

# **HOLMFIRTH CONSERVATION AREA**

## **DRAFT APPRAISAL**

### **Appendix G Training manual**

**HOLMFIRTH CONSERVATION GROUP**  
**GUIDANCE FOR COMPLETION OF**  
**BUILDINGS SURVEY FORM**  
**(Amended 13 June 2016)**

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# GUIDANCE FOR COMPLETION OF BUILDINGS SURVEY FORM

## 1. BUILDING IDENTIFICATION and How to use it when surveying

### BUILDING and PHOTO REF No

Each property has been given a unique 3 letter reference, which is marked on the “Master Map”. This identifier will be used for all references to a specific building and its related photos

Surveying will be allocated to volunteers in batches of between 15 and 35 buildings per volunteer. This may include garages and sheds. You will be provided with a map of the allocated properties to be surveyed, which will be an enlarged section of the conservation area map. The area to be surveyed will be outlined with a purple border. Use the map to identify the property being surveyed and enter its reference into the BUILDING and PHOTO REF No. box.

#### NOTE:

Buildings have been given their building ref. as if viewed from above. This means that in the case of “Over & Under” buildings eg some of properties in Norridge Bottom, the map will only show one identifier ref. In such cases you will need to complete surveys for both properties, entering the building ref. on the survey form but also adding a numerical ref.

e.g.

Building BRM may be an “Over & Under” building, in which case the ref for each property would be BRM 1 for the “Over” and BRM 2 for the “Under”.

Cross off each building on the map when it has been surveyed. There is no need to survey any building that is difficult to access or is problematic for some other reason. Just leave it unmarked on your map and the office will follow up later.

A supply of the building survey forms will be available for collection from Caroline Anstey at Imagine Toys. Please email [Holmfirthconservation@outlook.com](mailto:Holmfirthconservation@outlook.com) to say when you intend to start so we can ensure there is an adequate supply of survey forms. When you have completed your allocated batch please deliver them back to Caroline together with the annotated survey map you were allocated with.

When you have done this email [Holmfirthconservation@outlook.com](mailto:Holmfirthconservation@outlook.com) to advise you have finished a survey and request another map.

You will be provided with a badge to wear when surveying on the back of which will show your allocated volunteer reference no. for use when completing the survey forms.

There is no time constraint for completion of a batch but the sooner we get some in the sooner we can begin data input.

### DATE

Date survey completed

### COMPLETED BY

This is the volunteer surveyor – please write clearly!

## 2. BUILDING DESIGNATION

### **Identity Area**

The conservation area has been divided into 7 Identity Areas and can be obtained from the survey map you will be issued with.

### **Building Name & No.**

Enter if known. If uncertain approximate if possible by reference to nearby building or landmark.

### **Map Reference**

The office will complete this.

### **Listed Building or Monument**

Listed buildings will be surveyed separately so there is no need to complete this.

### **Key Unlisted Building**

A tick in this box indicates this property is important. If there is no indicator but you consider the building to fall within this category indicate with an X

### **Character Period**

Circle the letter corresponding to the date that you think this building originates. (Reference to pages 5-6 of this guide might give you some clues by assessing windows and doors. If unsure circle letter f (Unknown)

### **Current Building Use**

This identifies the building use. Circle up to 3.

### **Building Type**

This indicates the general structure of the building. Circle up to 2

## 3. BUILDING ANALYSIS

### **General**

This section is divided into two parts, Page 2 covers Domestic & Commercial & Shop buildings while page 3 is for shops only, and should be completed in addition to page 2

The purpose of the survey is to identify the status of three key factors.

1. The Building Materials & Key Features
2. A Measurement of Architectural Authenticity
3. A Measurement of Building Condition.

An analysis of the data collected will provide a foundation for assessing the overall status of buildings in the conservation area.

*NOTE: There will also be a survey of the public realm i.e. Parks and Gardens, Car parks, Riverscape and Bridges, Street furniture, signage and roads, which will feed into the overall conservation survey*

Each building feature is numbered and listed in the left hand column against which the relevant information is recorded. Guidance for each section is as follows: -

### **Building Materials & Key features**

Circle one attribute that fits best

### **Authenticity Score**

This is to identify those characteristics that most truthfully reflect and embody the cultural heritage values of Holmfirth. Enter the authenticity percentage for each feature by reference to guidance notes on page 5 of this manual which provides guidance on the score to choose. (note; Authenticity score for Dormer/Roof Lights is not required)

### **Building Condition**

Tick the box that most accurately describes the condition of each feature.

