

Supplementary Planning Document

**Elsecar Conservation Area Design
and Maintenance Guide**

Adopted November 2019



Supplementary Planning Document: Elsecar Conservation Area Best Practice - Design and Maintenance

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2 About this guidance

- 2.1 The National Planning Policy Framework (NPPF) indicates that Local Development Documents form the framework for making decisions on applications for planning permission. Decisions have to be taken in accordance with the development plan unless other material considerations indicate otherwise. NPPF advises that a local planning authority may prepare Supplementary Planning Documents (SPD's) to provide greater detail on the policies in its Local Plan. Supplementary Planning Documents are a 'material' consideration when planning applications are decided.
- 2.2 As required by the Planning and Compulsory Purchase Act 2004 we have prepared a Statement of Community Involvement (SCI) which sets out how we will involve the community in preparing our Local Plan and consulting on planning applications. In accordance with the SCI we have involved people who may be interested in this Supplementary Planning Document and asked them for their comments. We have produced a consultation statement which summarises all the comments people made to us and our response. This is available on request.

3 Introduction

- 3.1 This document offers guidance to residents, landowners, architects, agents and builders on how development and maintenance should be approached in the conservation village of Elsecar. Much of Elsecar and its environs is a designated conservation area with particularly high heritage significance. There are also a large number of listed buildings and sites of archaeological interest (some of which have national importance) in Elsecar worthy of special care and attention. As such, a conservation led approach to development and maintenance will be beneficial in protecting and enhancing this special place for current and future generations.

- 3.2 It is important to note that although this guidance outlines general best practice approaches to development, design and property maintenance in Elsecar, not all works will require permission and this guidance may not apply in every scenario. However, certain works may require planning permission. If your building is listed any significant changes that have the potential to affect the special interest of the building (including works not requiring planning permission) may still require Listed Building Consent. If in doubt please contact the council's Conservation Officer to discuss any changes that you are considering making to your property, including extensions or new building work, repairs to roofs and chimneys, and changes to windows and doors.

4 Contact details and Useful Sources of Information:

- Conservation Officer; 01226 772576,
buildingconservation@barnsley.gov.uk

Design& Conservation
Westgate Plaza One
PO Box 603
Barnsley
S70 9FE

<https://www.barnsley.gov.uk/services/conservation/>

5 Policy

- 5.1 This document supplements the following Local Plan policies:

HE1 (The Historic Environment) which states:-

We will positively encourage developments which conserve and enhance the significance and setting of the boroughs' heritage assets, paying particular attention to those elements which contribute most to the borough's distinctive character and sense of place.

These elements and assets include:-

- Elsecar Conservation Village, its former ironworks and its workshops which were once part of the Fitzwilliam Estate.

- 5.2 Local Plan policy HE3 (Developments affecting Historic Buildings) which states:-

Proposals involving additions or alterations to listed buildings or buildings of evident historic significance such as locally listed buildings (or their setting) should seek to conserve and where appropriate enhance that building's significance. In such circumstances proposals will be expected to:

- Respect historic precedents of scale, form, massing, architectural detail and the use of appropriate materials that contribute to the special interest of a building.

- Capitalise on opportunities to better reveal the significance of a building where elements exist that detract from its special interest.

5.3 Local Plan policy D1 (High Quality Design and Place Making which states:-

Development is expected to be of high quality design and will be expected to respect, take advantage of and reinforce the distinctive, local character and features of Barnsley, including:

- Heritage and townscape character including the scale, layout, building styles and materials of the built form in the locality.

5.4 This document also supplements other adopted SPD's including:

- Design of Housing Development
- House Extensions and Other Domestic Alterations
- Mortar Mixes for Historic Buildings
- Advertisements
- Shopfront Design

6 Statutory Legislation

The Planning (Listed Buildings and Conservation Areas) Act 1990

6.1 The Planning (Listed Buildings and Conservation Areas) Act 1990 provides specific protection for buildings and areas of special architectural or historic interest. These (designated) buildings or areas (also known as assets) receive enhanced and legal protection under this act.

6.2 It is a criminal offence not to seek consent or permission, and to undertake works, without the required consent to a listed building or for the demolition of a building in a conservation area.

