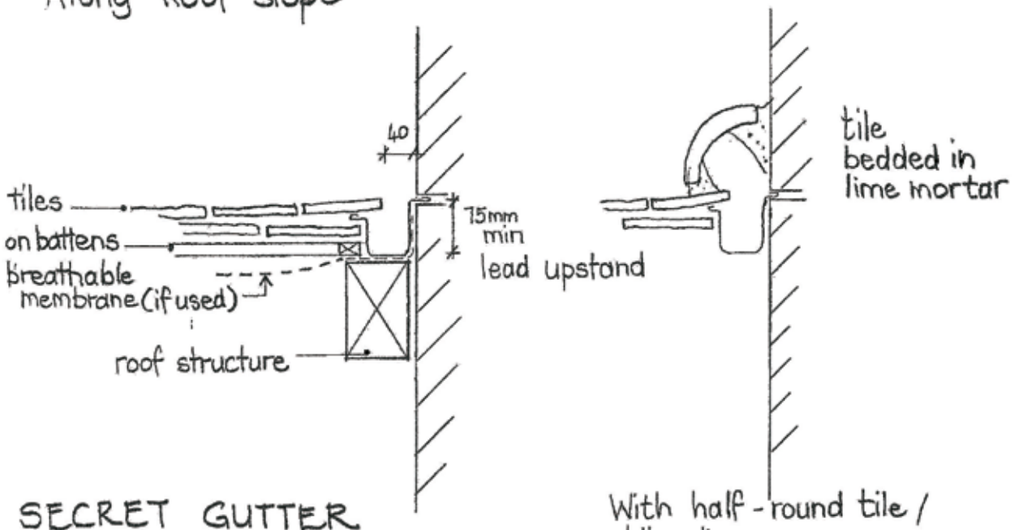
ROOF DETAILS - SECRET LEADWORK

Scale 1:10



SECRET LEAD FLASHING

Along Roof slope



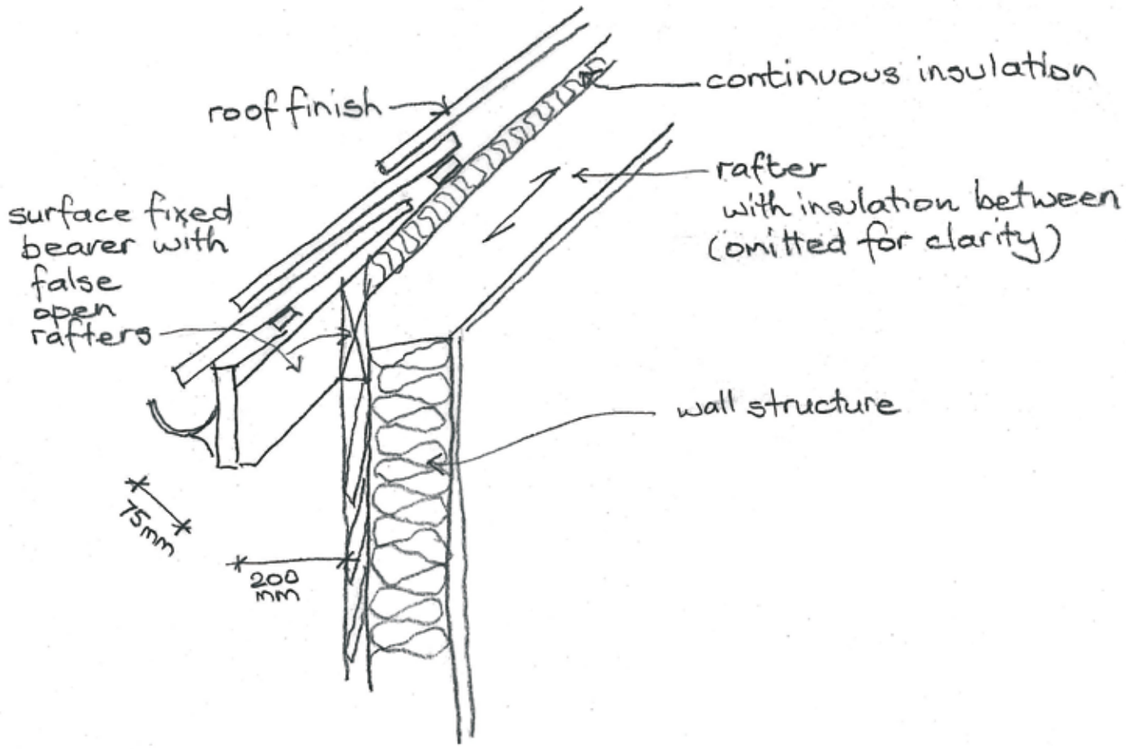
SECRET GUTTER

Across Roof Slope

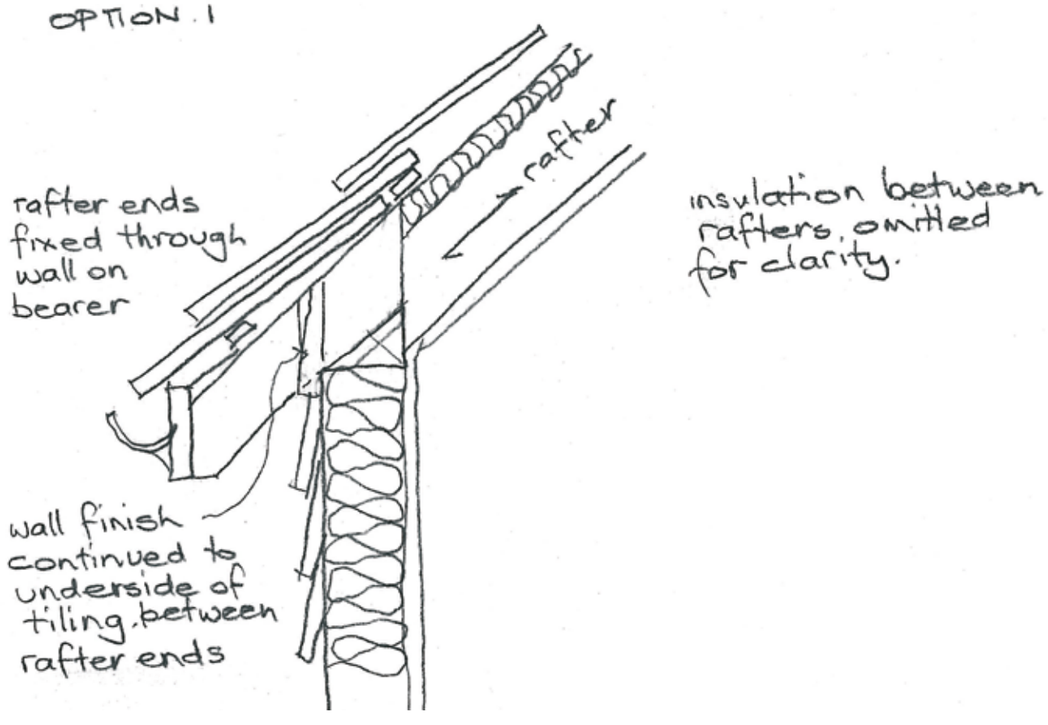
With half-round tile / tile slip cover

See Wall Details for lead flashing details in render

OPEN RAFTER FEET DETAILS



OPTION 1



Windows

Windows are the eyes of a building. Ill proportioned and poorly detailed replacements in unsympathetic materials are disfiguring. Windows and doors in masonry walls such as brick or flint should reflect the solidity of the wall by being inset at least 100mm. In timber framing they should be level with the outside face of the wall to reflect the thinness of the construction and should have a painted timber pentice board at the head for weathering and sometimes also an architrave to add interest.

Openings in rendered blockwork can be detailed as either masonry or timber-framed and the solidity of the wall can be emphasised using ashlar markings in the render.

Traditional windows are in timber and can be either vertical sliding sash, horizontal sliding sash (sometimes known as Yorkshire sash) or outward opening side hung, top hung or fixed casement windows. They should be symmetrical and balanced, usually with a vertical emphasis of casements and glazing panes. Fixed lights should match opening lights in appearance. Window cills should be substantial with an outer face of at least 40mm.

The earliest casements were metal frames with leaded lights. Georgian vertical sliding sashes became more fashionable from the 18th century and were used regularly until the late 19th and early 20th century.

Sash windows originally did not have horns (the projections at the bottom of the upper sash). From about 1875, horns became more common as they provided a stronger timber joint. The horn looks more prominent if the window has a large section frame, and therefore if the frame is large to accommodate double glazing, windows should avoid having horns.

The casement window regained popularity from the late 18th century onwards. Side opening casements were sometimes used on less important elevations in combination with sashes on more important elevations.

Opening lights should finish flush with the casement, although sometimes the mullions are larger and project further outwards giving a more pronounced shadow line. ‘Stormproof’ casements (where the casements project in front of the frame) are modern and appear more bulky than a traditional window.

Timber windows may be subdivided with glazing bars and the size and design varies according to the style and date of the window. The earliest sash windows of circa 1700 had very thick glazing bars about 40mm (1 5/8”) wide and ovolo in section. Glazing bars then became narrower until circa 1800 when they were very fine and sometimes as little as 16mm (5/8”). They had a variety of fine mouldings of which ovolo, lambs-tongue and astragal were the most common. Generally glazing bars for single glazing are 18mm (3/4”) wide and of ovolo section, and the glass is putty fixed.

Existing windows should be retained and repaired *in-situ* if at all possible and any original glass should be retained. The texture and play of light in original crown and cylinder glass windows cannot be reproduced with new. It is often very thin so should be treated carefully. Double glazed windows are not normally acceptable in listed buildings but may be used in most conservation area and conservatory situations.

The reflection and glazing edge detail distinguish double glazing from single. Tinted or non-reflective glass has a very different reflection to ordinary float glass or old glass and is not normally acceptable. Secondary glazing can be used to improve resistance to noise and thermal loss but should be able to be opened for cleaning and to provide air movement around the window frame.

These can be timber or proprietary secondary glazing units. The frame should line up with the frame and glazing bars of the window.

Trickle vents spoil the appearance of windows but there are alternatives like well designed pentice board vents, wall vents or eaves vents. If they cannot be avoided, it is possible to conceal them behind a batten fitted to the top of the frame.