*NOTE: If a particular feature does not apply i.e. there is no chimney, or it is not visible place a tick in the box "Not visible N/A"*

Use the following guidelines to help make your assessment.

Very good	Feature well-maintained and in excellent condition
Good	Feature in good condition, is structurally sound, weather tight and no significant problems
Fair	Feature is structurally sound but in need of minor repairs, or suggests a lack of maintenance
Poor	Feature is in poor condition if there are obvious faults likely to lead to structural failure
Very bad	Feature is ruinous and derelict

*NOTE: The data analysis will calculate the overall condition status from these scores*

## **4. SHOP FEATURES**

### **Shop Features**

Circle as many features as apply

### **Impact**

What is your overall impression of the impact presentation of shop front?

### **Comment**

Any other points you may think relevant

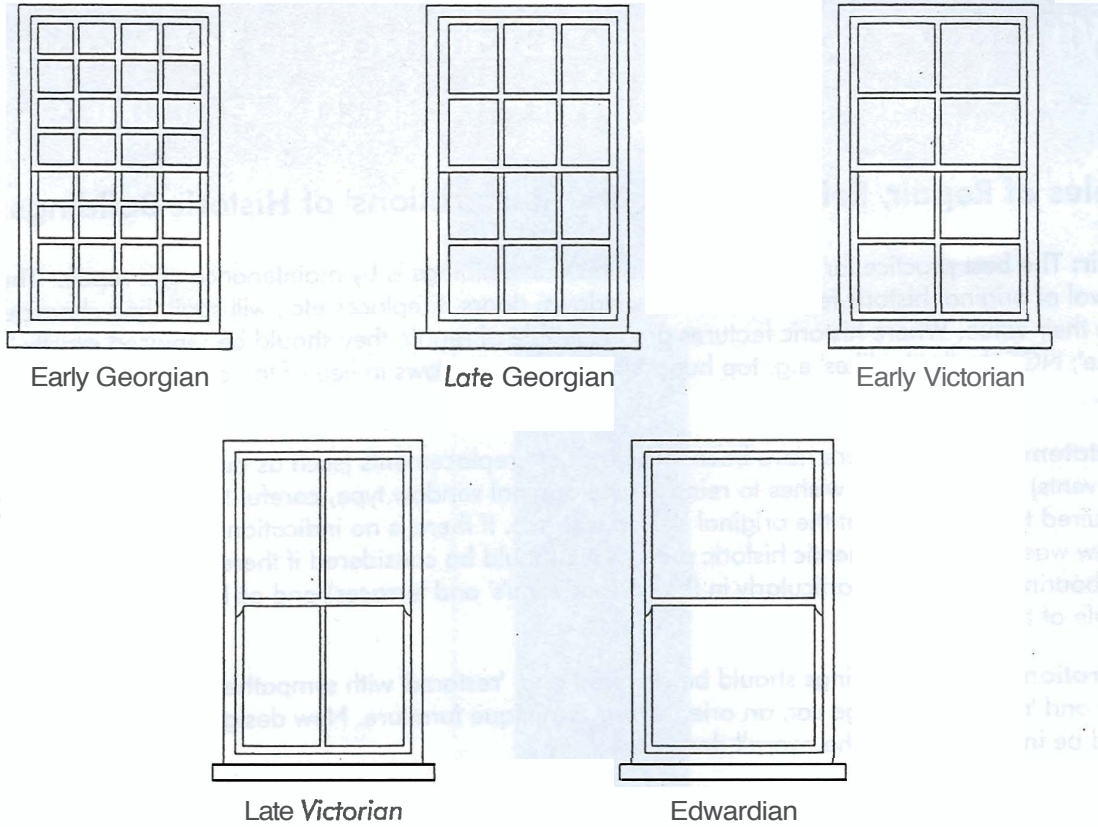
# GUIDANCE NOTES FOR AUTHENTICITY SCORING

(Courtesy Bradford City Council planning Department)

