

Making Changes

Bath Preservation Trust guidance for the owners of listed buildings in Bath



Acknowledgements

This guidance has been written by Joanna Robinson, Conservation Officer at BPT with input from the Trust's Architecture and Planning Committee, in particular Tom Marshall (Chair) and Barry Gilbertson (Trustee). The Trust would like to thank B&NES Council and Historic England for their input and endorsement. Many of the wonderful images of Bath throughout this document have been donated by photographer Rich Stapleton and we extend our thanks to Rich for this generous gift. Publication has been possible with financial support from Historic England and the Bath World Heritage Site Enhancement Fund.

About the Trust

Bath Preservation Trust (BPT) has been campaigning to protect the city's special historic environment since 1934. Much of our work is focused on the repair and conservation of historic buildings and encouraging sensitive development and alterations. We seek to influence decision-making and to promote appropriate solutions. At times we firmly oppose harmful change. BPT's charitable objectives are stated in full on page 48.



Historic England



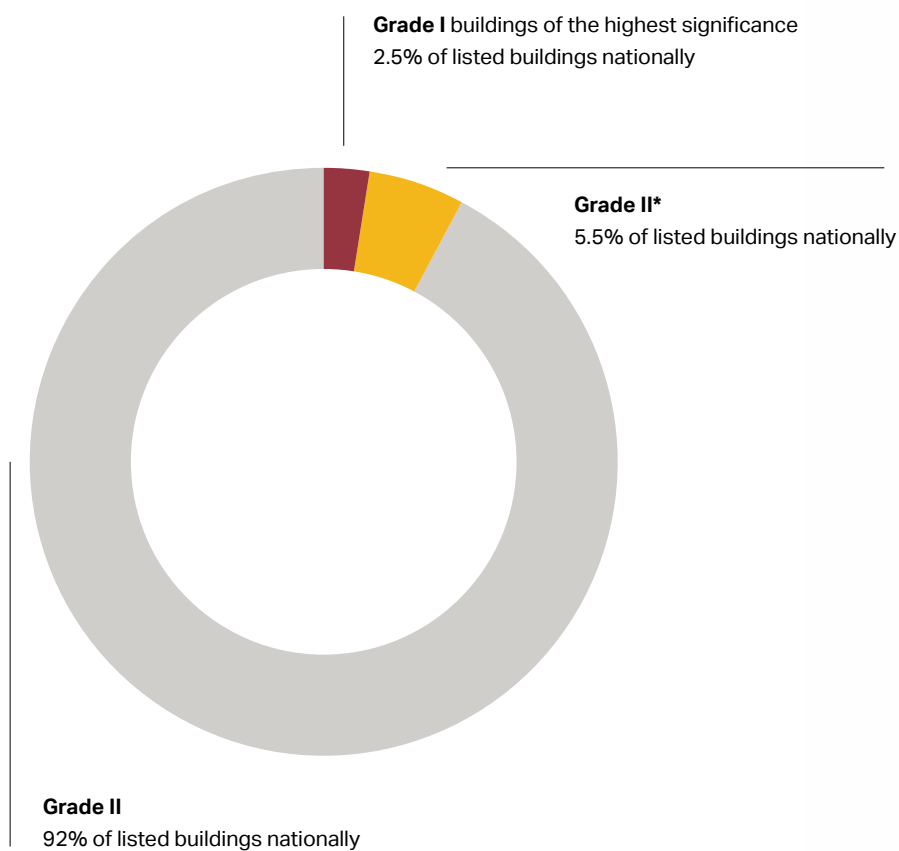
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Listed buildings

If your home is listed, it is a designated 'heritage asset' included on the National Heritage List for England and is recognised as one of the most important buildings in the country. All parts of any listed building are protected by law: roof, floor, front, back, sides, inside and out. Protection is also extended to other structures, including walls and buildings within the boundary or 'curtilage' of the listed building. The list description does not specifically include or exclude parts of the building which are protected; if part of the building is not mentioned in the description it does not mean that it is not important. The overall value of a building, its 'significance' (explained in more detail on page 7) determines the level of listing. There are three categories:



Details of the list entry for your home are available on the Historic England website: www.historicengland.org.uk/listing/the-list





What makes Bath buildings special?

The city of Bath with its unique and beautiful architecture and layout is a place that is appreciated the world over, as is reflected in its status as a UNESCO World Heritage Site. Most owners of listed buildings in the city feel proud of their historic homes, which each has its own characteristics and recognise the importance of safeguarding Bath's special heritage for future generations.

The houses for which Bath is famous, its Georgian townhouses, grand terraces, artisan houses, Victorian villas and rows of modest dwellings, were built in the 1700s and 1800s using traditional construction methods and materials. These 'traditional buildings' are places where people live and work, visit, learn and enjoy themselves. Some aspects of modern life, for example plumbing,

open plan layout, energy saving and energy generation, as well as changing fashions for building materials and techniques, can jeopardise heritage value if not introduced with care. However, using sensitive, knowledgeable design and skilful craftsmanship, it is possible to enhance heritage, comfort and financial value.

The city is characterised by harmonious terraces and streetscapes, consistency in materials and colour palette, quality in craftsmanship and evidence of the long-term care of building fabric. Streets generally respect the contours of the hillsides, and buildings and roofscapes are made visible by the varied topography. The surrounding landscape merges with the city providing a rural backdrop as important as the distinctive architecture and streets.



In Bath your property is likely to be located within both the City-wide Conservation Area (60% of the total area of the city) and within the UNESCO World Heritage Site (100% of the area of the city). The architecture of the city is of international importance and many buildings are recognised as designated (listed) or undesignated 'heritage assets'. For these reasons, even if your property is not a listed building, you may still need to obtain 'planning permission' for some alterations which would affect the appearance of the property and the street frontage. This is explained further on the following pages. If you are in any doubt please seek advice.

If you are considering undertaking work to your listed building you should seek advice from:

B&NES Council's Planning and Conservation Team

The Council has a Duty Conservation Officer available three days a week who can discuss your proposals with you and give advice. A pre-application service is also available.

Email conservation_andplanning@bathnes.gov.uk or telephone **01225 394 041**.

Bath Preservation Trust

We are happy to discuss your plans and problems and give advice. We have experienced conservation and planning staff available during office hours. For free information and advice please contact conservation@bptrust.org.uk or **01225 338 727**.

A certified historic buildings professional: an architect or surveyor with recognised conservation accreditation. Please contact BPT for details.

The Historic England website, which has lots of advice and literature www.historicengland.org.uk



Listed building consent and planning permission

Planning regulations exist to protect listed buildings for future generations as examples of special architecture and design. Sometimes these regulations can feel restrictive but without such protection many buildings could be damaged or lost forever. While the characteristics of listed buildings should be respected as far as possible, there are many ways of improving the fabric and use of such buildings and managing change without harming their special character. When considering making changes it is important to understand that there are two types of consent you may need to obtain before undertaking any alterations.