20th-century historic buildings are a special case and any alteration will need to be informed by an appreciation of the original construction and architectural style, which may involve the retention or reinstatement of aluminium or steel windows. Crittalls, an Essex firm based originally in Braintree, were market leaders in the design and production of metal windows.

References

Conservation in Essex No. 4. Historic Buildings
Conservation in Essex No. 7. Conservatories and Historic Buildings
Essex County Council

The Georgian Group Guides: No. 1 Windows

Carpenter, R. 2007 *Mister Pink - the architectural legacy of W.F. Crittall,* Essex County Council

Tutton, M. and Hirst, E. eds 2007 Windows. *History, repair and conservation*, Donhead Publishing

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1 Old iron casements with leaded lights

2 Late 19th century vertical sliding sash window with horns

3 19th century side opening casements

4 Early 19th century marginal light vertical sash window without horns

5 20th century Crittall side opening steel casements

6 19th century cast iron side opening casement windows

7 Horizontal sliding sash windows

8 Early 19th century vertical sliding sash without horns

9 Georgian sash with thick glazing bars beneath a decorative gauged brick arch

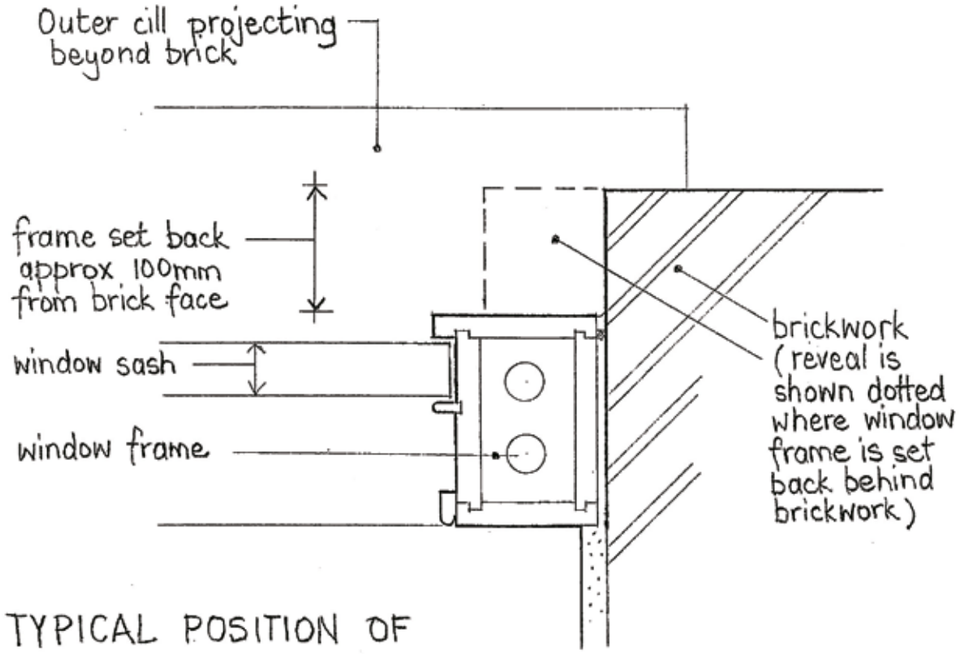
10 19th-century Venetian window

11 Crittall wndow

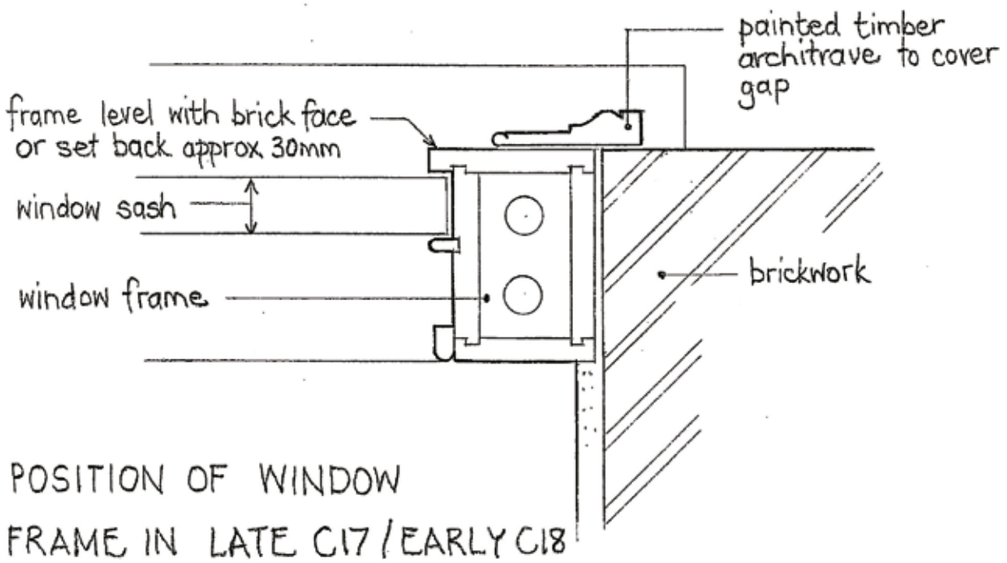
12 Early 20th-century windows with top lights and stained glass

Early 19th-century Gothick vertical sliding sash

WINDOW OPENINGS IN BRICK Scale 1:5
PLAN DETAIL

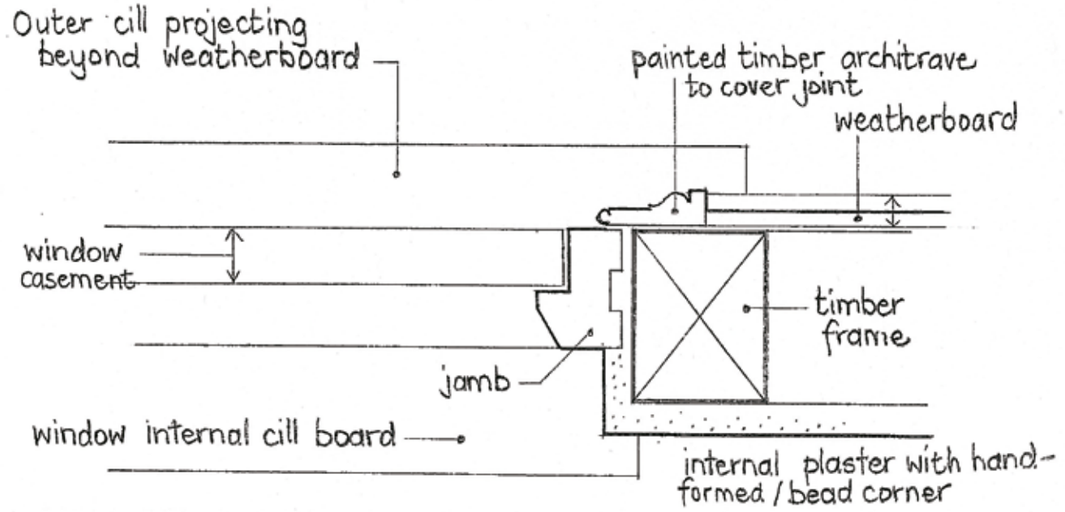


TYPICAL POSITION OF
WINDOW FRAME IN BRICK / MASONRY

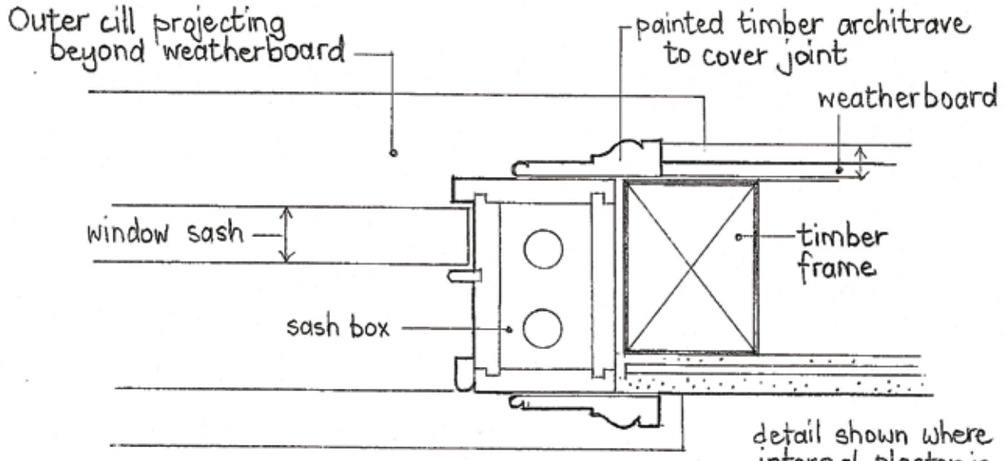


POSITION OF WINDOW
FRAME IN LATE C17 / EARLY C18
PERIOD OR LATER "QUEEN ANNE" STYLE.
(sometimes slightly set back so outer face of architrave is level with brickface)