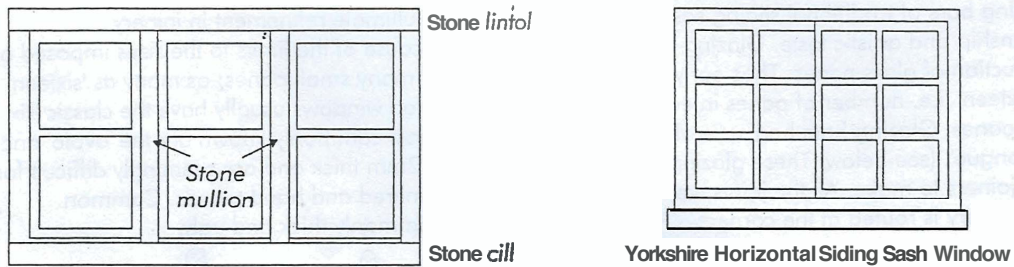
<b>1</b>	<b>Chimneys</b>	
a	Full height with pots	100%
b	Minor alterations including the removal of pots	75%
c	Significant alterations including render, paint cornice removal	50%
d	Lowered significantly or combination of multiple alterations	25%
e	Unauthentic/ Removed	0%
<b>2</b>	<b>Roof</b>	
a	Traditional roof material, including original dormer windows	100%
b	Minor alterations inc. large or multiple roof-lights, alterations to dormer	75%
c	Significant alterations, inc. modern dormer, tar or partial artificial covering	50%
d	Major alterations, inc. artificial roofing materials and significant alterations	25%
e	Full width dormer window extra storey or artificial roofing material with box dormer	0%
<b>3</b>	<b>Dormer/Roof Lights – Do not Score</b>	N/A
<b>4</b>	<b>Fascia Boards (Bargeboards)</b>	
a	Traditional painted bargeboards	100%
b	Replacement painted timber bargeboards which lack moulding	75%
c	Replacement of ornate bargeboards with ones that lack all original detail or part traditional and part PVC or missing or modern stained	50%
d	Stained replacement timber replacement bargeboards	25%
e	PVC bargeboards/bargeboards removed	0%
<b>5</b>	<b>Rainwater Goods</b>	
a	Traditional timber, stone or cast iron	100%
b	Minority of PVC or missing rainwater goods	75%
c	Half traditional, half authentic	50%
d	Majority PVC/unauthentic	25%
e	Unauthentic/ Removed	0%
<b>6</b>	<b>Wall/Stonework</b>	
a	Original materials and pointing style and colour	100%
b	Minor alterations inc. excessive clutter, poor pointing, limited paint (eg heads/sills), stone cleaning	75%
c	Significant alterations inc partial paint/render and or multiple minor alterations	50%
d	Major alterations inc. majority render/paint or multiple significant alterations	25%
e	Completely painted, rendered or clad	0%
<b>7</b>	<b>Boundary Wall</b>	
a	Authentic boundary feature/appropriate replacement	100%
b	Minor alterations to traditional boundary feature including use of paint/render, replacement or removal of coping.	75%
c	Significant alterations inc partial removal or multiple minor alterations	50%
d	Only fragments of boundary feature remain	25%
e	Unauthentic/ Removed	0%
<b>8</b>	<b>Door Style</b>	
a	All traditional doors	100%
b	More than ½ traditional doors	75%
c	Some traditional doors	50%
d	No traditional doors	25%
e	No traditional doors and original opening altered (eg removal of opening or part/enlargement)	0%
<b>9</b>	<b>Window Style</b>	
a	All traditional windows	100%
b	More than ½ traditional windows or all PVC sash windows or minor inappropriate	75%
c	Some traditional windows	50%
d	No traditional windows	25%
e	No traditional windows, original opening altered, (eg complete removal and filled in, removal of mullions, or part enlargement of opening)	0%