A map and of the area this Supplementary Planning Document relates to can be found here: <https://www.barnsley.gov.uk/services/conservation/>

7 Historical development of the Elsecar Village Core

Pre 1790

7.1 In the 1700s Elsecar village existed as a series of farms and a small hamlet clustered around an area known as Elsecar Green. The earliest known depiction of Elsecar Green is on a 1757 Collieries map by William Fairbank. This shows a small cluster of buildings around a triangular green surrounded by gardens and orchards. The area was already associated with coal mining, with bell pits in the woods to the East and deeper mines developing in the early 1700s.

1790s – 1840s: early development of a new industrial village

- 7.2 From the 1790s onwards Elsecar was developed as a planned industrial settlement by the 4th Earl Fitzwilliam, of nearby Wentworth Woodhouse. In the mid-1790s the Earl sank his first deep colliery (Elsecar New Colliery) to the east of Elsecar Green. A pumping engine was installed to drain the mine and within a few years a large ironworks had also been established close by, using coal from the New Colliery and ironstone from the Earl Fitzwilliam's ironstone pits at Tankersley. A branch of the Dearne and Dove canal was also extended to Elsecar by 1796, and by the early 1800s Elsecar had become a bustling settlement, with rows of new houses built for workers at the New Colliery and the Elsecar Ironworks. The village continued to be developed to the north, with a further row of workers houses (Reform Row) completed in 1837. By the 1840s the village had grown to the extent that formal religious provision was deemed necessary. Elsecar Church was completed in 1843, funded by the 5th Earl Fitzwilliam (who had inherited the estate in the 1830s). The foundation stone was laid in May 1842 in front of a crowd of at least 2000 people. A large steam-powered Corn Mill was also built opposite the new church in 1842, to serve the wider Wentworth Estate. This later suffered a catastrophic fire and was rebuilt in the 1870s.

1850s onwards: consolidation and growth

- 7.3 In 1850 the 5th Earl Fitzwilliam commissioned the building of the Elsecar New Yard - an impressive centralised workshops complex (now the Elsecar Heritage Centre) to serve his ironworks, coal mines and wider estate. This heralded a new phase of growth and development in Elsecar. Wath Road was straightened and over the next 10 years the south end of the village (previously Elsecar Green) was remodelled and developed as a commercial centre – with purpose-built shops and pubs, and a formal market square.
- 7.4 A large, impressive lodging house was built by the Earl Fitzwilliam in 1853, to provide lodging for unmarried miners. The Earl also built a new school for the village in the early 1850s, an unusual example of an early, privately-funded school. The village continued to be developed through the second half of the nineteenth century, with further housing built along Fitzwilliam Street and at the north end of the village (now Cobcar Lane).
- 7.5 The new Milton Hall was opened in the 1870s, on the site of the old market square. It was opened by Princess Mary of Teck, in a lavish ceremony. This demonstrates the status of Elsecar at that time, as a showpiece for the Fitzwilliam Estate.

20th century: a time of change

- 7.6 The Earl Fitzwilliam continued his close connection with Elsecar until 1947, when the British Coal Industry was nationalised and the National Coal Board

(NCB) took ownership of the Fitzwilliam Collieries, including the Elsecar Workshops. There were a number of new developments in the village core in the first half of the 20th century, including some small-scale development along Wath Road (including the building of the new Ship Inn in the 1920s) and Fitzwilliam Street.

- 7.7 Elsecar Main Colliery closed in 1983, and the Elsecar Workshops closed in 1987. By this time, many of the historic rows were in poor condition and partly derelict. A number of historic properties were also demolished after damage from subsidence in the 1980s, including parts of the Fitzwilliam Street rows and houses around Foundry Street. In the 1990s, the workshops were restored as part of the Elsecar Project and reopened as the Elsecar Heritage Centre in 1994. The Miners Lodging House was also restored in the 1990s, and is now residential flats. Substantial conservation work has been carried out to Old Row, Station Row, Reform Row and Cobcar Terrace, and these are all now in residential use.
- 7.8 In more recent years there has been a small amount of infill development on Wath Road and Fitzwilliam Street; however the core of the village retains much of its historic character, and many significant historic buildings. It was designated as a conservation area in 1974. The area was a Heritage Action Zone in partnership with Historic England from 2017-2020. For more information about Elsecar's historical development please see Rimmer, Went and Jessop, *The Village of Elsecar, South Yorkshire: Historic Area Assessment* (2019).