Listed building consent is required by the Local Planning Authority (LPA) at Bath and North East Somerset (B&NES) Council and is a nationally required application process for alterations to the character of a listed building and for the demolition of a building or part thereof. It gives special consideration to the historic and architectural interest of the building.

'Planning permission' is required in addition to listed building consent if development or change of use would normally require a planning application. It ensures that any proposed development or change of use takes place in accordance with national and local planning policies and with the knowledge of the views of relevant people or organisations.

Some types of 'permitted development' (PD, works that can be undertaken without planning permission) are restricted if the works affect a listed building or if your listed home forms part of a block of flats. Furthermore the parameters of PD are stricter in Bath than in other places because of the Conservation Area and World Heritage Site designations (Bath is Article 2(3) Land). It cannot therefore be assumed that work that is usually permitted development will be PD in Bath.

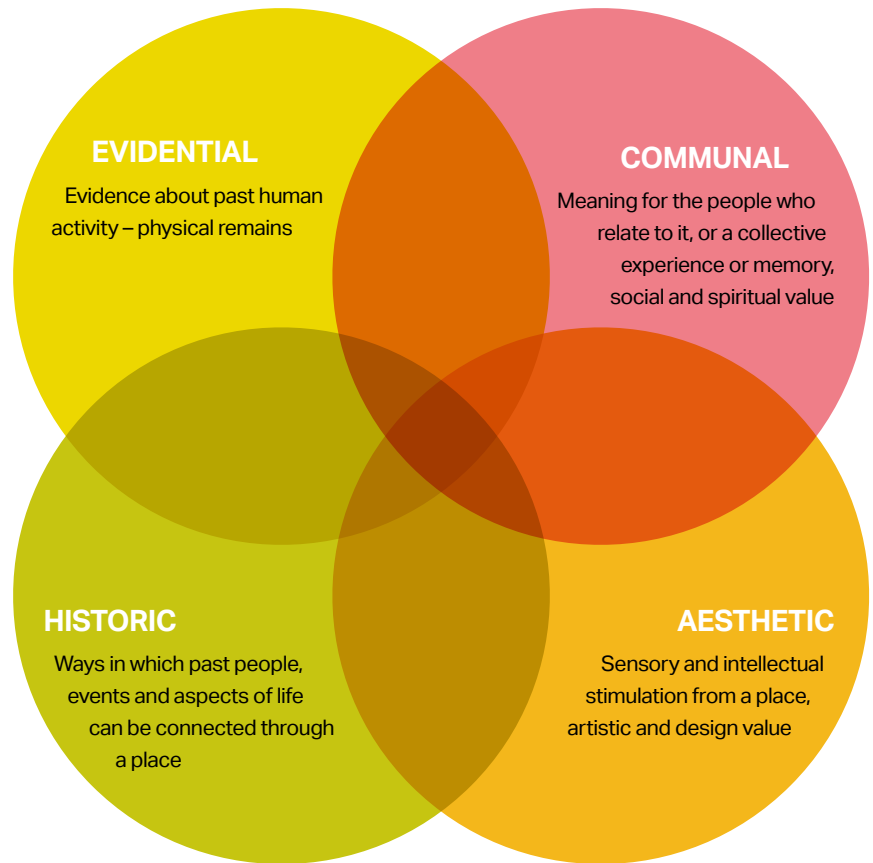
Information is available on the planning portal website www.bit.ly/1ZjQHYG to help ascertain if planning permission is required for common projects.

For a fee the LPA offer authoritative 'pre-application' advice, in writing, on whether works require permission, provide feedback on the detail of any proposals and advise on the likely outcome of an application. Planning and conservation officers strongly encourage potential applicants and their professional advisors engage with this process. They also provide details of what is required to be submitted in support of an application, helpful checklists and application forms on their website www.bit.ly/2iAnTPL.

The approach to an application for works affecting listed buildings should be informed by a proper understanding of the history of the building, what makes it special and how it has changed over time. Works affecting a listed building should be discussed with a local authority conservation officer. Every home and situation needs to be looked at individually from historical, technical, logical and aesthetic points of view.



The 'National Planning Policy Framework' or NPPF (www.bit.ly/1gGu8KY) states that it is necessary to demonstrate an understanding of the value and significance of a building before deciding about future work. Historic England has developed a system for understanding the significance of a building based on the collective sum of four types of heritage value attached to an historic building or place.



Further information

Refer to *Conservation Principles, Policy and Guidance*, Historic England 2008
<http://bit.ly/2jPvc1W>.

This is designed to help assess significance and impact of change, and understand that heritage value isn't just about a building's age or architecture, it is about the narrative – the story it tells, sense of place, community and context.

Listed building consent applications and planning applications for works affecting a listed building should be accompanied by adequate supporting documents, such as a 'Heritage Impact Assessment', a 'Heritage Statement' and 'Design and Access Statement'. These should provide a level of detail proportionate to the significance of the heritage asset. We would suggest that applicants obtain advice from Bath Preservation Trust, a conservation architect, an accredited conservation surveyor or other historic environment professional to help undertake this research.

BPT can also discuss your application with you, informally and free of charge. We do not represent the views of the LPA, who make the final decision: however, we do comment on applications and seek to influence the outcome.

In considering applications for listed building consent the LPA will assess an application against the NPPF and local planning policies set out in the 'Local Plan' for Bath & North East Somerset. It will be seeking to preserve the special interest of the building and will weigh up the degree of harm against any public benefit. Applications usually take eight weeks to be determined. If the building is listed Grade I or II* the LPA will be required to consult Historic England (HE) as part of the decision making process. A local HE buildings inspector may choose to undertake a site inspection and comment on the proposed alterations.

Beyond your building

New outbuildings and garden structures located within the grounds of a listed building will require planning permission. Furthermore, the Bath Conservation Area and World Heritage Site designations restrict permitted development (PD) rights for outbuildings of a certain size and position in the grounds of properties in this special area.

Alterations to walls, fences, gates and means of enclosure which define the curtilage of a listed building may require listed building consent in certain cases where they are “curtilage” structures (see the Planning language explained section for clarification). PD rights are restricted for the erection of walls, fences and other means of enclosure within the curtilage of listed buildings so if you intend to put up a fence or build a boundary wall within the garden of a listed building you will need planning permission.

Planning permission is usually required for the demolition of a wall one metre high and above where it adjoins a highway and two metres high and above elsewhere. In the Bath Conservation Area the normal PD right to demolish boundary walls has been removed so even if a boundary wall is not considered to be curtilage listed, a planning application is likely to be required for works to demolish walls, gates or fences one metre high or less.



Beyond Bath

Many of the villages and hamlets close to the city, such as Freshford (pictured) are similar in character and are designated Conservation Areas. Bath Preservation Trust works closely with the fourteen parishes adjoining the city to ensure that development respects the rural character of these areas and can advise on the appropriate care and conservation of listed buildings in these locations. This guidance for making changes is relevant to listed buildings in Bath's rural locations.

Further reading

Please refer to the Historic England website for their updated guidance on *Listed Buildings and Curtilage*.