# Georgian, Regency and Victorian Periods: Sliding Sash Windows

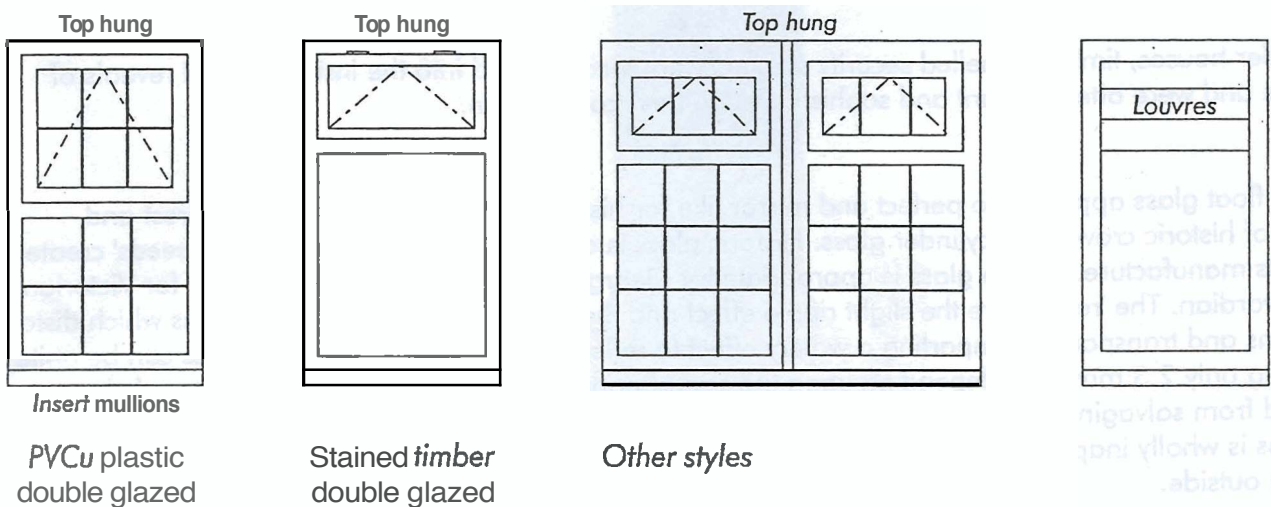
## Sash Window Styles



## Common Local Vernacular Window Types

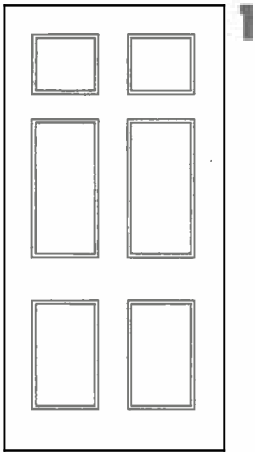


## Inappropriate Windows for Historic Buildings

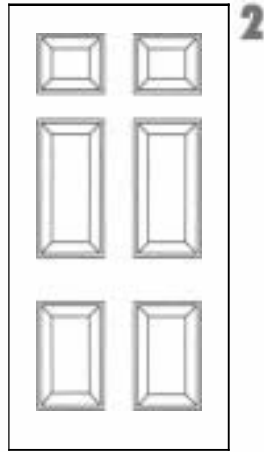


## Common Late Eighteenth and Nineteenth Century Door Types

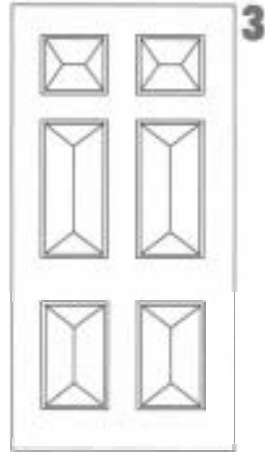
**Georgian Six Panels c.1750-1830**



Flat or Raised Panels with Bead or Inset Mouldings

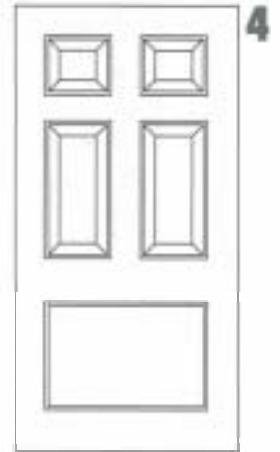


Fielded, Raised and Chamfered Panels with delicate Mouldings

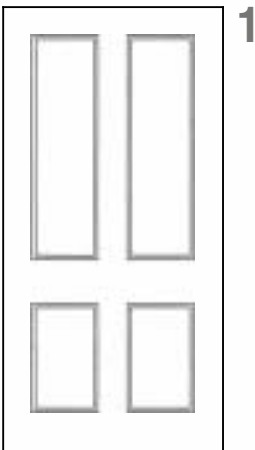


Chamfered Panels with delicate Mouldings

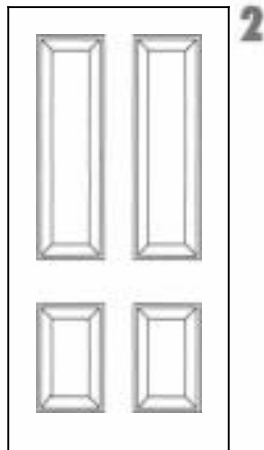
**Five Panels**



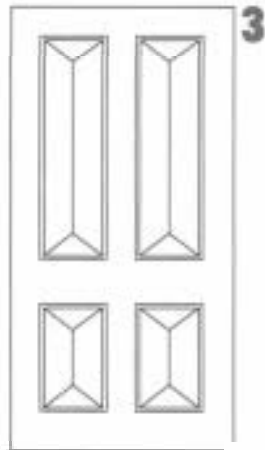
**Victorian Four Panels c.1830-1900**



Flat or Raised Panels with Bead or Inset Mouldings