8 Historic Housing Rows

- 8.1 There are a number of significant rows, or terraces of historic workers' housing in Elsecar. These were built at different times during the late 18th and 19th centuries and each has their own characteristics (more detail about architectural design and features is given in the second part of the guide). Key rows/terraces include:

- Old Row – a row of 15 relatively plain, two storey, stone cottages built in the 1790s. Old Row originally had allotments to the front and outbuildings to the rear.
- Station Row (formerly Colliery Row or New Row) – a more elaborate row of cottages based on designs by architect John Carr, built in circa 1800. Station Row is mainly two storeys, but has three storey bays at either end, and in the middle.
- Distillery Side – two rows of 2-storey cottages, and a row of 3 taller houses, close to the Elsecar New Colliery site, built at different dates in the late 18th and early 19th century. Relatively plain design, with some stone slate roofs and original stone chimneys surviving.

- Meadow Row – a short row of 7 stone cottages on the west side of Wath Road probably built in the early 1800s. Distinctive plain monolithic stone jams to some of the door openings.
- Reform Row – a long, gently curving row of 28 cottages, built in 1837 by the 5th Earl Fitzwilliam as a northern extension to the village. Situated close to the canal, the cottages originally had allotments to the front, and outbuildings to the back.
- Cobcar Terrace (originally known as Lime Kiln Terrace and more recently as Rhubarb Row) and Cobcar Row – two decorative rows built by the 5th Earl Fitzwilliam in the 1860s at the north end of the village. Design features similar to the Fitzwilliam Street supervisors' houses, including central pitched gable with dental course and high level round windows.
- Fitzwilliam Street, supervisors' houses – row of five houses, adjacent to the Miners Lodging House, built in the 1860s. Due to the quality of the architecture it is believed these houses were built to accommodate higher-paid or more senior workers. Broadly speaking, the row reflects the architectural style of the adjacent Miners Lodging House (built in 1853), with a central pitched gable with dental course and high level round window. Originally one of three similar rows. Similar design to Cobcar Terrace.
- Fitzwilliam Street (4-14, 20-22 and 28-30) – originally two rows of relatively plain, stone-built cottages, built in the 1860s. Mock segmented arch heads to windows and doors. Surviving outbuildings include washhouses and external toilets. Some outbuildings now converted to summer houses.

8.2 The workers housing in Elsecar is significant because of its date, and design. The houses were considered to be of higher quality than many contemporary workers houses, and accounts of the village in the later 19th century viewed it as an exemplar of both industrial and social progress (Jessop, Rimmer and Went, 2019).

8.3 There are also a number of other historic blocks of housing and commercial properties that reflect different stages of the village's development, including the properties on Market Place and Hill Street. These are described in more detail in section 2.

8.4 As well as the built spaces, the historic open and green spaces (including gardens and the canal) and lines of sight within the Elsecar village core are a significant part of its planned design and amenity, and should be preserved wherever possible.

Part One: New Development, Maintenance and Restoration

The first part of this guide will cover suitable approaches to new development and a general guide for the maintenance, repair and restoration of historic buildings within the Elsecar Conservation Area. The second part of the guide will cover specific groups of buildings in more detail.

9 New Development

9.1 Generally speaking, new development in Elsecar is likely to involve smaller gap or infill sites in the village, which may once have been occupied by earlier buildings. As a rule, the best approach to this sort of infill development is to analyse the context of the site, paying close attention to the general or prevalent style of buildings which contribute to the wider group character of the conservation area. An understanding of historic development patterns may also help to ensure new development is sympathetic to the existing townscape and its appearance. As such, important considerations may include neighbouring precedents (past and present) of:

- Overall building sizes, forms, composition, proportions and plot layout
- Building line - reflecting those of adjacent dwellings on the same street
- Architectural features and styles which contribute positively including building massing, scaling, individual elements (e.g. window and door designs) and other detailing
- Prevalent facing materials used in walls, on roofs, boundary treatments and other hard surfaces which contribute to the special character of the area

9.2 Every proposal will be judged on its own merits; in its particular context and no one solution can fit all scenarios. Elsecar, as many conservation areas, is defined by a wide variety of differing styles and architectural features. Even though there are a number of repeated motifs throughout the village not every building is the same and not every plot will have the same constraints.

9.3 As a starting point the best approach to a specific building or site, will be to look at other buildings within the immediate setting, as well as any archive photographs that may exist, to establish how the building and others around it may have developed over time. Barnsley Archives have a number of historic photographs of Elsecar in their collection. For more information, and to search the online catalogue, please visit the Experience Barnsley website - <http://www.experience-barnsley.com/archives-and-discovery-centre>

9.4 Further general guidance on the design of housing, and house extensions can be found in supplementary planning documents:

- Design of Housing Development
- House Extensions and Other Domestic Alterations

10 Maintenance, Repair and Restoration

10.1 Chimneys

10.1.1 Chimneys are an important feature within the conservation area and should be retained. Even if no longer in use, the removal of a chimney will have a negative impact on the character of a historic property and may reduce its overall heritage value and appeal.