Maintenance

Well-maintained buildings can enrich our environment. For the building owner, or occupier, regularly investing in maintenance can reduce the need for extensive repairs in the long term and retain optimum value.

The subject of building maintenance is vast. For an insight into potential problems and to steer you in the right direction, we recommend a publication by the Society for the Protection of Ancient Buildings (SPAB) entitled *A Stitch in Time: Maintaining Your Property Makes Good Sense and Saves Money* published by SPAB & IHBC 2002 www.bit.ly/2hRFUEW and Historic England's maintenance checklist <http://bit.ly/2odr3eZ>

Listed Building Dos and Don'ts (SPAB)

DO	
✓	Carry out regular inspection and maintenance
✓	Seek advice from suitably qualified professionals
✓	Repair rather than restore or replace
✓	Respect the building's character and history and make sure work is sympathetic to it
✓	Avoid unnecessary work
✓	Study the history of the building and the way it has changed
✓	Analyse the cause of the defects
✓	Use only traditional materials and proven techniques
✓	Reuse materials salvaged from your own building
✓	Remedy previous bad repairs
✓	Remove disfiguring alterations or additions
✓	Adopt correct priorities for repairs
✓	Use only reputable contractors or craftspeople
✓	Obtain necessary planning and legal consents

DON'T	
✗	Allow serious defects to remain
✗	Expect independent advice from someone who has something to sell you
✗	Repair in unsympathetic materials
✗	Attempt to improve by altering the original appearance
✗	Clad walls with artificial stone or other modern materials
✗	Use so-called 'maintenance free' products
✗	Waste re-usable materials
✗	Bodge repairs
✗	Remove or demolish any original element
✗	Replace windows or doors in non-original patterns or materials
✗	Employ anyone without seeking references or inspecting their work
✗	Do any work without the required consent
✗	Save on insurance

Unauthorised work

Carrying out works to a listed building without permission where such permission is required is a criminal offence and owners may be prosecuted. There is no immunity overtime which means that new owners may inherit responsibility for previously unauthorised works. Your solicitor ought to be able to identify permissions by way of a title search.

Certificates of lawfulness for proposed works to listed buildings

This process allows you to find out if proposed work to your home needs listed building consent or not. If not, a Certificate of Lawfulness categorically confirms that the works described in it do not affect the character of the listed building and do not therefore require consent. Certificates cannot be made in retrospect for works already carried out. If the work requires listed building consent then the certificate will not be issued. Refusal of a certificate should not be confused with a refusal of listed building consent. The council also offers a listed building inquiry service to establish if consent is required which operates much faster than applying for a certificate of lawfulness.



The BPT archive

Our archives at the Museum of Bath Architecture contain documents about individual buildings and streets and provide information about past plans for the re-development of the city and its infrastructure. They give an insight into changing attitudes towards conservation.

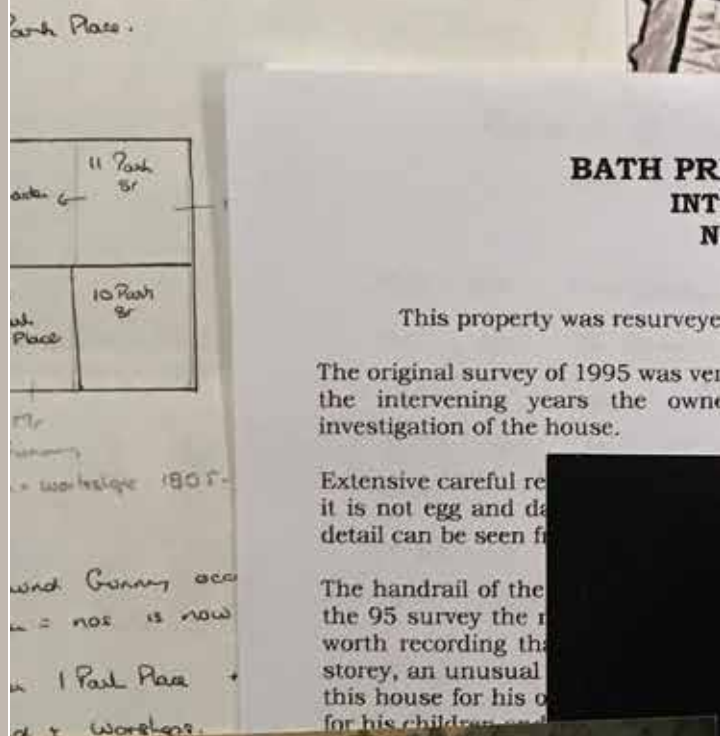
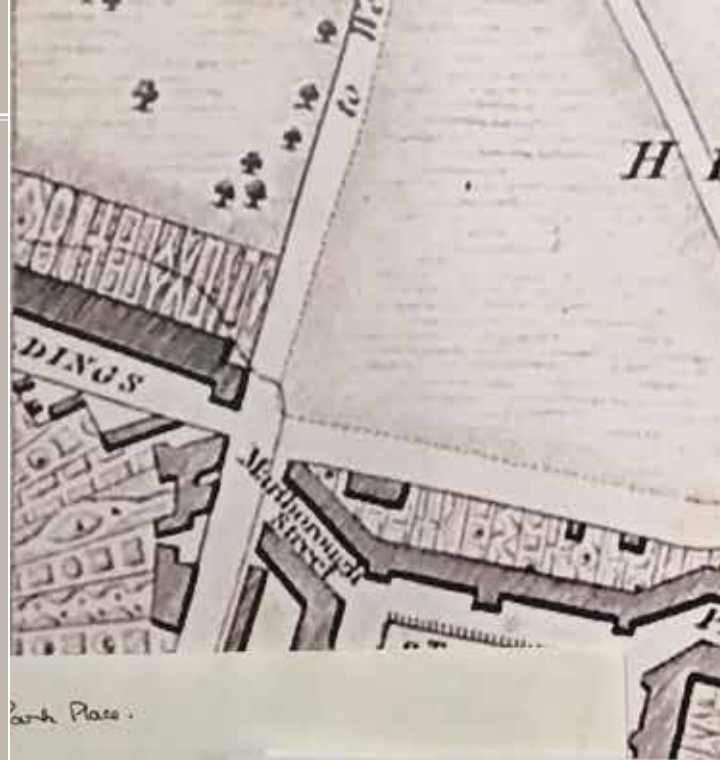
If you are preparing a listed building application and undertaking research to inform supporting statements or are interested in the history of your house in Bath, there might be something in our Archives. Much of the BPT archive can be searched online at <http://54.194.55.71/bpt/bpSearch.php>

To ensure that the archivist can give you as much help as possible with your research first search the online catalogue and make a note of any reference numbers for items you may wish to consult.

Anyone can visit the archives by appointment with the archivist: archives@bptrust.org.uk or 01225 338 727.

BPT welcomes any documents that would help keep the archive relevant and we invite you to share your knowledge and pictures of historic places with us.