WINDOW OPENINGS IN WEATHERBOARD & RENDER
PLAN DETAIL 1:5

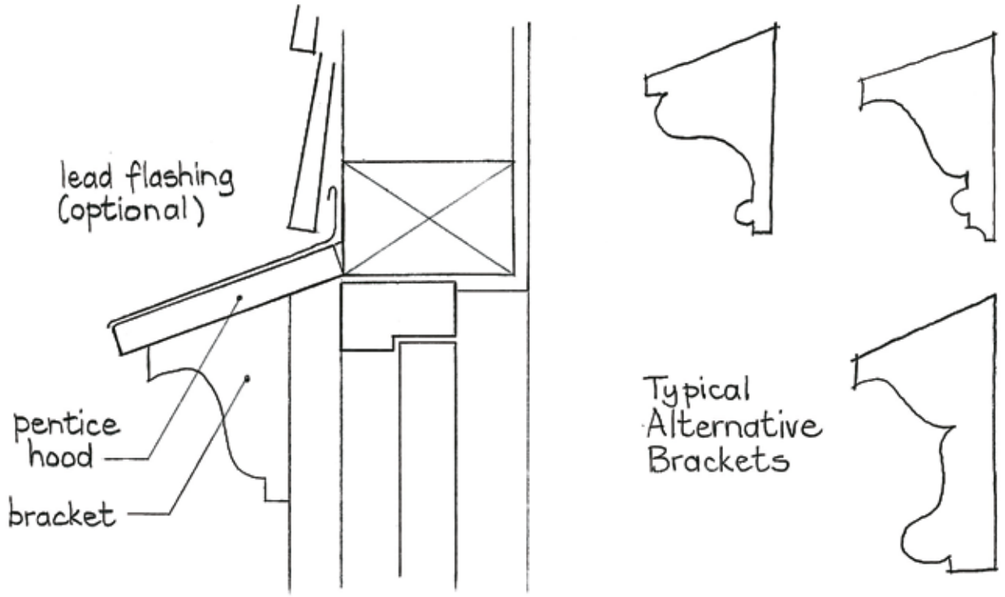


SIDE OPENING CASEMENT WINDOW

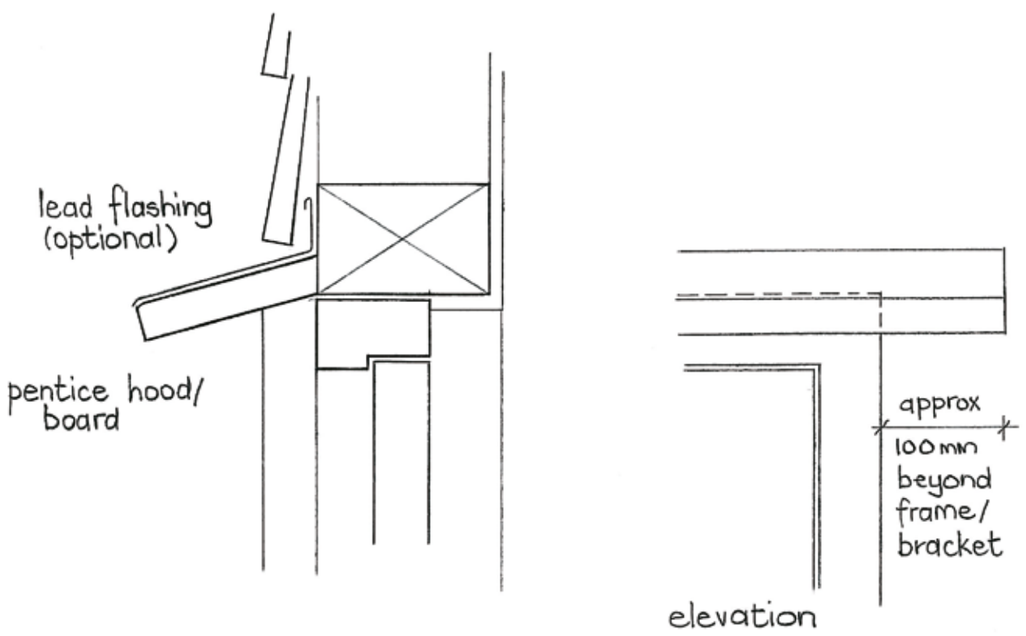


BOX SASH WINDOW

PLAN DETAIL



PENTICE HOOD WITH BRACKETS

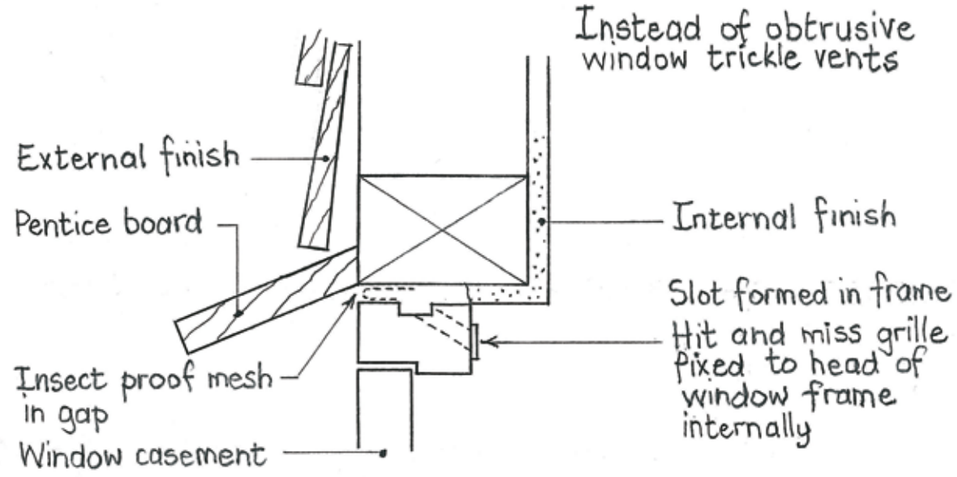


PENTICE BOARD

See Plinth & Lead Flashings for details in render

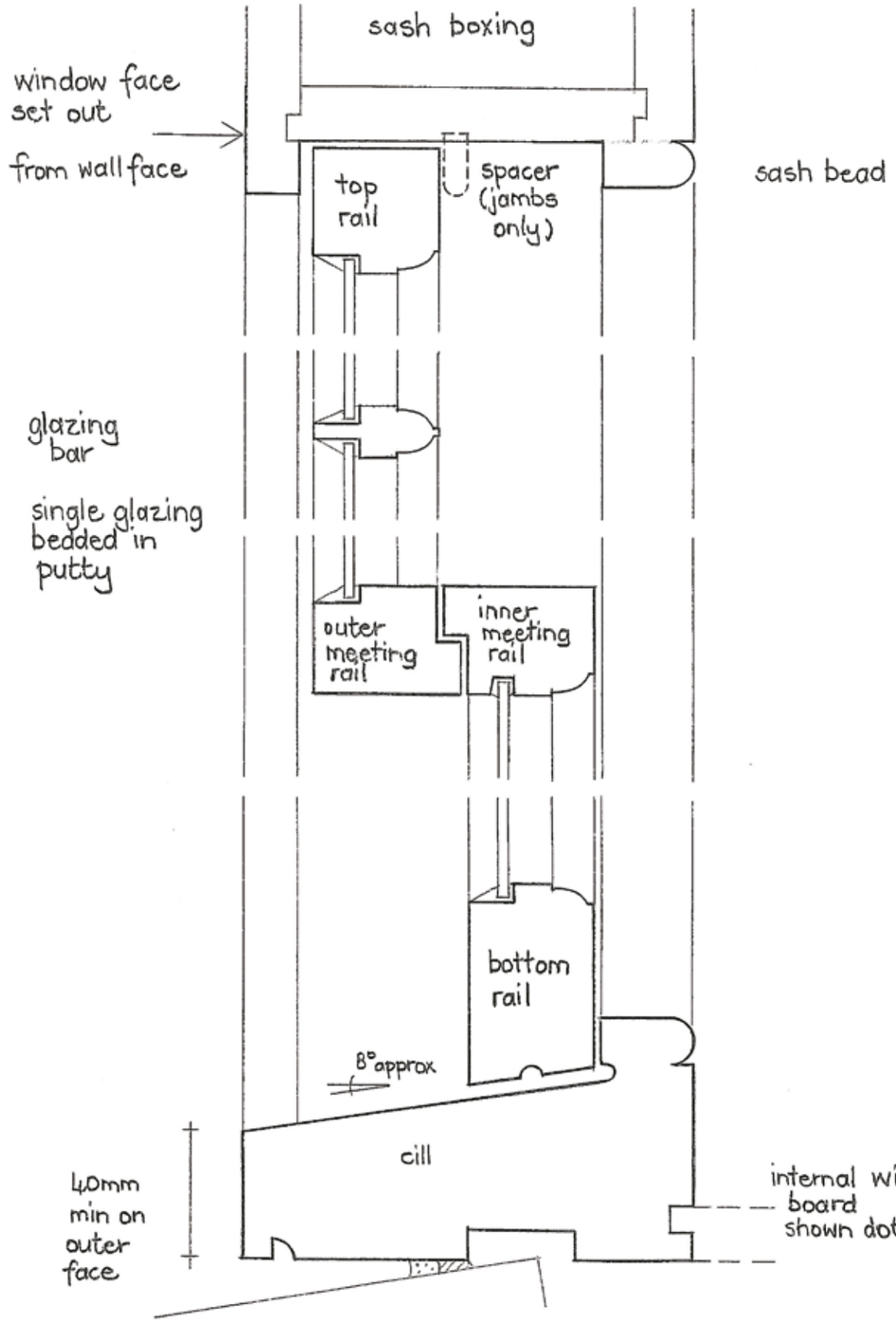
WINDOW VENTILATION Scale 1:5

PENTICE BOARD VENTILATION



Also see Wall vent detail.