10.1.2 Chimney stacks in Elsecar tend to be made of either sandstone or brick. It is likely that many chimneys would have originally been made of stone. However, the action of weather and repeated heating and cooling on the local (soft) sandstone can cause premature decay. As a consequence, many chimney stacks within the village have been replaced with brick at some time in the past (photos 1 and 2). Today, these brick stacks have become part of the character of the village, and any repairs should be carried out with matching (brick) materials.

10.1.3 Chimney pots are a key part of the character of a chimney and should also be retained or repaired/replaced wherever possible. Repaired/replaced chimney pots can make a significant positive contribution both to a historic property and to the wider heritage value of the Conservation Area (see photo 3). If a pot needs to be replaced then the replacement should match the remaining pots in terms of its material (terracotta / glazed) size, shape and colour.



Photo 1 – replaced brick flues on Reform Row with simple high level string course



Photo 2 – replaced brick flue with over-sailing courses



Photo 3 – restored chimney pots, Cobcar Terrace

10.1.4 Care should be taken to replicate any historic design features and architectural detailing to chimneys should always be retained. In Elsecar the chimneys on domestic buildings tend to be relatively plain, but some have corbel bands, string courses, stone caps or oversailing courses where the stack increases in circumference at higher level. These details are important features and form part of a property's historic character. The removal of such architectural detailing by rebuilding a stack in straight or unadorned courses, or removing higher level masonry to reduce the height of a stack, has a negative impact on the overall character of the building and should be avoided.

10.1.5 Defective and cement pointing should be raked out carefully by hand to a depth twice the width of the joint and then repointed with an appropriate lime mortar mix. For more details about lime mortars see supplementary planning document:

- Mortar Mixes for Historic Buildings

10.1.6 Lead flashing should be replaced with lead, to match the style and arrangement of existing flashing. Flashband is not appropriate for historic properties and should not be used.

10.2 Roofs

10.2.1 In Elsecar most historic buildings have roofs covered with blue Welsh slate although there are a number of stone slate roofs, generally associated with the earliest, pre-1790s buildings (photo 4). It is likely that the early workers housing also had stone roofs, but these have been replaced with Welsh Slate (with the exception of some of the cottages on Distillery Side). Welsh Slate became more readily available after the construction of the canal network, and its popularity grew after the railway networks were established in the mid-19th century.



Photo 4 – stone flag gable roof (Fitzwilliam Street)



Photo 5 – hipped Welsh slate roof (Station Row)

10.2.2 If your property has a surviving stone slate roof this should be retained. Repairs should be made in a matching sandstone roofing tile and these should be laid in diminishing courses with matching ridge tiles bed on mortar. For other buildings, repairs to roofs or re-roofing jobs should be carried out with blue Welsh Slate or a similar fine, natural, blue European slate. Sometimes good quality artificial slates may be appropriate, but these should match closely the appearance of natural slate. If in doubt please speak to the Conservation Officer for advice. Slate should be laid in straight courses with matching ridge tiles bed on mortar.

10.2.3 There are examples of both gable roofs and hipped roofs on historic properties within the conservation area (photos 5 and 6). For gable roofs, the edge of the roof, where it meets the gable wall, is known as the verge. In Elsecar, verges are normally either finished with a straight mortar fillet (photo 7) or have verge coping - i.e. coping stones that run along the top of the gable forming the edge of the roof (photo 6). Again, these are important architectural features and should be retained. Verge coping should always be in natural sandstone. Projecting gable bargeboards (decorative timber panels) are not historically typical or widespread in Elsecar.



Photo 6 – Welsh slate gable roof with verge coping



Photo 7 – Welsh slate gable roof with mortar fillet finish



Photo 8 – Kneeling stone at the edge of the gable, supporting the verge coping

10.2.4 A number of the historic properties in Elsecar also have kneelers or skew corbels. These are decorative stonework pieces that support the gable/verge coping and terminate in a small overhang above the gutter (see photo 8). In Elsecar these are typically seen in properties dating from the mid-late 19th century. Frequently used as a stop for eaves gutters kneelers or skew corbels are an important architectural detail and should be retained and repaired if needed.