The Bath Record Office keeps historical records relating to Bath and can make them available to the public for research.
www.batharchives.co.uk





BATH PRESERVATION TRUST INTERIORS SURVEY No. 2 Park Place

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ers have continued their ow

BATH PRESERVATION TRUST INTERIORS SURVEY

ADDRESS OF PROPERTY: 2 PARK PLACE

Room	Sketches	Notes
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GROUND FLOOR
DINING ROOM (FRONT)

Ceilings/Cornice

Cornicia = frieze overpainted

Walls/Dado/Skirting

BATH PRESERVATION TRUST INTERIORS SURVEY

ADDRESS OF PROPERTY: 2 PARK PLACE

Architect/Builder/Craftsmen

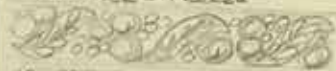
JOHN PINCH

Are any deeds
available? No
If so, where?

Room	Sketches	Notes
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Drawing Room
1st Floor, front

CORNICE = FRIEZE



NEEDED ARCHITRAVES



CURVED
MARBLE
SURROUND

Ceilings/Cornices

Egg + dart cornice (overpainted)
Ceiling frieze of garlanded fruit
by border (overpainted)

Walls/Dado/Skirting

Skirting 11"

Picture rail

Arched alcoves either side of

Fireplace or Kitchen Range

White and grey marble surround
Curved + needed architraves with
Cast iron hob grate

Windows and Shutters

6/8 sash (replaced)
Original fixed 4-paned narrow
side (sash) Glazing bars 1 1/2" x 1"

Doors

6-panelled 36" x 80"
4-panelled interconnecting do

ADDRESS OF PROPERTY:

Room Sketches

FRONT BEDROOM
SECOND FLOOR



ALCOVES

Bathroom adjoining
(formerly a bedroom)

Guidance for making changes

This section gives specific guidance on certain parts of a building that may be under consideration for repair, improvement or alteration. Examples of all elements of traditional buildings in Bath, construction techniques, and building materials are available at BPT's Museum of Bath Architecture.

Historic England offers guidance on changes to windows, adding extensions, kitchens and bathrooms, damp and saving energy in its guide for owners of listed buildings www://bit.ly/2iOBCjn

Seek advice



GET **PROFESSIONAL**
HELP

TALK TO **BPT** AND SHOW
US YOUR PLANS

SEEK ADVICE FROM
A **COUNCIL OFFICER**



Maintenance!



Repair rather than replace,
especially timber and
timber windows



Understand the history
of the building (city and
BPT archives, research)



Consider using the Council
pre-application service before
progressing to an application



Retain the prominence
of the building and make
alterations and extensions
subservient



Use materials, finishes
and colour palette that
complement and harmonise
with traditional character



Fit new work around older
building fabric



Allow the building to breathe,
by using natural breathable
materials



BROCK ST

Stonework

Bath stone is a defining feature of the city and creates a cohesive urban landscape. 'Ashlar' (smooth faced blocks laid with very tight joints) was reserved for the front of the house and more prominent elevations. The backs of buildings were constructed of rough stone walling.

Alterations and repairs to external elevations should respect the characteristic fabric of Bath's listed buildings and complement natural Bath stone in colour, texture, appearance and quality. Parapets, pediments, cornices, plat-bands, balustrades and decorative features are often essential to the articulation of a façade and throw water away from the walls. They are functional elements that should be maintained and repaired.

Lime mortars should always be used for repairs to Bath stone masonry. Cement can be harmful and should never be used.

All old buildings move and develop cracks over time and with seasonal change. Cracks in stonework should be monitored by an appropriate professional surveyor or architect and diagnosis and repair should be discussed with a conservation officer. Repairs to stonework should always be undertaken by a competent stonemason. Please contact BPT for a list of stonemasons working in the local area.

Incised (carved) street signs, inscriptions and historic and painted signs on elevations are features of interest and should be retained. Part-funding for their restoration should be available through the World Heritage Site Enhancement Fund.

Dirty stone is not just an aesthetic problem. As it can also cause stone decay there are a number of reasons why cleaning can be beneficial. However, cleaning stone can cause unnecessary damage by removing the normal patina of age and should be approached carefully. Cleaning a listed building will normally require listed building consent.



The Circus, Bath.

Localised cleaning of specific areas is often all that is necessary, especially if the building has been cleaned in the recent past.



✓ Badly eroded and damaged stonework can be repaired with replacement Bath stone and lime mortar.

Further reading

BPT, in partnership with B&NES Council has produced detailed guidance for the cleaning of Bath stone which is available on our website (bath-preservation-trust.org.uk) and B&NES Council website (www.bit.ly/2j4Ijc8).

Alternatively, please contact us if you would like a printed copy.

Windows

In Bath, the installation of sash windows was a key element of the general enhancement of the city which took place during the Georgian period and is one of the city's most characteristic features. In the late 18th century it was the fashion for first floor windows to reach down to the floor and drawing room windows were lowered to the level of the external plat-band (on the outside).

The majority of existing first floor windows were altered this way and the design of newer homes soon reflected this change. From the middle of the 19th century large sheets of plate glass also became more widely available and smaller paned windows were replaced by a single pane of glass to create a lighter room and give uninterrupted views. Today we see a variety of domestic window types in Bath, but none can compare with the workmanship, utility and elegance of the traditional sash.

If you live in a listed building you will need listed building consent to add or reinstate a window or change the appearance of any windows regardless of their age and style, as well as to remove historic glass, reinstate or remove shutters, install double or secondary glazing, or install a roof window.

Whilst minor like-for-like repairs to old windows can often be undertaken without the need for listed building consent, extensive repairs that could change the character and appearance of the building and introduce new methods and materials may need listed building consent.

BPT is likely to support efforts to repair historic timber windows or replace inappropriate plastic, metal or poorly specified timber windows. While there may be some circumstances where later changes are considered to be of historic value or contribute to the architectural composition of a terrace, BPT will usually support proposals to reinstate historic glazing bar patterns.

Repairs to sash windows are usually undertaken by a joiner. BPT can provide you with a list of local joiners and we recommend that you ask them to show you examples of their recent projects before selecting.

Further reading

For information about renovation, draught proofing, secondary glazing, shutters and double glazing in listed buildings please refer to:

Warmer Bath, A guide to improving the energy efficiency of traditional homes in the city of Bath

www.bath-preservation-trust.org.uk/campaigning/energy-efficiency/low-carbon-bath

B&NES Council – *Energy Efficiency & Renewable Energy Guidance For Listed Buildings and Undesignated Historic Buildings* **www.bit.ly/2bEx92l**

Historic England – *Traditional Windows: their care, repair and upgrading*
<http://bit.ly/2pxFBUh>



✓ **Brock Street** (1767-1770) by John Wood the Younger demonstrates a variety of windows including a six over six pane sash right above the 'platband', two four over four pane sashes with original sill levels and small cast iron window boxes and a six over six pane Venetian window on the ground floor.



BLOOM STREET



Paintwork

Generally external Bath stone walls should be left unpainted. Painting previously unpainted stone will require listed building consent. However there are some buildings in Bath that were painted before listing.