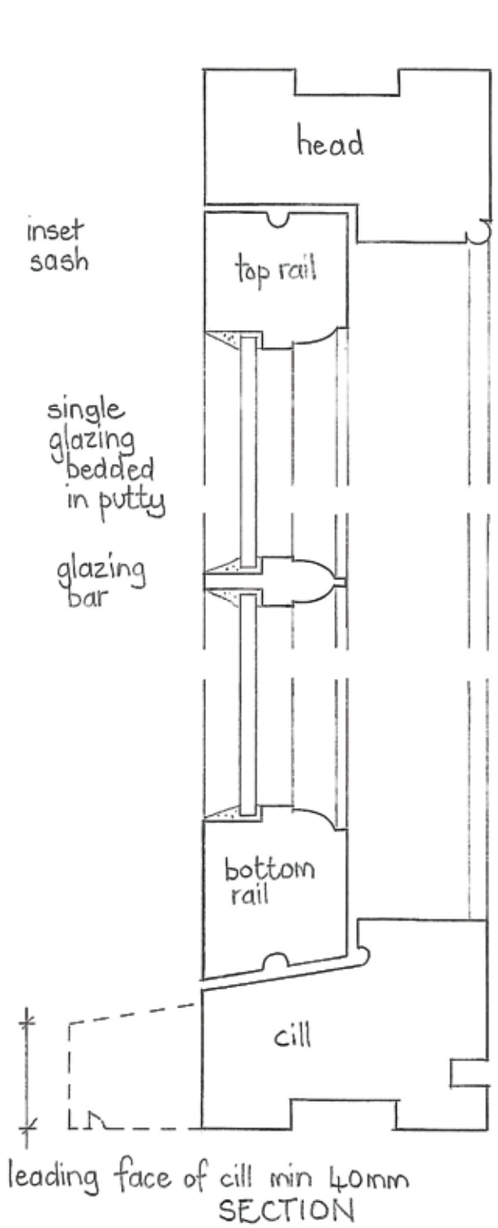
BOX SASH WINDOW - Scale 1:2



VERTICAL SECTION

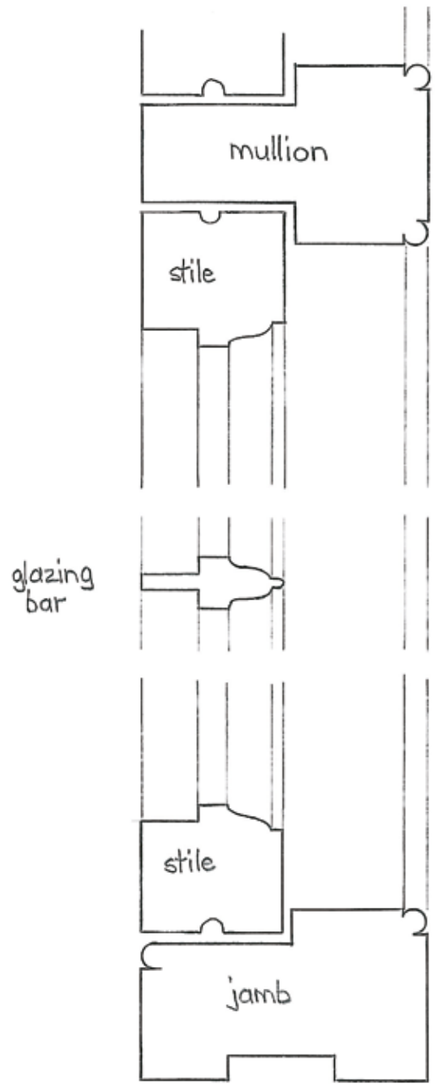
FLUSH CASEMENT WINDOW
SINGLE GLAZED

Scale 1:2



SECTION

OVOLO MOULDINGS

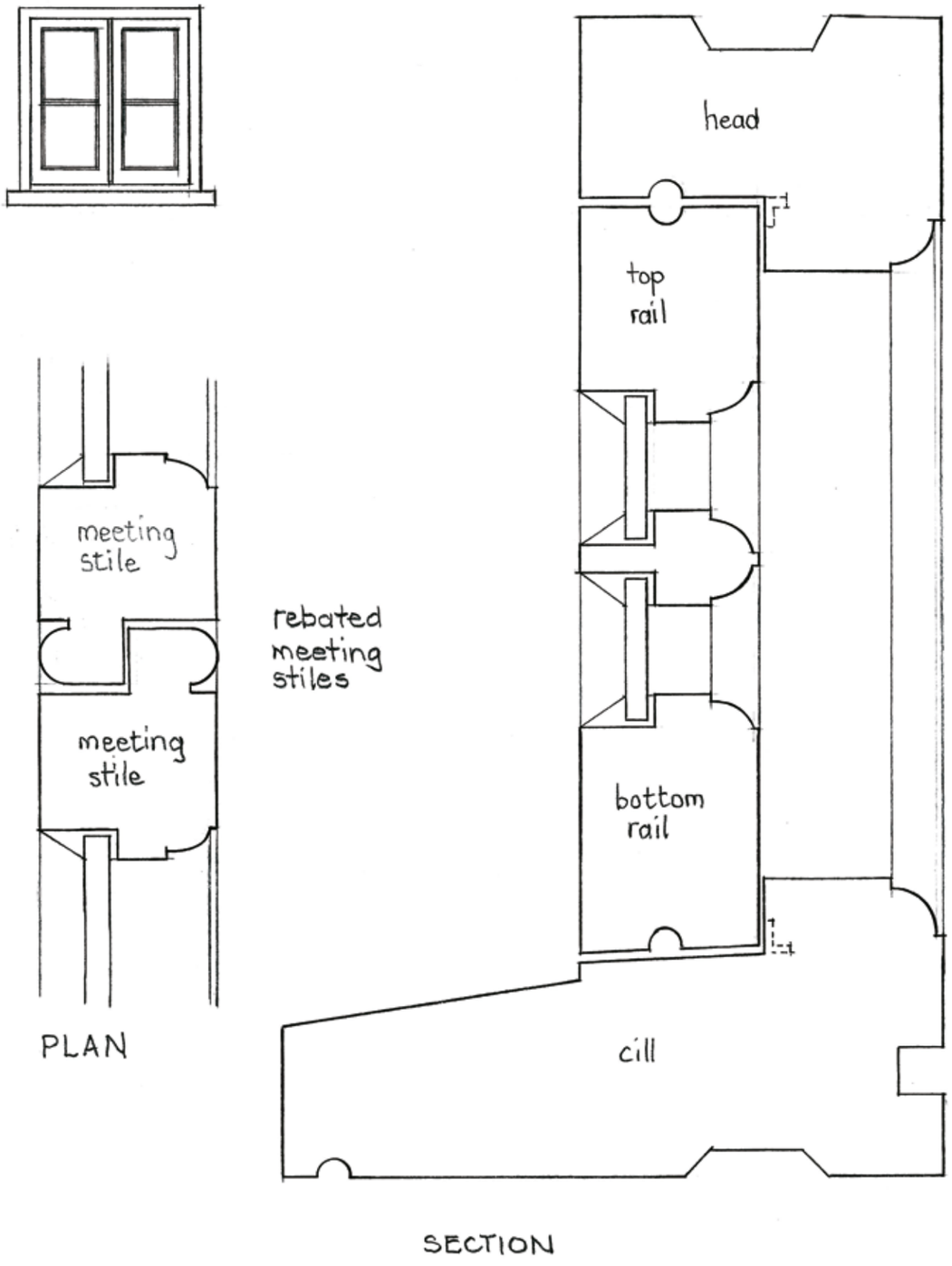


PLAN

(ALTERNATIVE)

LAMBSTONGUE MOULDINGS

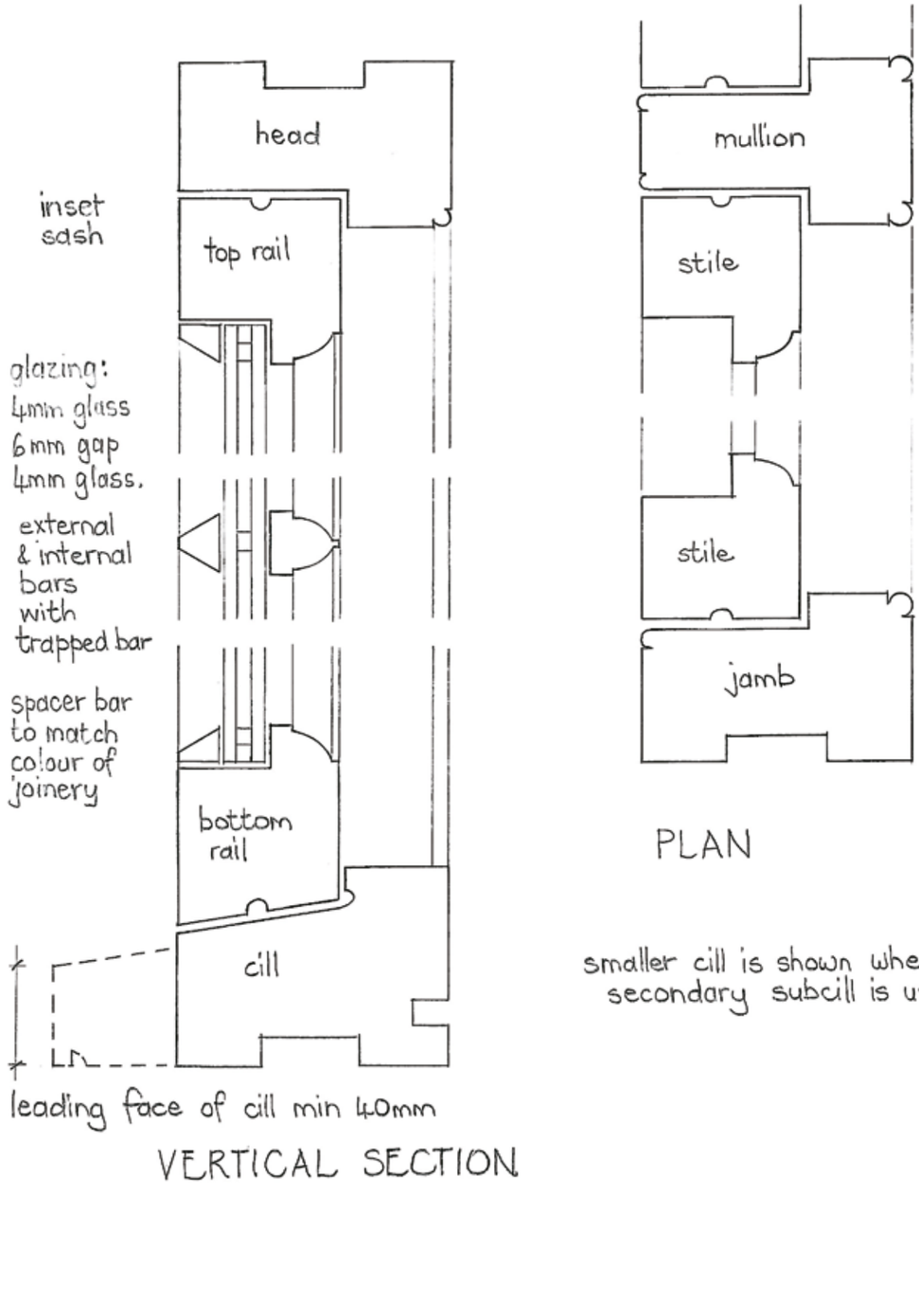
FLUSH CASEMENT WINDOW Scale Full Size 1:20
SINGLE GLAZED
WITH REBATED MEETING STILES



PLAN

SECTION

FLUSH CASEMENT WINDOW Scale 1:2
DOUBLE GLAZED WITH FACE GLUED BARS
(Use is subject to local Conservation Officer advice)