10.2.5 Dry-fix verges and ridge tiles are visually inappropriate and should not be used. Pan tiles and other roofing materials, including concrete tiles, rosemary tiles or artificial roofing materials are also generally not in keeping with the historic character of Elsecar.

10.2.6 When dealing with any historic building adequate ventilation is an important consideration. Roof spaces in particular may be vulnerable to the accumulation of condensation from a habitable room below. This can cause water to accumulate on roof timbers where warm moisture-laden air condenses on cold surfaces at the roof. Condensation is also possible elsewhere where a lack of insulation allows the formation of a cold bridge. If moisture is not allowed to escape effectively, over time it can cause damage to wooden structures such as trusses, rafters, purlins and joists and result in potentially costly repairs.

10.2.7 Wherever possible the repair or replacement of a historic roof should be supplemented with improved insulation, adequate means of ventilation and a breathable membrane (as opposed to non-breathable bituminous felt). Bituminous felt was widely used in the 20th century and can be found in many properties in Elsecar. Unfortunately, although it is highly water resistant, it is not a breathable material, and may therefore allow condensation to form in the roof space.

BATS – before carrying out any major roof works you should always check for bats. Bats are protected by European law. Contact your local biodiversity officer for more information and guidance.

Contact Phone: 01226 772646

Email: planningpolicy@barnsley.gov.uk

10.3 Rainwater goods and guttering

10.3.1 Traditional gutters are usually wooden box section gutters, or cast-iron half-round/ogee profile gutters (photos 9-11). There is evidence for both of these gutter types in Elsecar. In the main, residential and listed properties tend to have wooden box-section gutters. Gutters tend not to be mounted on fascia

boards, but instead use metal spiked rise and fall brackets (photo 9), cast iron round brackets (photo 11) or stone or wooden corbels beneath the gutter (photo 10). Fascia boards are not typical in Elsecar and therefore should not be introduced unless they are pre-existing and clearly historic.

10.3.2 Downpipes should be circular, cast-iron and painted black, mounted on hardwood bobbins with a traditional discharge shoe at the bottom. With regular maintenance cast-iron gutters will last far longer than plastic and are more visually in-keeping in historic areas. As with other features, rainwater goods should be replaced like for like, or, where later plastic replacements have been used, traditional materials (e.g. cast-iron downpipes and wooden gutters) should ideally be reintroduced to match surrounding properties.



Photo 9 – Wooden box section gutter supported by rise and fall metal spikes



Photo 10 – Wooden box section gutter supported by wooden corbels



Photo 11 – Round, cast-iron gutter, supported on cast iron brackets

Maintaining gutters and downpipes - Rainwater goods should be regularly checked, cleaned out and repaired, to prevent leaks and the risk of water ingress. Check your walls for damp or discoloured patches after wet weather. This sort of problem is often caused by blocked gutters and downpipes and can be easily fixed. Regular checks and maintenance can save you a lot of hassle, and money, in the long term.

10.4 Elevations, building materials and architectural elements

10.4.1 In Elsecar, principal elevations of historic properties tend to be of sandstone, although some properties have front elevations of stone and side and rear elevations of brick (see photo 12). This tends to be seen in properties dating from the mid-late 19th century although there are some earlier examples. Any repairs to the external elevations of historic properties should use materials to match the existing.



Photo 12 – Historic property with stone front elevation and brick elevations to side

10.4.2 Whilst visually appealing, the typical sandstone used in historic buildings in Elsecar is extremely soft and so may weather rapidly. Traditional walls tend to be solid structures (no cavity) built with an outer and an inner coursed stone skin. These outer and inner leaves are filled with a grouted rubble infill which, if exposed, can cause problems.

10.4.3 Older properties may require stone replacement of the outer skin where weathering has progressed to such an extent, replacement of wall stone is the only option. In such circumstances, a natural sandstone, with a similar colour, grain size and face finish should be used. A number of different sorts of stone dressing can be seen in Elsecar, including parallel punch finishing and pitch faced (see photos 13 and 14).

10.4.4 On the whole, pitch faced is used for quoins (large stones on the corner of walls, usually on the building corner or around windows and doors) and parallel punch is used for main elevations. Both are decorative and an important design feature. A simpler, split faced finish is also found on some

properties. To decide which of these is most appropriate for your property, look at the surrounding buildings and the existing stonework on your own property. As with doors and windows, consistency is the key, particularly for rows and terraces.