If you are repainting a listed building you are unlikely to require permission provided it is a similar colour within the muted Georgian palette. Paint applied to Bath stone should be breathable because impermeable paints, which prevent moisture passing through Bath stone, can cause damp and decay to the stonework.

All timber and masonry paints should give a matte finish. If painting is necessary, lime-wash, a natural breathable material, is the best finish (and gives the most attractive appearance) for smooth ashlar stone and rubble stone walls. We appreciate that the application of lime-wash is a costly and labour intensive process. Where the use of lime-wash isn't practical and is cost-prohibited then other breathable paints should be used.

Windows are generally painted off-white and a matte or eggshell finish is more appropriate than gloss.



✓ Off-white shades are most suitable for traditional sash windows.

People often ask us which colour we have used on the windows at No. 1 Royal Crescent (pictured above). The shade of white BPT chose during the museum refurbishment in 2012 was Lead White manufactured by the Little Greene Paint Company www.littlegreene.com.



✓ Many houses in the Larkhall area of Bath were painted before they were designated as listed buildings.

Doors

Principal entrances and historic doors should always be retained. By the early 18th century six panelled doors became the standard for the Georgian house. The panels were either recessed or raised, generally with chamfered edges and 'fielded' flat with a surface on a similar plane to the door frame. On older doors the panelling to the bottom half of the door tends to be flat or raised and often with quirk bead mouldings.

The removal, replacement and alteration of doors and historic detailing (e.g. fanlights, locks and door furniture) will require listed building consent.

Care must be taken to save historic door furniture such as locks and hinges and to avoid fitting inappropriate doorknobs.

Historic doors should always be repaired unless there is no alternative. If beyond repair, replacement doors should copy the existing historic door and are likely to be subject to the approval of listed building consent.

Off-white is an acceptable colour for doors, as is a strong dark colour within the Georgian palette of greens, greys, blues and browns. A significant change of colour may require listed building consent.



✓ Repaired and refurbished old doors.
Images courtesy of Hawker Joinery.



✓ Early C19 six-panel doors with 'reeded' panels and a three pane overlight at the Royal Crescent (1767-1775)



LAURA PLACE

10

CHURCH

Ironwork

Railings and rainwater goods

Georgian houses, streets and squares are typically enclosed by wrought iron railings and gates. Wrought iron used in architectural decoration is generally hot 'forged' (shaped) by hammer and hand and often finished with embellishments of urns, natural foliage and scrollwork. New wrought iron is no longer commercially produced in this country (and worldwide) and is only available as a recycled material from one known supplier in England. This enforces the need to retain and repair as much of the original material as possible.

Cast iron is formed by pouring the molten material into a mould to create intricate repetitive forms and patterns. The mass production of cast iron led to the widespread availability of rainwater goods (fireplaces, street furniture), hoppers, gutters and downpipes. Cast iron corrodes and damages in different ways to wrought iron. As a brittle material, it can only accommodate a small degree of movement before failure. Whereas wrought ironwork will bend, cast ironwork will fracture or shatter.

Wrought and cast iron railings and fixtures require regular repainting to prevent corrosion. Other types of metal may need different maintenance regimes. Where corrosion is severe and the structural integrity is compromised ironwork may require repair or replacement.

Ironwork can be particularly difficult to repair and it is advised that specialist advice is sought. When repairing and replacing ironwork a careful record should be made of the historic ironwork and replacements made to match the original type of metal and design. Any changes in design and materials, for example replica replacements in mild steel if justified, would be subject to the approval of listed building consent. Any new gates or railings should be designed in accordance with the proportions, detailing and design of the original ironwork.



✓ Repairs to railings can include replacing damaged finials with hand forged finials which are hammered hot onto the ends of the upright railings. Image courtesy of Iron Art, Bath.

For more information please refer to the National Heritage Ironwork Group <http://nhig.org.uk>



✓ Routine maintenance should include washing to remove the build up of dirt. Surfaces should be wire brushed prior to repainting and then painted with two coats of primer, an oil based undercoat and an oil based gloss.

Other architectural ironwork

Overthrows (a decorative archway usually holding a lantern), canopies, balconies, window boxes, balusters and verandas are often formal components in the design of Bath's 18th and 19th century homes. They should be maintained and repaired and their detailing respected. Even if they are of a later date than the house, these additions can contribute to the historic value and composition.

Alteration, removal and adding new architectural ironwork will require listed building consent. There may be instances where adding new features might be appropriate if there is evidence that they previously existed and/or the design complements the integrity of the façade.

Painting ironwork

Ironwork in Bath is generally painted. Grey, blue and stone were standard colours for architectural metalwork until the early 19th century. During the 19th century ironwork would have been painted in many different colours including bright and dark reds, blues and browns. Chrome green and invisible green were popular colours. Black had become universal by the 1960s following the development of faster drying black pigments in the 1930s. It may be possible to undertake paint analysis to justify a return to an earlier colour scheme. You will need listed building consent to change the colour.



✓ Lighting overthrow over the entrance to a house on Great Pulteney Street originally designed to hold a gas lamp. Many have been reinstated in recent years to hold LED lights following the approval of a listed building consent for the appropriate design.



There is much variation in the design of decorative balconies and window boxes.





External fixtures

A number of possible new external fixtures associated with contemporary living may have an impact on historic buildings. These include solar panels, lighting, alarm boxes, satellite dishes, flues, fixed window boxes and security cameras. Most fixtures are likely to require listed building consent.

Solar panels and television aerials should be located to avoid being visible at ground level or in long views. Consider positioning them in the valley of the roof (if you have one) in order to minimise the impact.

New external fixtures should be sited to minimise impact on the architectural features and fabric of the building. Secondary elevations, outbuildings and roof valleys or flat roofs that are out of sight from views can often accommodate new fixtures without having a harmful impact. Close attention to the routing of any associated cabling or pipework away from principal elevations and features will help to minimise the visual effect of new equipment. If a new fixture is necessary and no alternative to a prominent elevation is possible then, subject to listed building consent being granted, it should be discreetly located without damaging any architectural feature. Sensitive positioning will increase your chances of getting permission.

Painting the fixture to match the colour of stonework can sometimes minimise its impact and the fitting and means of fixing should always be non-ferrous or stainless steel to prevent damage and staining. Fixing into mortar joints is normally the best option.



✗ Avoid siting satellite dishes in visually prominent positions on listed buildings.



✓ Fixtures such as alarm boxes add clutter. Here we see a smaller box located in a higher position and another which could be more sensitively located away from the door-case. There is little cabling and the devices are fixed into the joints.