VERTICAL SECTION

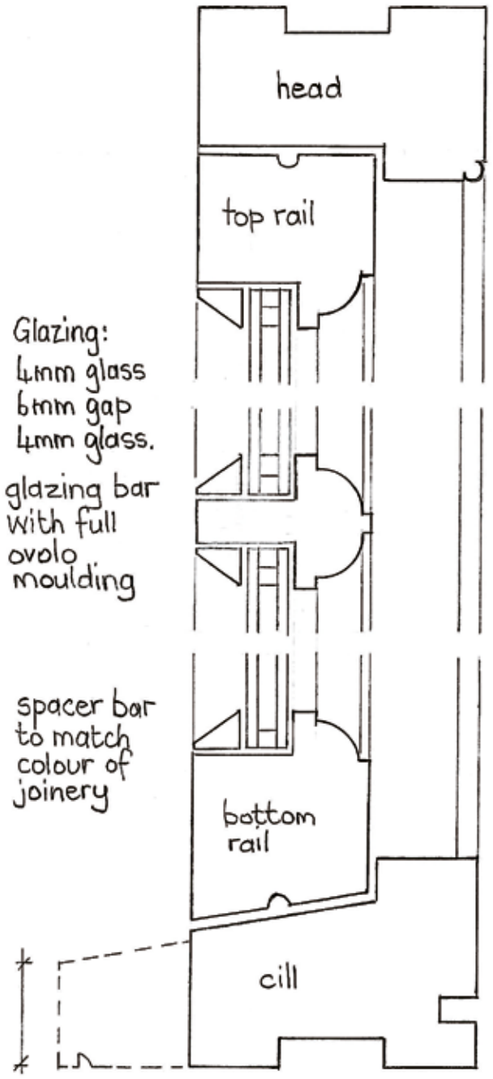
PLAN

smaller cill is shown where a secondary subcill is used.

FLUSH CASEMENT WINDOW Scale 1:2

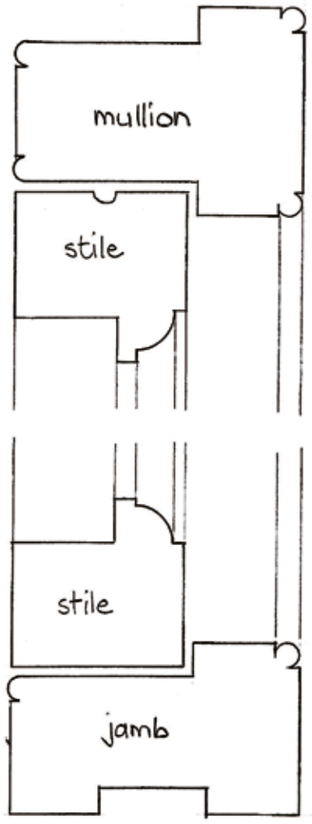
DOUBLE GLAZED WITH INDIVIDUAL PANES

(Use is subject to local Conservation Officer advice)



leading face of cill min 40mm

VERTICAL SECTION

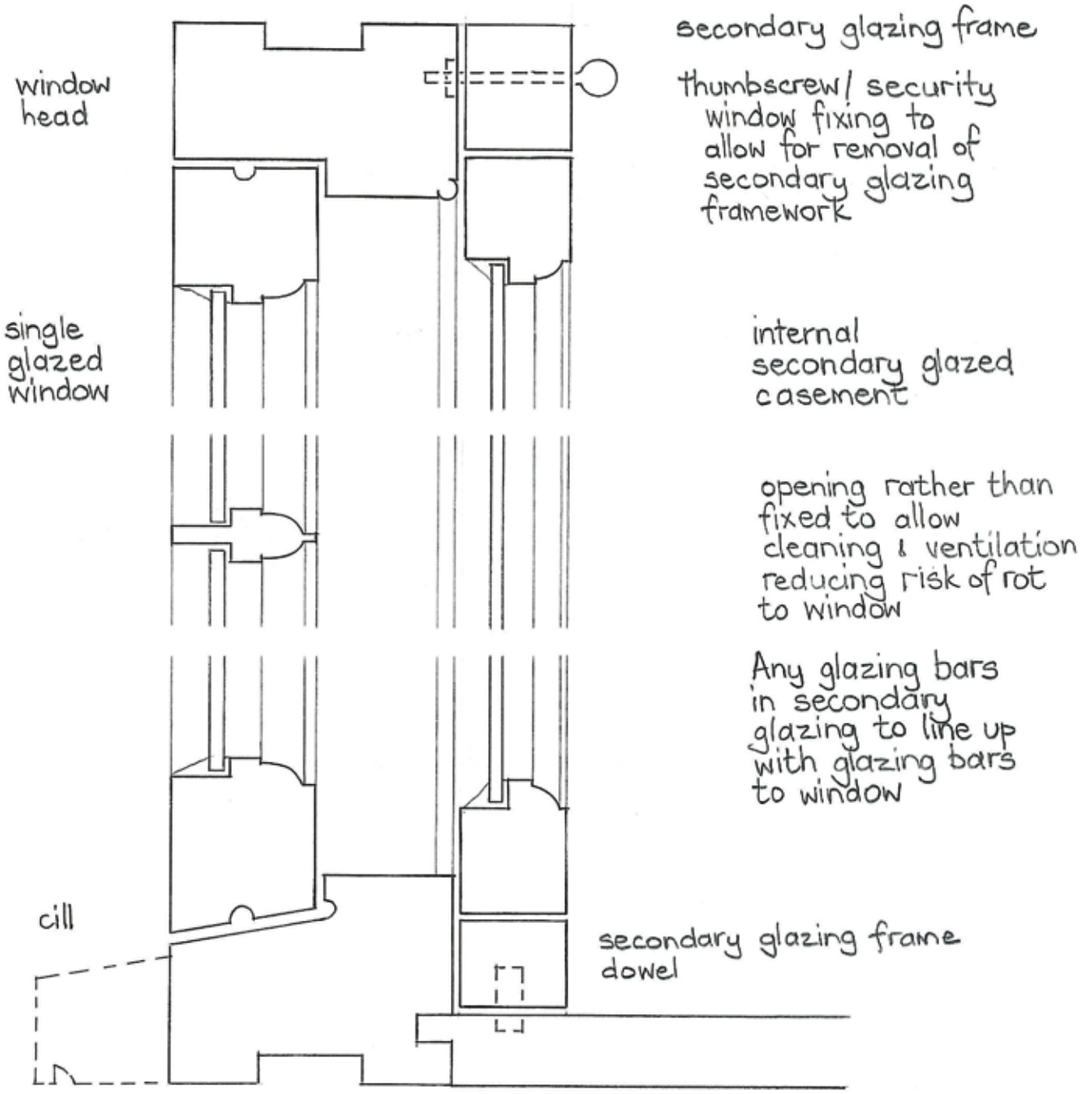


PLAN

Smaller cill is shown where
a secondary sub-cill is used

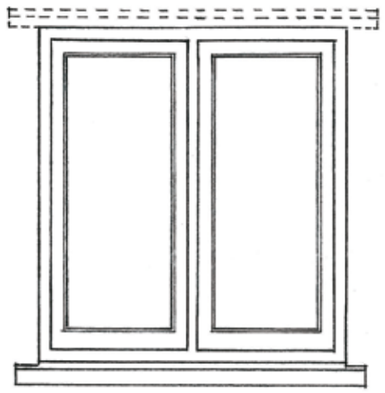
SECONDARY GLAZING Scale 1:2

INTERNAL SECONDARY CASEMENT

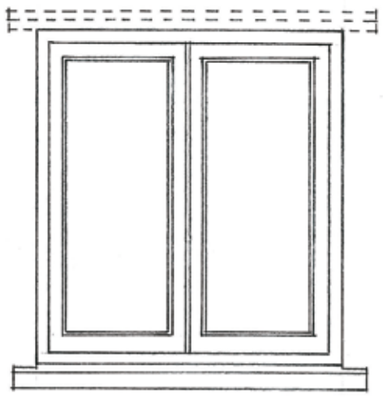


FLUSH SIDE CASEMENT WINDOWS

ELEVATIONS Scale 1:20

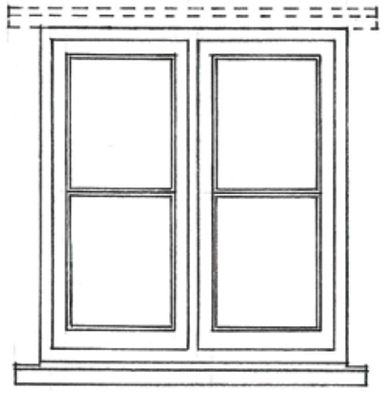


Single pane

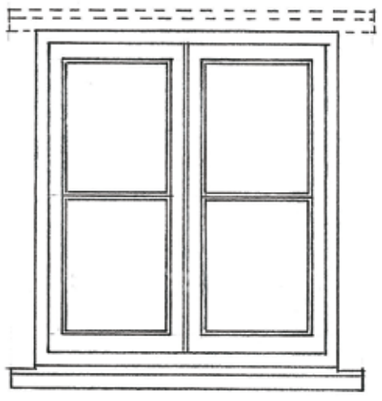


Single pane without central mullion

pentice board shown dotted



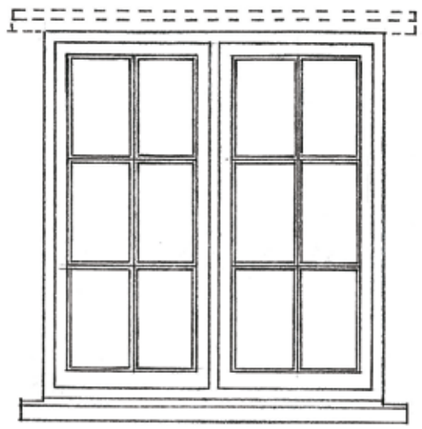
2- pane casements



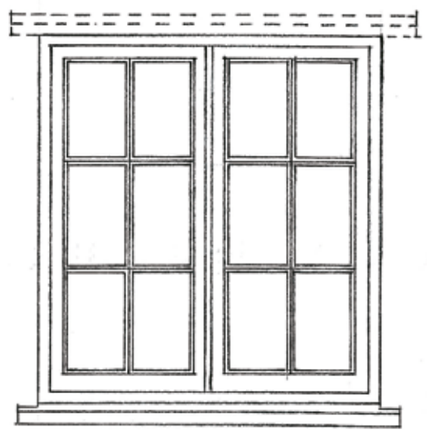
2- pane casements without central mullion

FLUSH SIDE CASEMENT WINDOWS

ELEVATIONS Scale 1:20

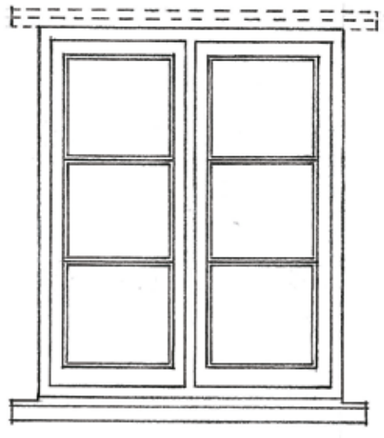


6- pane casements

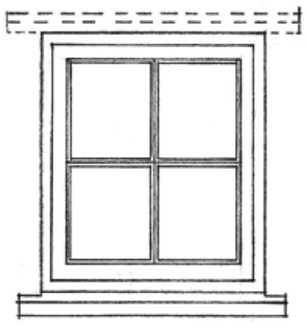


6- pane casements without central mullion

pentice board shown dotted



3- pane casements



4- pane casement

Doors

A front door stamps its identity on a house and can have a critical effect on its appearance. Doors and ironmongery should be appropriately detailed for the period of the building and where existing, they should be retained in preference to replacement.