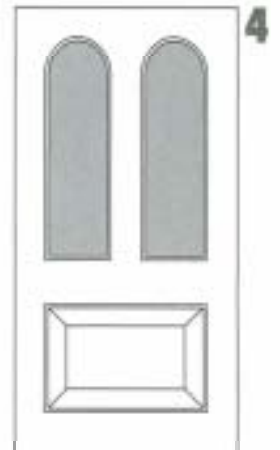


Fielded, Raised and Chamfered Panels with Bolection Mouldings



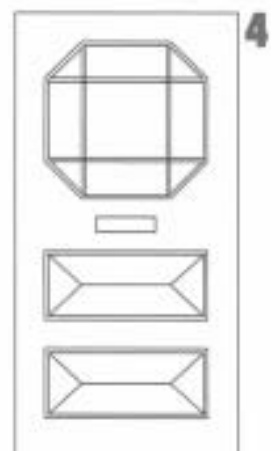
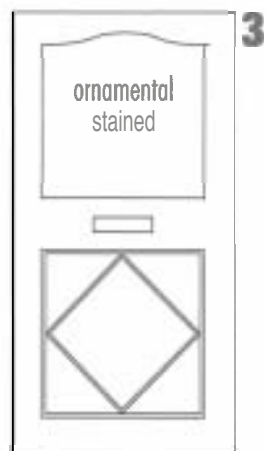
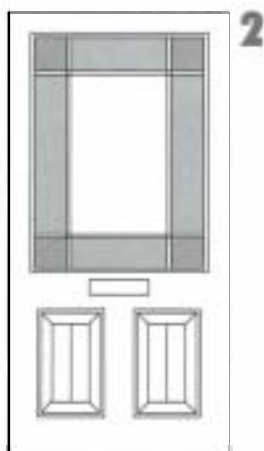
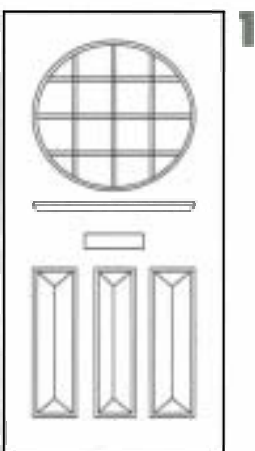
Chamfered Panels with Bolection Mouldings

**Three Panels**



Typical Victorian Door with Upper Panels Glazed

**Edwardian c.1900-1915**



**DORMERS**



**Victorian Semi-detached House:**

Ornate character and original detail retained.  
Unspoilt roof-line without dormer  
Traditional rooflight possibly to rear pitch.



**Victorian Semi-detached House:**

Flat roof dormers to front and rear  
Dormer windows large and dominating  
Dormers spoil symmetry of dwellings



**Georgian Terrace House:**

Elegant character and original detail retained.  
Unspoilt roofline without dormer.  
Traditional rooflight possibly to rear pitch.