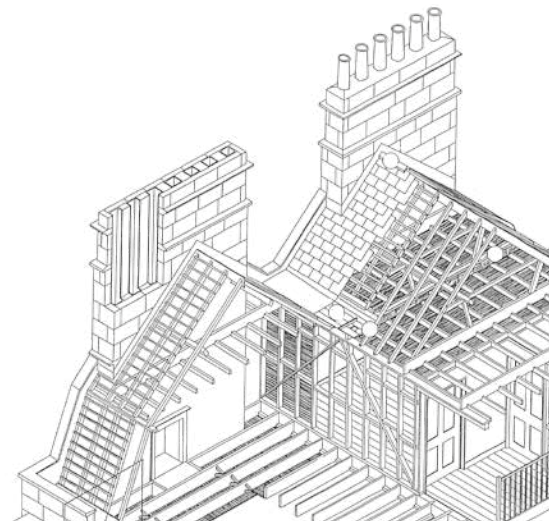
Roof repairs, alterations and dormer windows

Most Georgian houses in Bath feature a double pitch roof and an inner valley roof. Continuous roof lines, chimney stacks and rows of pots are distinctive features of the city's very visible roofscape.

Repairs to historic roofs should be undertaken like-for-like using traditional materials. Replacing a roof covering and/or timbers may or may not require listed building consent and we advise that you discuss your proposals with the Local Planning Authority before undertaking any works.

Natural slate and lead are appropriate roof coverings for listed buildings. In some parts of the city clay pantiles could be considered. Artificial slate is not normally considered acceptable for use on listed buildings or extensions because it does not have the same patina and durability, or weather in the same way as natural slate.

Alterations and repairs to roofs and their features should protect the character of the historic building and respect the original roof form and materials. Chimney stacks are structural features which should be retained even if no longer in use. Historic dormers should be retained and sensitively repaired. New dormers and rooflights on principal or prominent roof slopes should be avoided unless there is historic precedent in a group and they would help unify the appearance of a roofscape.



✓ Many Georgian houses have 'M' shaped roofs with valley gutters. It is vital that guttering and internal hidden and valley gutters are properly maintained. Blocked gutters can cause water penetration and damage masonry.

Good joiners can repair or replace roof timbers damaged by rot.



✓ External roof features such as chimneys, pots, ridges, lead work and natural slates are part of the character of Bath houses and should be retained.





Listed building interiors

Many Bath homes have beautiful historic features including timber joinery, doors, shutters, panelling, floorboards, staircases, fireplaces, cornices and plasterwork, stone flags and fitted dressers. These, as well as the historic arrangement of rooms (plan form) and related partitions, are all important features which should be retained.

Altering the internal fabric and layout of a house and adding or removing features will require listed building consent.

Care should be taken when redecorating an old house as there may be traces of earlier decoration. Interesting layers of decoration should be kept hidden and protected, or could be worth restoring. Stripping wooden finishes can be damaging and doors should be left painted or repainted.

BPT has records of many listed building interiors. These records are particularly useful when it comes to restoring lost or missing features and can also be used to ascertain whether those features once existed or if they have been removed without consent. Please contact our archives department if you would like to search the Interiors Survey.

If you are interested in Georgian interiors we recommend visiting Bath Preservation Trust's museum at No.1 Royal Crescent which contains authentic and replica 18th century features, decoration, furnishings and lighting.



✓ Repairs to plasterwork ceiling rose undertaken by skilled craftspeople.



✓ Repaired plasterwork cornices and redecoration at Macaulay Buildings

Vaults

Underground vaults are integral to the design of many 18th and 19th century houses in Bath. They are often the least altered area of the building and may contain valuable historic fabric and evidence of the story of the house, such as stone water tanks, sinks and wine bins.

Because of their damp conditions vaults are not normally places fit for the core activities of human habitation, such as sleeping, working or relaxation and BPT would not be easily persuaded by any argument that seeks to justify a use that could be easily and more appropriately provided elsewhere within a property. Even where vaults are relatively damp free, they will not normally be suitable for residential use, as levels of daylight and outlook will be substandard and unable to be ameliorated without damage to the historic fabric.

In many cases, damp can be managed with limited intervention so that underground spaces can be used for some ancillary uses e.g. home gym, store room or wine cellar. The simplest and least intrusive approach is to use a lime-wash on internal wall surfaces or where plastered, a lime plaster and 'limecrete' type products for floors. This is so that internal features of interest, such as pennant floors, are not compromised. Modern acrylic and emulsion paints should never be used because they are impermeable and trap moisture which causes further damp.

Where excessive levels of damp prevent uses ancillary to domestic occupation, such as storage, acceptable mechanical methods of damp proofing would include dry lining and membrane lining systems; again, this is provided that internal features of interest are not compromised. Dry lining and membrane lining systems change the fundamental appearance and character of the vaults and require listed building consent. Methods such as chemical injection or cementitious tanking should be avoided as they do not allow the permeable traditional building fabric to breathe or moisture to pass through. Displaced or trapped moisture can lead to problems elsewhere (especially if tanking is applied externally). In addition, these approaches have a short life span and are known to fail over the passage of time.

As with rot, always aim to treat the cause of the damp rather than the symptoms. Where changes are being considered we recommend consulting an independent professional, such as a chartered surveyor, rather than a damp proofing remedial company with a vested interest in their own recommendations.

Further reading

B&NES Council guidance note on historic vaults www.bit.ly/2jhVizK



✓ Vaults are best used for ancillary facilities or storage space to serve the habitable areas of the house as originally intended.





External paving, steps and front areas

The presence or absence of front 'areas' visible from the street, define the prevailing street character of Bath.

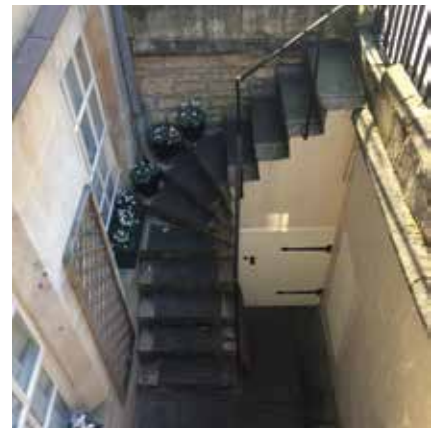
Most areas, basement courtyards visible from the street, have access via a gate at pavement level through the railings, with stone or iron steps to the lower level. External hard surfacing within these areas, e.g. Bath stone or pennant stone slabs and steps are often of historic interest and should be retained. Removing and replacing stonework and paving is likely to require listed building consent.

Basement areas should never be covered in concrete. Where existing historic stone slabs need to be renewed new natural stone slabs should be laid to match existing. Similarly, stone steps to basement entrances should be repaired or renewed in natural stone to match the original in colour. Basement steps, floors and walls should not be painted other than in approved situations.

New or replacement access to the lower areas will require listed building consent. Steps and staircases should be constructed in traditional materials such as stone and metal and should not obscure windows. Proposals to infill areas to create habitable rooms, either partially or fully, are unlikely to be acceptable.



✓ Bath stone steps to basement areas with pennant stone treads and paving.



✗ Repairs to external stonework should be undertaken with lime mortar. Concrete should never be used when undertaking repairs to listed buildings.



✓ Access to basement areas via stone steps.

Extensions

Many listed buildings can accommodate some degree of change, including alterations and extensions, without harming their special interest and many reflect the cumulative changes undertaken by sequential owners.

Please refer to the latest advice notes from Historic England about understanding significance and making changes to heritage assets www.historicengland.org.uk.