Photo 13 – Pitch faced stonework, in Elsecar this finish tends to be used for quoins (large rectangular stones at the corners of walls)



Photo 14 – Parallel punch stonework, a common design feature seen in Elsecar on the exterior of historic buildings

10.4.5 There are a small number of historic brick properties in the Elsecar Conservation Area, mainly from the late 19th and early 20th centuries. As described above, some side and rear elevations in earlier properties also utilise brick, and again the use of the different materials is an important part of the original design and should be preserved. Any repairs or replacements should use bricks that match the original brickwork in size, texture and colour. Reclaimed bricks may be appropriate, but special handmade bricks can also be sourced to match.

10.4.6 Although many historic buildings in Elsecar are fairly plain and somewhat vernacular in style, some include architectural forms and detailing of a higher order (e.g. as seen on the Miners Lodging House and Cobcar Terrace). These buildings employ classical design elements that would have been fashionable at the time, and that reflected the Earl Fitzwilliam's aspirations and tastes, as illustrated elsewhere on the estate.

10.4.7 Stone detailing of openings is common and windows and doorways may include stone canopies, carved heads, cills and jambs to reinforce (visually and literally) these features. At higher levels, architectural details and features such as string courses, gutter corbelling, kneelers / skew corbels, gutter architraves and round windows (oculi) are also common (see photos 18 - 21). These sorts of architectural features are an important part of the historic design of a property, as well as adding to its general appeal, and should always be retained or repaired in situ.



Photo 15 – simple monolithic jambs and heads to doorways (Meadow Row)



Photo 16 – carved stone head, jambs and sill band to window opening (Market pub)



Photo 17 – simple stone canopy with stone corbels (Fitzwilliam Street)



Photo 18 – oculus window with decorative gable string course (Miners' Lodging House)

10.4.8 One of the repeated features, particularly in the mid and later 19th century properties is mock segmental arches over windows. These are single pieces of stone, carved to look like a more expensive segmental arch (see photos 23 and 24).

10.5 Pointing

10.5.1 Although fairly common in Elsecar, Ordinary Portland Cement (OPC) based pointing and render is not appropriate on main, side or rear elevations. Due to the relative difference in hardness between cement pointing and sandstone (particularly in solid wall structures) combined with a general lack of breathability, this sort of pointing can cause damage to stone by forcing water through the stonework (rather than it escaping through the mortar). This is particularly true when cement pointing is applied and finished in a strap or ribbon fashion where the pointing stands proud of the joint and has exposed horizontal ledges where water can collect (photo 21).

10.5.2 As a consequence of cement pointing, moisture cannot escape between the joints (as it should) and penetrates deeper into the stone, which results in accelerated weathering (photos 19 and 20). As such, breathable pointing that utilises naturally hydrated lime (NHL) should always be used when dealing with historic building.



Photos 19 and 20 – damage to stonework caused by use of cement mortar and weathering

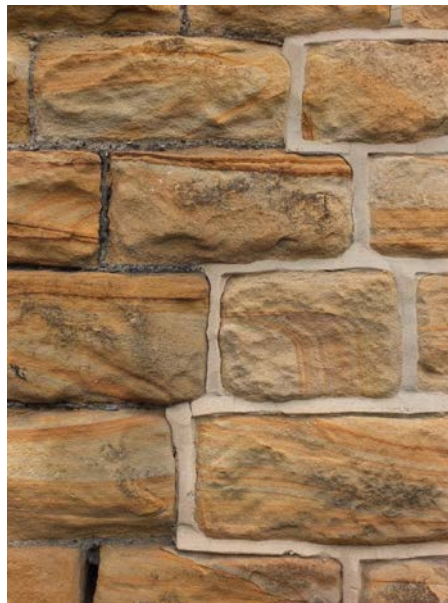


Photo 21 – inappropriate strap pointing repair

Pointing – should be in lime mortar, never cement. Existing render should be raked out by hand using hand tools, to a depth twice as wide as the joint. Mechanical tools should not be used to rake out the joints, as these are likely to damage the surrounding stone work. For more details of recommended pointing mixes for historic buildings see the separate SPD: Mortar Mixes for Historic Buildings

<https://www.barnsley.gov.uk/media/10937/mortar-mixes-for-historic-buildings-spd.pdf>

10.6 Windows and doors

10.6.1 Although there are a variety of styles of windows and doors in evidence in Elsecar, consistency is the main factor to consider, particularly where this involves a row, terrace or group of historic buildings with a singular or shared style. In Elsecar, doors were traditionally constructed in timber and were either plain vertically boarded, ledged and braced, or panelled – usually six panelled (see photos 22 and 23). Panelled doors often include decorative fanlights and glazing above the door which should always be retained (including the original glass if it survives) and decorated white to match the frame. Windows have traditionally been made of timber or metal and there is evidence of a number of different window styles throughout the village, including sliding sash, Yorkshire (side sliding) sash and side hung casements (see photos 24 to 27).