The earliest timber doors had vertical boards, sometimes with mouldings, and ledges or a squared frame of thin timber nailed to the back. With minor variations this style of door was common until the early 20th century when boarded doors became fully framed. Panelled doors became fashionable from the later 17th century, particularly in higher status buildings. Initially doors were usually two panelled; six panelled doors became popular from the early 18th century, and four panelled in the 19th century.

The arrangement and size of the panels could vary, as could the mouldings around them. The edge mouldings were cut into the frame on the more important side of the door and the panel fixed from the back with beads.

On the most expensive doors the centre of the panel was given raised and fielded mouldings

Historic doors are thinner than many modern doors, but used better quality timber. Unless doors were in a high quality wood such as oak or mahogany, they were painted. Stripping pine doors is a late 20th century fashion that has no historic basis and the process of removing original paint from doors permanently loses historic finishes and can weaken the structure and joints of the door.

Original ironmongery should be retained. Its elegance, tactile nature and patina cannot be reproduced. New ironmongery should be practical and respect the style of the door and the products commonly sold as reproduction door furniture are out of place. Ironmongery based on historic precedent is readily available from specialists. Philips and crosshead screws date from the 20th century and therefore traditional slot head screws are more appropriate for earlier doors.

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References

Conservation in Essex No. 4. Historic Buildings
Conservation in Essex No. 7. Conservatories and Historic Buildings
Essex County Council

The Georgian Group Guides
No. 3 Doors
No. 8 Ironwork

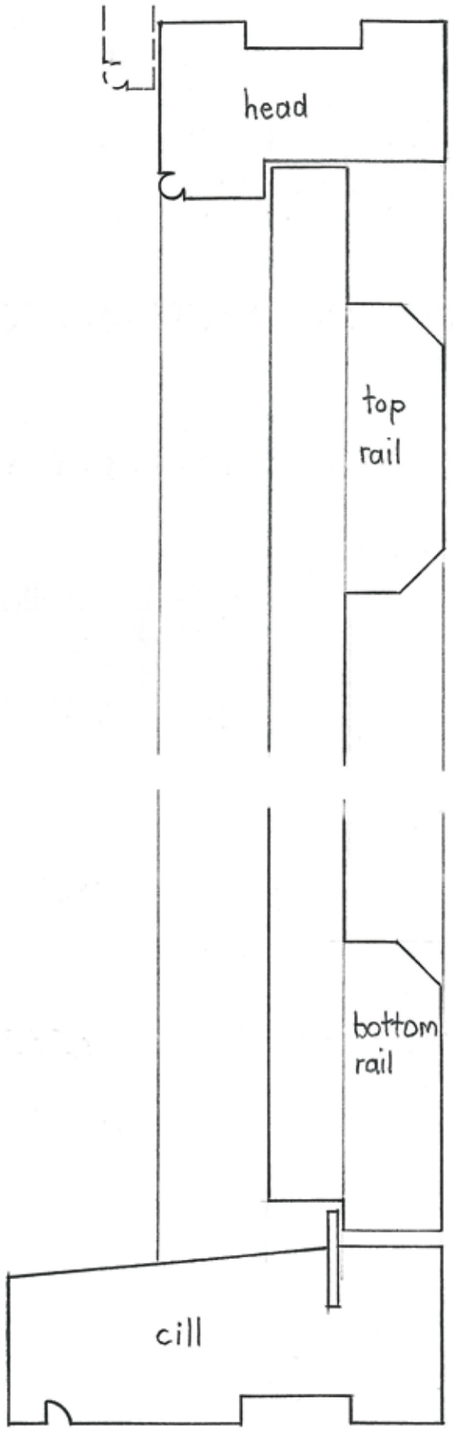
The Victorian Society Guides
Number 1 Doors

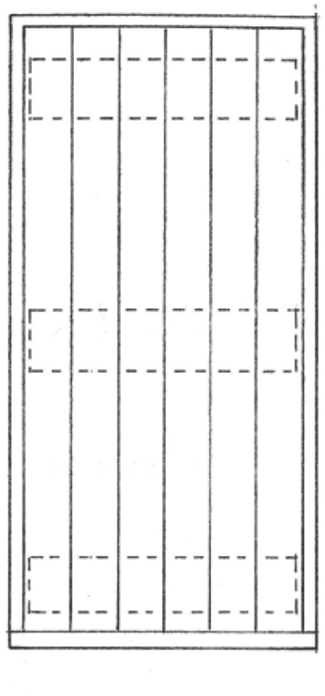
Hall, L. 2005 *Period house fixtures and fittings 1300-1900*, Newbury: Countryside Books.

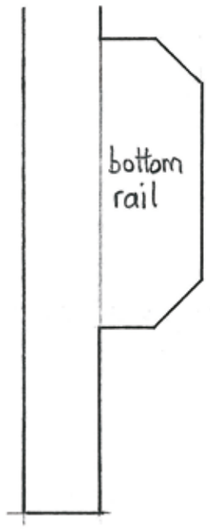
1 Boarded internal door
2 Ventilated door
3 External boarded door
4 Wide boarded door
5 Stable doors
6 Early 19th-century 6-panelled door with semicircular brick head and fanlight
7 6-panelled door and doorcase with glazed upper lights
8 Early 19th-century 6-panel door, fanlight and doorcase
9 Door with glazed margin lights and doorcase
10 6-panel door and canopy
11 6-panel door, fanlight and canopy
12 Internal 6-panelled door

BOARDED DOOR

Scale 1:2
1:20



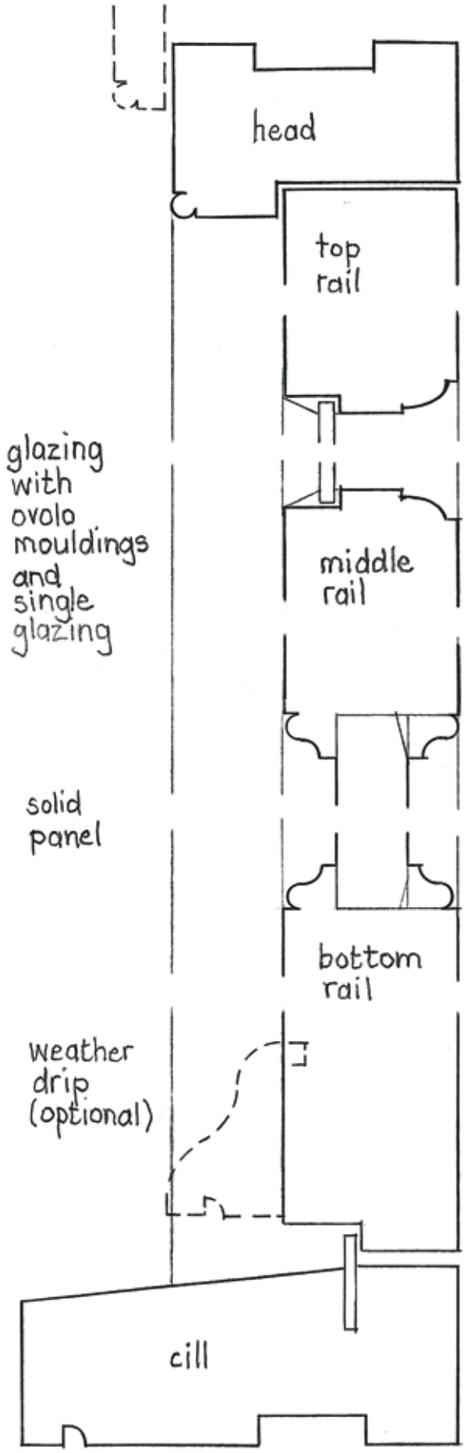




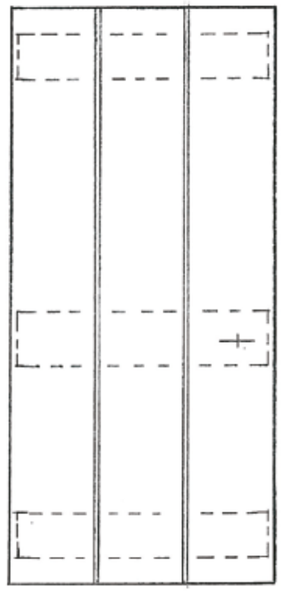
Bottom rail
for internal doors
and outward
opening external doors