Successful extensions are likely to reflect the following approach:

- ~ Take account of the heritage significance of the building;
- ~ Seek to minimise any harm to the listed building's heritage value, special interest or historic fabric and protect its setting;
- ~ Be subordinate and not dominate the listed building as a result of its size, scale, mass, form, siting or materials;
- ~ Be located on a secondary elevation or set back from a primary elevation;
- ~ Have a function that is in the listed building's long-term interest;
- ~ Sustain and add value to the listed building's significance by being of high quality design, craftsmanship and materials;
- ~ Use materials that complement and harmonise with traditional character.

It is important for any new work to respect the old. In their leaflet *Extensions* (see Recommended Reading) Historic Scotland has produced useful guidance on five different approaches to contextual design:

- ~ restoration
- ~ replication
- ~ complementary addition
- ~ deferential contrast
- ~ assertive contrast

BPT has published its own *Recommendations for High Standards of Architecture and Design* which can be applied when considering how to extend a listed building, which can be found on our website. Please contact us if you would like a printed copy.



✓ A successful large complementary addition to a listed house in Bathampton.



✓ This extension to a house on the canal incorporates the replication of details from the adjoining listed building.

Image courtesy of Stephen Dalley Smith Architecture.



✓ This contemporary extension to a house at Caroline Buildings illustrates an example of differential contrast. Image courtesy of Jonathan Hetreed, Hetreed Ross Architects.

Image courtesy of Jonathan Hetreed, Hetreed Ross Architects.





Energy efficiency

There are many ways of improving the fabric and use of traditional and listed buildings to improve their energy efficiency and make them warmer and cheaper to heat.

Deciding where to start will depend on your budget, the historic character of your home and its current condition. The best place to start thinking about making changes is the energy hierarchy. This recommends that you first think about low cost, energy-saving options and think last about the high impact, high cost energy generating options. There are many possibilities but the key question is always the same: is there something simpler, less invasive and more cost effective that I can do first?

BPT in partnership with the Centre for Sustainable Energy, has produced *Warmer Bath* – award winning guidance for improving the energy efficiency of traditional homes in Bath, which is available to download from our website www.bath-preservation-trust.org.uk. The guidance identifies a number of simple changes and indicates where listed building consent is required.



✓ Close shutters and curtains at dusk and in the winter whenever possible. Broken and missing shutters should be repaired. New and replacement shutters may require listed building consent.

Further reading

Warmer Bath, A guide to improving the energy efficiency of traditional homes in the city of Bath

www.bath-preservation-trust.org.uk/campaigning/energy-efficiency/low-carbon-bath

B&NES Council, *Supplementary Planning Guidance for Energy Efficiency & Renewable Energy Guidance for Listed Buildings and Undesignated Heritage Buildings* www.bit.ly/2bEx92l

Historic England, *Energy Efficiency in Historic Buildings* www.bit.ly/2j0QoDh

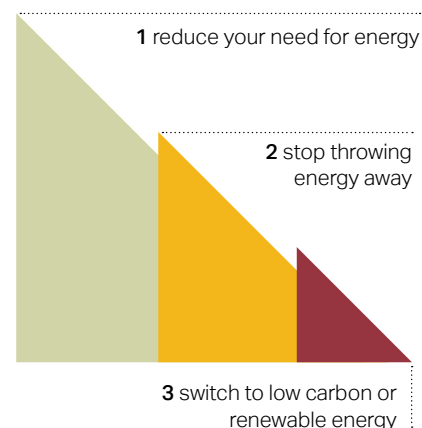
Transition Bath www.transitionbath.org

Bath Green Homes
www.bathgreenhomes.co.uk

Centre for Sustainable Energy
www.cse.org.uk

SPAB Old House Eco Handbook,
A Practical Guide to Retrofitting for Energy-Efficiency & Sustainability by
Roger Hunt & Marianne Suhr

The Energy Hierarchy



Scaffolding

If not erected with due care and attention to detail scaffolding can cause a great deal of permanent damage to historic fabric. This must be borne in mind by the designers and erectors of scaffolding.

Where possible, scaffolding and related works should be constructed without the need for drilling into or fixing into the stonework. Fixing scaffolding to a listed building may require listed building consent.

If netting is to be used we would recommend that you ask your scaffolder to use a recessive colour to match the building or stonework. Bright colours, such as red, should be avoided as this can harm the appearance of buildings and long views of the city.



✓ Scaffolding should be given careful consideration and erected for as little time as possible.





Architects, historic building professionals and craftspeople

BPT is happy to provide a list of architects, surveyors, tradespeople, archaeologists, historians, heritage consultants and conservation suppliers. We provide this to be helpful to householders but the list is a guide and does not constitute any recommendation as to the suitability of the firms listed for the works you may be considering. It is not comprehensive and criticism is not intended of firms not included. There may be other firms who carry out work of the nature required. Whilst every reasonable care has been taken in compiling lists and the information is believed to be accurate at the time of issue, information may be liable to change. BPT does not recommend any firms in any particular instance and cannot accept any responsibility for the standard and quality of workmanship or materials. BPT has no financial interest in the firms included on this list.



Image courtesy of National Training
Heritage Group

Planning language explained

Conservation – the process of maintaining and managing change to a heritage asset in a way that sustains and where appropriate enhances its significance.

Conservation area – part of a city, town, village, or (occasionally) countryside recognised as having special architectural or historic interest, the character or appearance of which it is desirable to preserve or enhance (Section 69 of The 1990 Planning (Listed Buildings and Conservation Areas) Act).

Curtilage – curtilage can be defined, for the purposes of the listed building legislation, as an area of land around a listed building within which other buildings pre-dating July 1948 (when the 1947 Town Planning Act came into effect) may potentially be considered listed. Not all buildings will have a curtilage. With those that do there will be cases where the extent of the curtilage will be clear (such as a garden boundary) but in others it may not be as clear – each case will always be a question of fact and degree. A decision-taker may take the following factors into account in assessing the matter:

- i. The physical layout of the listed building and the building;
- ii. Their ownership, past and present; and
- iii. Their use or function, past and present – specifically whether the building was ancillary to (i.e. subordinate to and dependent on) the purposes of the listed building at the date of listing.

For more information please refer to guidance published by Historic England, Listed Buildings and Curtilage (www.bit.ly/2j3brsn)

Design and Access Statement – a document that explains the design thinking behind a planning application and details of matters including layout and access arrangements.

Development – the Town and Country Planning Act (1990) defines development as the carrying out of building, engineering, mining or other operations in, on, over or under land, or the making of any material change in the use of any buildings or other land.

Heritage asset – part of the historic environment that is important to society as a whole or to a group within it and merits some level of protection or consideration.

Heritage impact assessment – a study to evaluate the impact of the proposed development on the 'significance' of the heritage asset. (See significance below).

Heritage statement – a statement setting out the details of the history and development of the asset. It should include an assessment of the archaeological, architectural, historical or other significance of the asset.

Historic environment – part of our surroundings that displays the interaction between people and places through time.