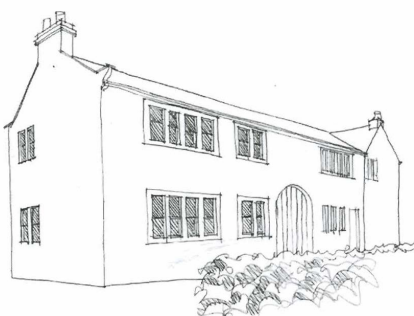
**Georgian Terrace House:**

Large flat roof dormers spoil roof line.  
Dormer windows large and dominating.  
Dormers out of character.



**West Yorkshire Vernacular Dwelling:**

Strong local character: Stone slate roof:  
Large stone quoins.(not illustrated)  
Gable kneelers.



**West Yorkshire Vernacular Dwelling:**

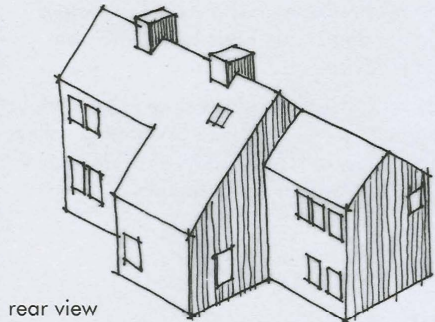
Picture window dormer obtrusive and  
detracting from local character.



# BUILDING EXTENSIONS

## Sympathetic House Extensions:

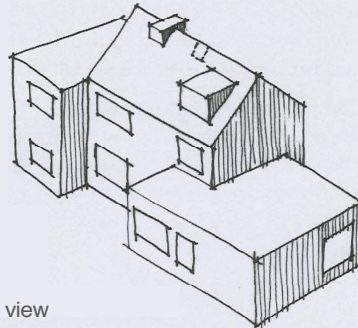
Roof slope same as host building.  
 Catslide roof to single storey extension.  
 Traditional rooflight possibly to rear pitch.  
 Matching roof materials to retain character.



rear view

## Unsympathetic House Extensions:

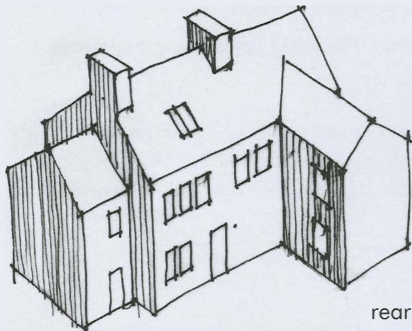
Flat roofed side extensions do not harmonise with host building.  
 Extensions dominate the host building.  
 Felt flat roofs requiring maintenance.



rear view

## Sympathetic House Extensions:

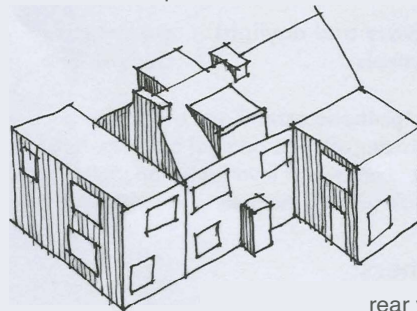
Roof slope same as host building.  
 Valleys conned to pitched gable roofs.  
 Side extension set back and lower than main roof.  
 Matching roof materials to retain character.



rear view

## Unsympathetic House Extensions:

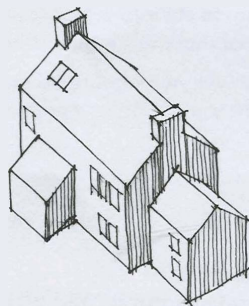
Flat roofed side extensions do not harmonise with host building.  
 Extensions dominate the host building.  
 Felt flat roofs requiring maintenance.  
 Flat roof dormers spoil roof line.



rear view

## Sympathetic House Extensions:

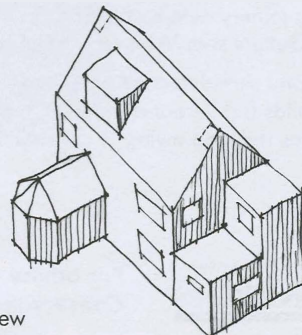
Roof slope same as host building.  
 Possible catslide to rear.  
 Traditional rooflight possibly to rear pitch.  
 Matching roof materials to retain character.