10.6.2 More detail about the windows and doors for individual rows and character area is included in section 2.



Photos 22 and 23 – 6-panel doors with decorative metal fanlight (Milton Hall) and plain, vertically boarded door with timber fanlight below mock segmental arch (Cobcar Terrace)

10.6.3 A number of important elements need to be taken into account when deciding on an appropriate window design for a historic property, or properties within a conservation area. This includes:

- The material the window frames are constructed from
- The style of window (the number and the arrangement of lights etc.)
- How the window opens (i.e. casement or sash)
- The amount of frame on show (on elevation)

- The type and width of the glazing bars
- How far the window is set back within the opening (reveal)

10.6.4 Generally, modern windows that are set very close to the face of the external wall will not be appropriate as no shadow line or set back is apparent thus eliminating the contrast between the wall and the opening. In particular, plastic windows tend to be of a design that doesn't work well in a historic context. This is partly due to the nature of the material (which is not authentic) but also the inherent design which has to accommodate heavy double glazed units and be highly sealed in at least two locations within the frame. Genuine 'through' glazing bars are equally difficult to accommodate in sealed upvc units and as a consequence spacer bars inside the double glazed unit, or stick on bars, are frequently employed to emulate a traditional arrangement. As such, the fine sightlines achieved by slim timber or metal windows are difficult to achieve in a standard upvc window.

10.6.5 There are a number of existing styles of window that contribute positively to the conservation area, including wooden sliding sash windows of different designs, and wooden and metal casement windows.



Photos 24 and 25 – timber sliding sash windows of different types, with narrow glazing bars

10.6.6 In terms of roof lights, particularly when loft conversions may be proposed, genuine conservation specification rooflights are always preferable. These roof lights tend to be very low in profile, vertically emphasised (portrait in proportion) are black and sit low in the roof plane, and include a single vertical divider. This style of rooflight emulates historic styles of rooflight and is far less visible when installed within natural blue grey slates or stone flag roofs



Photos 26 and 27 – Yorkshire sash replacement windows (Reform Row) and metal casement (Station Row)

10.7 Satellite dishes, burglar alarms, security lights

10.7.1 Although many of these items are required for perfectly justifiable reasons, they are not traditional and cannot be considered to contribute positively to the historic environment and streetscape of Elsecar. As such, whilst likely to be acceptable, thought must be given to their appearance (including size, design and colour) and where they are located on a building or elevation, as this can reduce their impact significantly. For example, with the advent of LED, security lights are now available that provide a focused beam of light from compact units that are less visually intrusive.

10.7.2 Care in the siting of satellite dishes can also help to reduce their visual impact. Care should be taken to avoid public facing elevations (if possible), chimney locations or places where the dish is silhouetted against the sky at high level (e.g. above the roof pitch). On principal elevations the restraint of general domestic paraphernalia including external wiring runs or complex soil / down pipe installations can also help to reduce negative visual intrusion. In general, the less cluttered an elevation, the more positive contribution it will make to the conservation area.

10.8 Advertising and shopfronts

10.8.1 Please refer to general principles and good practice to be found in the following Supplementary Planning Documents:

- Advertisements
- Shopfront Design

10.9 Gardens, boundary treatments, gates, railings and outbuildings

Boundary walls, railings and gates

10.9.1 Many of the historic properties in Elsecar have small yards, or gardens, in front of them with low stone walls separating them from the road. These are an important part of the historic design of the village and add to the overall amenity of the village. They should be retained and repaired where necessary.

10.9.2 The majority of the walls have decorative, carved coping stones of different designs (photos 28 - 30). Again, these are an important part of the intended village design and should be retained and repaired if necessary.

10.9.3 Where coping stones are missing, or are damaged beyond repair, they should be replaced in a material (natural sandstone) and design to match. There is little or no evidence that the majority of the coping stones in Elsecar were ever topped by railings, so they should not be retro-fitted. Fences at the fronts of properties are not appropriate within the conservation area, as they visually break up the streetscape.