Listed building – a building that has been placed on the national Statutory List of Buildings of Special Architectural or Historic Interest.

Listed building consent – the application process required for all works of demolition, alteration or extension to a listed building that affect its character as a building of special architecture or historic interest.

Local plan – a document that sets out the Local Planning Authority's vision and framework for its area and includes specific policies against which decisions about land use and development. The Core Strategy and Placemaking Plan are the two parts of the 'Local Plan for Bath'.

Local planning authority – a local planning authority (LPA) is the local authority or council that is empowered by law to exercise statutory town planning functions for a particular area of the United Kingdom.

NPPF – The national planning policy framework sets out the Government's policies for planning. www.bit.ly/1X5rlNx

NPPG – national planning policy guidance – planning practice guidance.

Planning permission – an approved application for consent to undertake changes defined as development.

Permitted development – certain types of development that can be undertaken without planning permission.

Significance – encompasses all or any of the different interests that might be grounds for designating a heritage asset. E.g. archaeological, architectural, historical, aesthetic, communal and evidential value.

Recommended reading

A Stitch in Time, Maintaining Your Property Makes Good Sense and Saves Money, SPAB & IHBC 2002

Conservation Principles Policies and Guidance
Historic England, 2008 – www.bit.ly/2iCJchk

Directory of Building Conservation – www.buildingconservation.com

A Guide for Owners of Listed Buildings
Historic England, 2016 – www.bit.ly/29QV3Y8

Listed Buildings and Curtilage
Historic England Advice Note
Historic England, under review in 2017
www.historicengland.org.uk/advice/

Making Changes to Heritage Assets
Historic England Advice Note 2
Historic England, 2016 – www.bit.ly/2iOBCjn

Managing Change in the Historic Environment: Guidance notes
www.bit.ly/2hPMID4

Managing Change in the Historic Environment: Windows
Historic Scotland, 2010 – www.bit.ly/2i9B8Uc

Managing Change in the Historic Environment: Extensions
Historic Scotland, 2010 – www.bit.ly/2j8p4ab

Recommendations for Architecture & Design
Bath Preservation Trust, 2012
www.bath-preservation-trust.org.uk

Sash and Case Windows, A Short Guide for Homeowners,
Historic Scotland – www.bit.ly/2iOBSPn

Scaffolding and Temporary Works for Historic Buildings
English Heritage, 1995 – www.bit.ly/2i9BGcN

Warmer Bath, A guide to improving the energy efficiency of traditional homes in the city of Bath
Bath Preservation Trust, 2011
www.bath-preservation-trust.org.uk/campaigning/energy-efficiency/low-carbon-bath/

Windows and Doors
SPAB Briefing, 2016 – www.bit.ly/2j3Gron

BPT has an extensive library of books relating to architecture, construction and historic buildings accessible to the public by appointment at the Museum of Bath Architecture.

Ayres, J. (1998) *Building the Georgian City*. Yale University Press.

Bonsall, P. & Davis, G. (2006) *A History of Bath: Image and Reality*. Carnegie Publishing Limited.

Borsay, P. (2000) *The Image of Georgian Bath 1700-2000*. Oxford University Press.

Cunnington P. (1991) *Care for Old Houses*. A&C Black (Publishers) Limited.

Forsyth, M. (2003) *Bath*. Pevsner Architectural Guides, Yale University Press.

Gorst, T. (1997) *Bath: an Architectural Guide*. Ellipsis London Limited.

Ison, W. (1948) *The Georgian Buildings of Bath*. Kingsmead Press.

Jackson, N. (1991) *19th Century Bath Architects and Architecture*. Bath.

Lander, H. (1996) *The House Restorer's Guide*. David & Charles.

Mowl, T. and Earnshaw, B. (1988) John Wood, *Architect of Obsession*. Ashgrove Press.

The Building of Bath Museum. (2004) *Obsession: John Wood and the Creation of Georgian Bath*. Building of Bath Museum.

Powys A.R. (1929) *Repair of Ancient Buildings*. J.M.Dent & Sons Limited.

Rice, M. (2009) *Rice's Architectural Primer*. Bloomsbury Publishing PLC.

Stevens-Curl, J. (2009) *Georgian Architecture*. RIBA, London, 1993.

Wood, J. (1742 revised 1749) *An Essay Towards the Description of Bath*. Gale ECCO.

Bath Preservation Trust charitable objectives

Mission statement

‘To encourage and support the conservation, evolution and enhancement of Bath and its environs for the people who live and work in it, visit it or simply love it, within a framework appropriate to both its historic setting and its sustainable future; and to provide educational resources, including museums, which focus on the architectural, cultural and historic importance of the city’.

We do this by:

- ~ advocacy, campaigning and the provision of expert advice and opinion on planning applications, planning policy and other matters affecting the World Heritage City and its environs;
- ~ running museums with specific themes and collections relating to the Georgian period, its architecture, social life and personalities;
- ~ providing educational resources, lectures, talks and events for all ages;
- ~ providing opportunities to help deliver the Trust objectives through volunteer participation; and
- ~ having an active membership of involved and concerned subscribers.
- ~ seeking to protect and preserve public rights of way and the beauty of the countryside around the City of Bath (and to promote its fullest enjoyment by the public).

BPT’s campaigning activities are focused on the evolution and enhancement of the living city and its environs as well as on the protection of Bath’s special character and conservation of its historic buildings and landscape.

We aim to position ourselves as an essential partner in the plans of others, seeking dialogue at an early stage and hoping to influence developers before individual planning applications are submitted.

We engage in strategic work with the Council and encourage developers and architects, large or small, to present and discuss their work with the Trust.

As a membership organisation with charitable status and structures, we have a degree of authority and accountability which differentiates us from more ad-hoc lobby groups, whilst recognising that their supporters also reflect a side of Bath which cares about its environment.

Join BPT

Membership benefits include free advice on alterations and repairs to listed buildings and planning matters, regular updates on developments affecting the City of Bath and its surrounding countryside in our quarterly newsletter and monthly e-news bulletins. Becoming a member of the Trust also provides free entry to our four museums at No.1 Royal Crescent, MOBA (Museum of Bath Architecture), Beckford’s Tower and the Herschel Museum of Astronomy.

We are also on Twitter and Instagram.

Please follow us **@BathPresTrust**

Bath World Heritage Site Enhancement Fund

The fund is a partnership between the World Heritage Site Steering Group, Bath and North East Somerset Council and Bath Preservation Trust. It has three aims:

- ~ to initiate and organise minor enhancements to Bath’s heritage;
- ~ to assist and encourage others to undertake such work;
- ~ to organise volunteers for the same purpose.

Ideas for further projects, especially those concerned with the heritage attributes on which Bath’s World Heritage Site status is based, are always welcome. If you would like further information about the Fund please contact **whsef@bptrust.org.uk**

Please contact us if the web link you need has expired and we can help you locate relevant documents.

Disclaimer

Whilst every reasonable care has been taken in compiling this guidance, the information is believed to be accurate at the time of issue and information may be liable to change.

design: piersanddominic.com, print: emtone.co.uk



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