GLAZED PANELLED DOOR

Scale 1:2
1:20



TYPICAL BOARDED DOORS Scale 1:20



wide boards

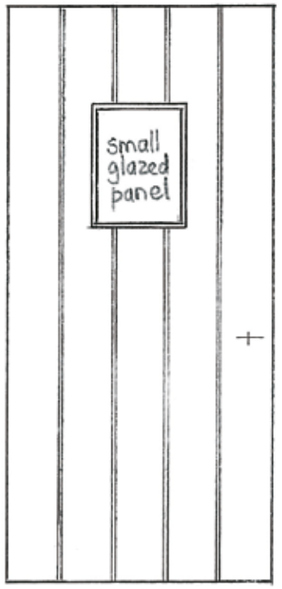
plain butted edges or

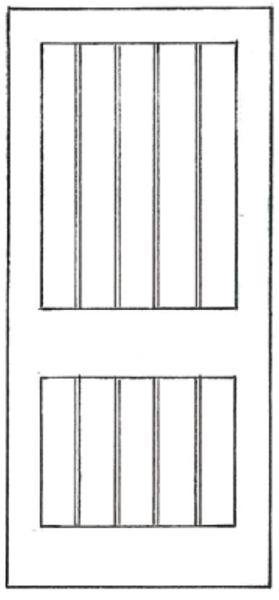
bead butt boards with small beads approx 8mm ø

or more decorative mouldings

ledges on inside of door

diagonal braces are a late C19 and more modern detail





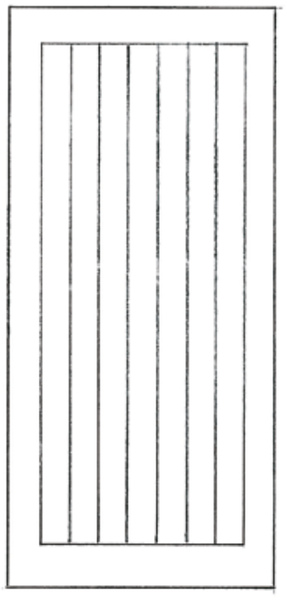
narrow or wide boards

bead butt or V joint

often has stop chamfers to panel edges

late C19 type

Varnished oak or painted timber

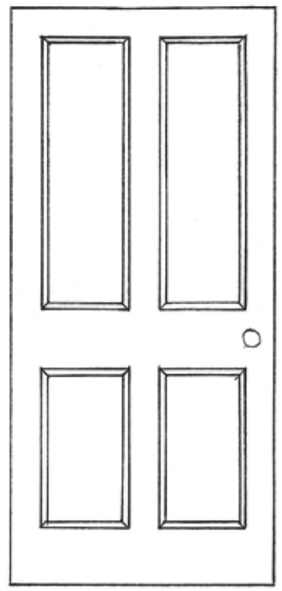


C20 type

Framed and boarded

TYPICAL 3 & 4 PANEL DOORS Scale 1:20

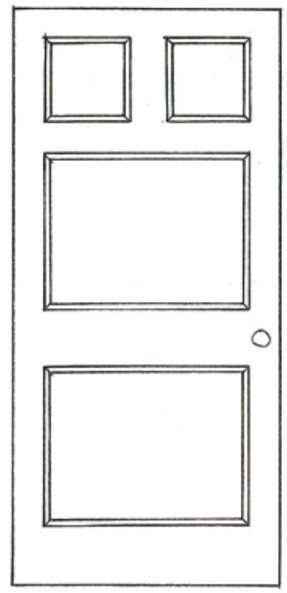
Painted timber (or expensive woods eg walnut)

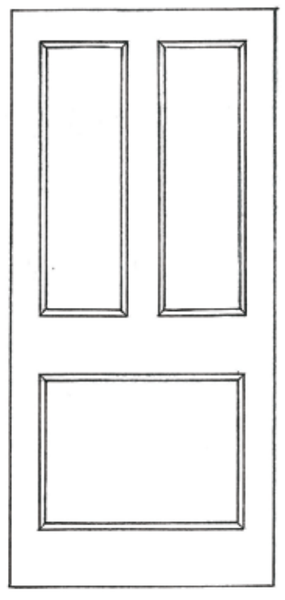


top panels may be glazed

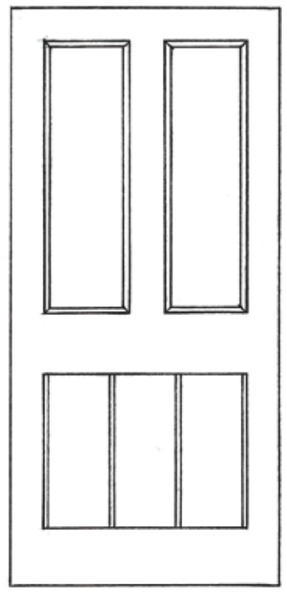
Raised & fielded panels for important status doors

Flat panels elsewhere





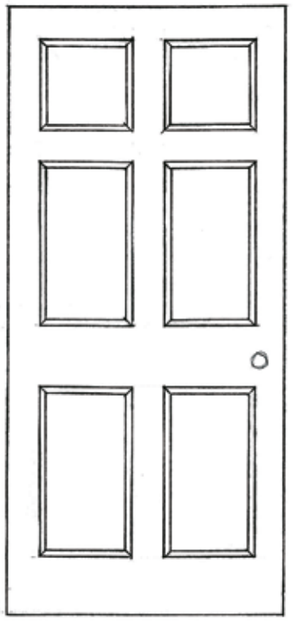
top panels may be glazed



late C19 with beaded boards.
finish may be varnished oak.

TYPICAL 6- PANEL DOORS Scale 1:20

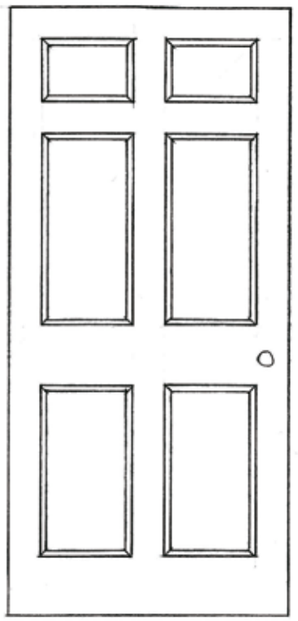
Painted timber (or expensive woods eg walnut)



top panels may be glazed

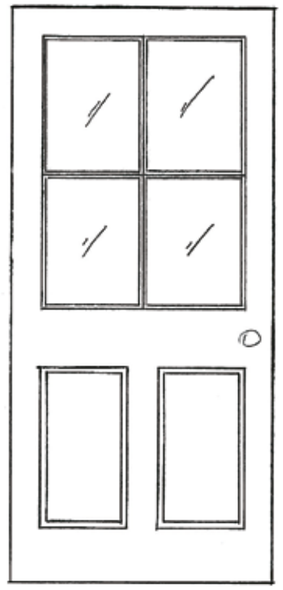
Raised & fielded panels

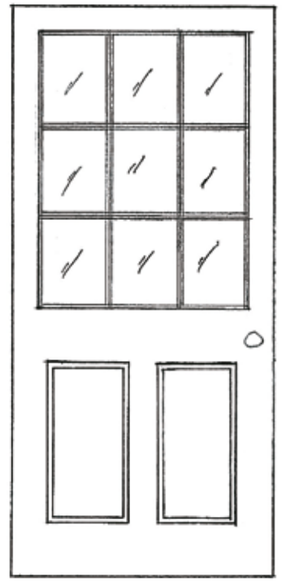
or flat panels



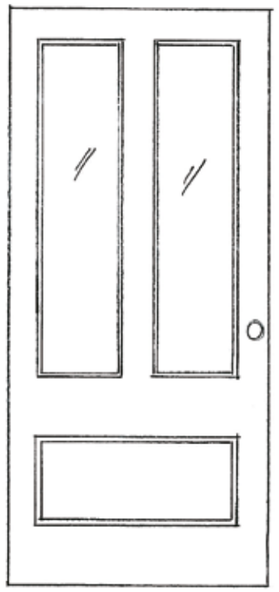
TYPICAL HALF- GLAZED DOORS Scale 1:20

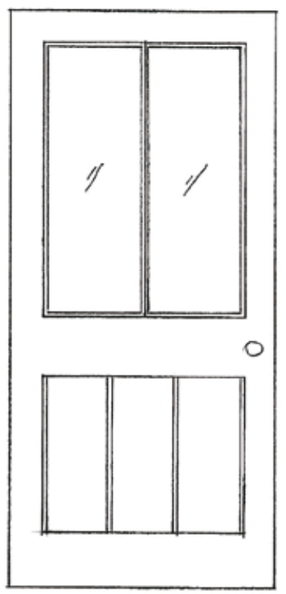
Painted timber





circa 1800 - 1820 may have marginal lights.





late C19 with beaded boards

Boundaries

Boundary treatments can have an immense impact on the setting and appearance of buildings and the areas in which they are situated. Walls and gates enclosing a listed building require planning permission. Historic boundaries should be retained.

Larchlap and close boarded fences are unacceptable: picket fences, wattle fencing and brick and flint walls are much more sympathetic. In rural areas, post and rail, simple park railings and hedges are the most common and appropriate

Railings can be wrought or cast iron. There are still foundries that produce prefabricated cast iron railings similar to local historic examples. Hooped railings were popular but if they are to be reproduced they should be constructed in a continuous run rather than in panels and match the original base detail continuing to ground level without terminating at a rail. Square rails should have square arrisses rather than the rounded corners characteristic of hollow rolled section steel and they should be at least 20mm wide. Traditional paint colours are off-white stone colour, mid to dark blue, black, dark green, brown and grey.

Gates can be wrought or cast iron, or wood. Wooden gates are preferred to iron ones. Hanging rails and meeting rails are often taller than the rest of the gate.

The design of a gate within railings should match the height, horizontal levels and general design of the railings. The size, materials and design of gates should be compatible with the status of the building and entrance. Thus an intricately designed wrought iron gate would be appropriate for a significant country house rather than an urban terrace.

Masonry walls should be capped using a traditional capping tile or brick on edge. Capping tiles are usually clay and can be half-round, angle or double curved. Creasing tiles are a 20th-century detail and therefore not appropriate for buildings of an earlier vernacular character. Brickwork should be in soft red, yellow stock or white gault bricks to match the locality, using a traditional bond such as Flemish bond, English bond or garden wall bond.

Stretcher bond is too monotonous and dates from the introduction of cavity walling and so is only appropriate for walls around 20th century buildings. Soft red bricks should not be bedded or pointed in a cement mortar. Instead a lime mortar should be used that is softer than the brick. A flush joint is usually the most appropriate joint for a traditional brick wall.