rear view

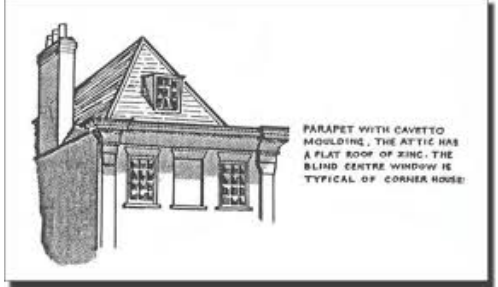
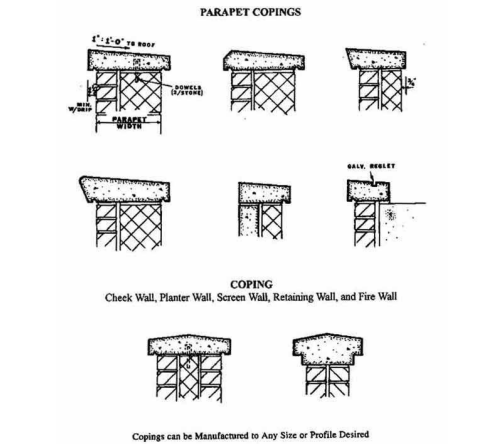
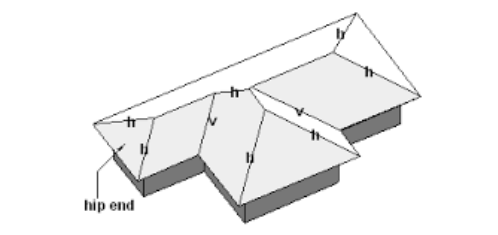

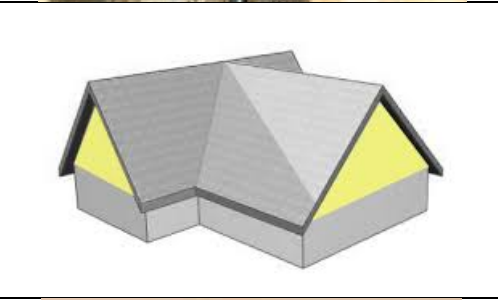

## Unsympathetic House Extensions:



Flat roofed side extensions do not harmonise with host building.  
 Single storey extension out of character.  
 Felt flat roofs requiring maintenance.



rear view

## GLOSSARY OF TERMS

<p>Parapet wall</p>	<p>Low ,usually enclosing a roof or a protective barrier at the edge of a terrace or on the side of a bridge</p>	
<p>Coping</p>	<p>Capping stones eg on walls</p>	
<p>Hip Roof (hipped roof)</p>	<p>A <b>hip roof</b>, <b>hip-roof</b> or <b>hipped roof</b>, is a type of <b>roof</b> where all sides slope downwards to the walls, usually with a fairly gentle slope (although a tented <b>roof</b> by definition is a <b>hipped roof</b> with steeply pitched slopes rising to a peak). Thus a <b>hipped roof</b> house has no gables or other vertical sides to the <b>roof</b>.</p>	
<p>Corbels Bracket</p>	<p>In architecture a <b>corbel</b> or console is a structural piece of stone, wood or metal jutting from a wall to carry a superincumbent weight, a type of <b>bracket</b>. A <b>corbel</b> is a solid piece of material in the wall, whereas a console is a piece applied to the structure.</p>	
<p>Gabled Roof</p>	<p><b>gable</b> is the generally triangular portion of a wall between the edges of intersecting <b>roof</b> pitches. The shape of the <b>gable</b> and how it is detailed depends on the structural system used, which reflects climate, material availability, and aesthetic concerns.</p>	
<p>Fanlight</p>	<p>A <b>fanlight</b> is a window, semicircular or semi-elliptical in shape, with glazing bars or tracery sets radiating out like an open fan. It is placed over another window or a doorway, and is sometimes hinged to a transom</p>	

<p>Fascia</p>	<p><b>Fascia</b> is an architectural term for a vertical <b>frieze</b> or band under a roof edge, or which forms the outer surface of a cornice, visible to an observer.</p>	
<p>Dormer</p>	<p>A window that projects vertically from a sloping roof.</p>	 <p>Inappropriate style of dormer extension surrounded by more appropriate dormers.</p>