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References

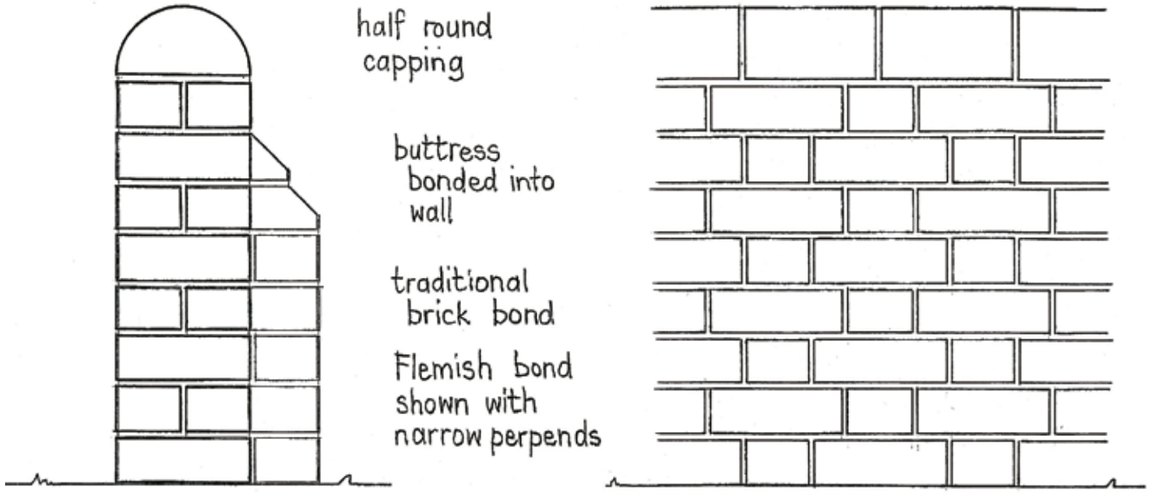
The Georgian Group Guides
No. 8 Ironwork

The Victorian Society Guides
Number Six: Cast Iron

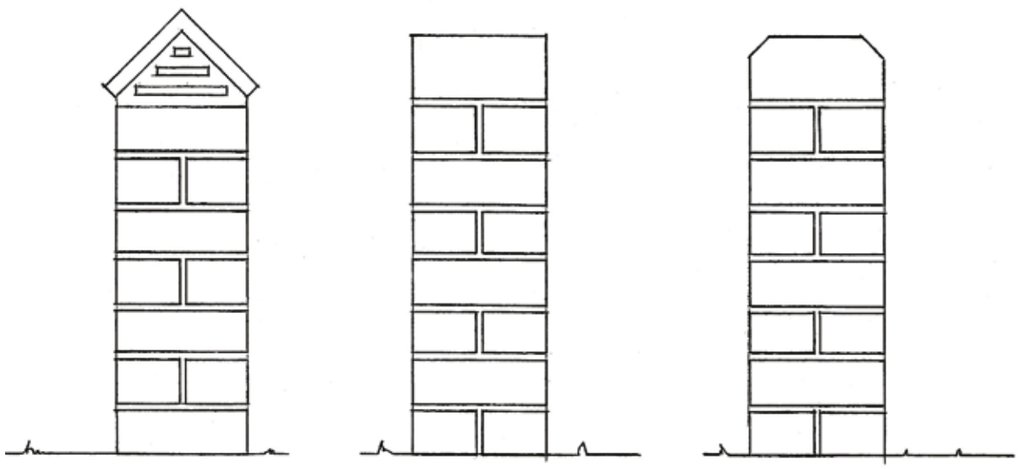
1 Hooped iron railings
2 Picket fence
3 Carefully detailed close boarded fence
4 Hooped iron railings
5 Double hooped iron railings and gate
6 Flint wall with half-round gault brick capping and boarded gate with rails
7 Crinkle-crankle red brick wall
8 Cast iron railings
9 Woven wattle fence
10 Soft red brick wall with dentil course below the capping
11 Brick wall with half-round capping
12 Boarded fencing

BOUNDARY WALLS - BRICK

Scale 1:10



HALF ROUND CAPPINGS



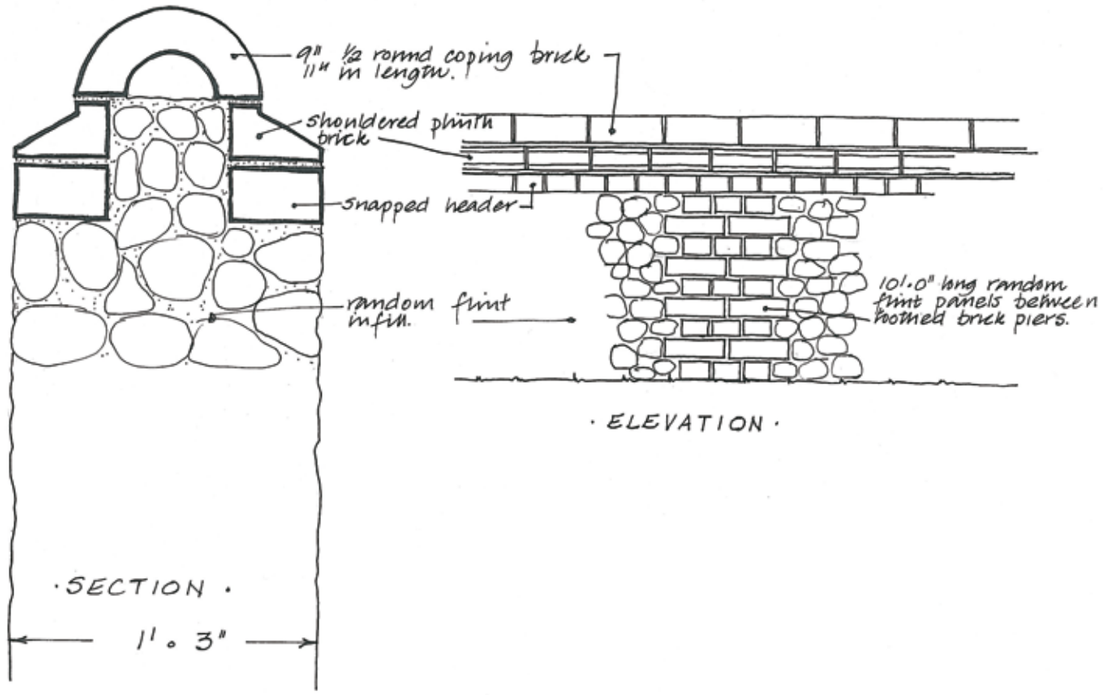
ANGLE

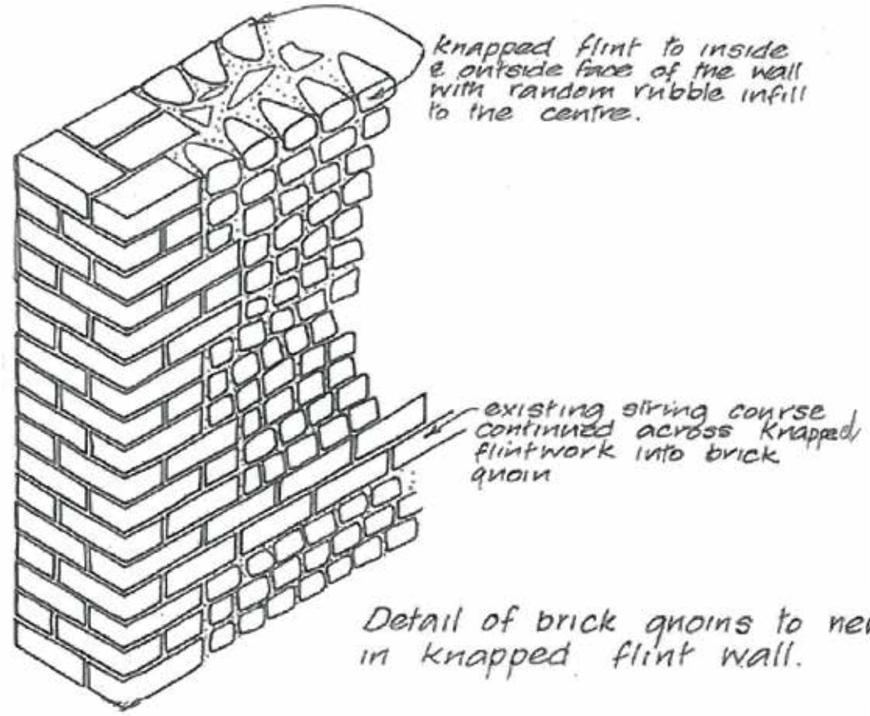
If a hollow capping is used, tile gallet the ends to reduce mortar cracking.

BRICK ON EDGE (without tile creasing)

DOUBLE PLINTH

BRICK AND FLINT WALLS





Detail of brick quoins to new opening in knapped flint wall.

Guidance on Repairs

SPAB Technical Pamphlets:

The Repair of Timber Frames and Roofs

The Care and Repair of Thatched Roofs

The Care and Repair of Flint Walls

Care and Repair of Old Floors

Conservation of Decorative Leadwork

The Society for the Protection of Ancient Buildings
37 Spital Square London E1 6DY
www.spab.org.uk

Georgian Group Guides:

No. 1 Windows

No. 2 Georgian Brickwork

No. 3 Doors

No. 5 Render, Stucco and Plaster

No. 8 Ironwork

No. 10 Roofs

No. 11 Floors

No. 12 Stonework

The Georgian Group, 37 Spital Square London E1 6DY
www.georgiangroup.org.uk

The Victorian Society Guides:

Number One: Doors

Number Two: Decorative Tiles

Number Six: Cast Iron

Number Seven: Brickwork

The Victorian Society, 1 Priory Gardens, Bedford Park, London W4 1TT
www.victorian-society.org.uk

Essex County Council Historic Buildings Advice Leaflets

Plastering and Limewash

Repointing

Weatherboarding

Pargetting

Conservation in Essex No. 4. Historic Buildings

English Heritage Practical Building Conservation Series

Volume 1: *Stone Masonry*

Volume 2: *Brick, Terracotta and Earth*

Volume 3: *Plasters, Mortars and Renders*

Volume 4: *Metals*

Volume 5: *Wood, Glass and Resins*

John and Nicola Ashurst. English Heritage 1988

General References

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www.buildingconservation.com

Essex Planning Officers Association 1997 *The Essex Design Guide for residential and mixed use areas*, Essex County Council (revised edition 2005).

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