Photos 28 and 29 - Decorative wall coping, Fitzwilliam Street and Reform Row



Photo 30 – Gate posts with simple carved tops and gate set behind

10.9.4 Gateways tend to have simple stone gate posts, with simple or decorative carved tops. Again, these are important design features that add to the amenity of the village and should be retained and repaired where necessary.

10.9.5 Some properties currently have low, metal gates, although these probably replaced earlier wooden gates. If a gate is required, wooden gateposts should be set behind the existing stone posts (see photo 30). Gates should not be fastened straight into the stonework, as this is likely to damage the stone. Gates should be in proportion and should not be significantly taller than the walls to either side.

Outbuildings

10.9.6 Many of the historic rows in Elsecar, including Fitzwilliam Street, Old Row and Reform Row, have surviving historic outbuildings behind the main properties. Roofs are generally of Welsh slate and walls are of red brick. These were an important part of the original planned design of the village, and were intended to provide modern facilities for residents and promote a healthy living environment. They include washrooms, piggeries, coal houses and kennels.

10.9.7 Outbuildings should be retained and repaired where necessary. The same principles apply to outbuildings as to main properties. Pointing should always be in lime mortar and materials should be carefully chosen to match existing. Architectural features should be retained and repaired where necessary. Outbuildings may be suitable for sensitive conversion to summer houses and home offices, however care should be taken not to change the massing or roof height of the buildings, particularly where the building is part of a group and/or there are other neighbouring buildings of the same design. Planning Permission may be needed for conversions and other external works. Please contact the Conservation Officer for more details.



Photos 31 and 32 - Brick outbuildings, Fitzwilliam Street

Drain covers

10.9.8 Historic drain covers usually carry the name and location of the foundry that made them, and sometimes a date. The Davy Foundry in Elsecar made drain covers and rain water goods from the 1870s until the 1980s. Many of their covers still survive in the village, including in back yards and gardens. Other covers and grates were also made locally, including at the Milton Foundry. These are an important part of the village's industrial and social heritage and should be retained and reused.



Photos 33 and 34 - Locally made drain covers from the Davy Foundry, Elsecar

Garden wall repairs. Well maintained front walls and gardens make your property more appealing. Walls should be repointed using a suitable lime mortar. Cement should never be used, as this may damage the stone and cause more damage in the long term. Where individual stone blocks need to be replaced, care should be taken to match the size and colour of the existing wall. Stone walls should never be patched or covered with render. This is likely to trap moisture in the core of the wall and cause more damage in the long-term.

10.10 Street names/signs

10.10.1 There are a number of historic street signs in Elsecar that are made of inlaid ceramic tiles (photo 35). These are an important feature within the conservation area and should be retained and repaired.



Photo 35 - Inlaid ceramic tile street sign, Market Place, Elsecar

Where these are in buildings within a traditional shop front, signage should fit inside the fascia board. See the separate Shopfront SPD for more information.

10.10.2 Elsewhere, signs promoting business use should be proportionate and restrained in size design and decoration. Illuminated and neon signs are not appropriate within the conservation area. If you want to install new signage within the conservation area this may require advert consent which is a form of planning permission. Please contact the Conservation Officer for advice.

Part Two: Historic Housing Character Areas



Top to bottom (left to right): Old Row (A), Station Row (B), Distillery Side (F) – (two rows and later 1830s houses), Meadow Row (C), Reform Row (D) and 9-10 Market Place (I)

Brackets denote buildings described within rows in table below



Top to bottom (left to right): Market Place (Corner of Fitzwilliam Street and 1-5 Market Place (I), Miners Lodging House, Supervisors Houses, Fitzwilliam Street houses and 4-14 (K), Cobcar Terrace (E) and Cobcar Row)

Brackets denote buildings described within rows in table below

11 Elsecar SPD best practice guidance for home owners

Is Your House Here?		Roofs, Chimneys, Rooflights & Dormer Windows	Gutters & Downpipes External Waste Pipes & Flues	Front Windows & Doors	Masonry
A – Old Row Listed (grade II)	Best Practice	<ul style="list-style-type: none"> ▪ Roof – Natural blue grey slate, dark grey clay ridge. ▪ Chimneys – Red brick with flaunched capping and red clay pots. ▪ Rooflights and dormers –. None permitted to front or rear roof slope. 	<ul style="list-style-type: none"> ▪ Solid timber box gutters on metal brackets and round cast iron downpipes. Colour black. ▪ All waste pipes and flues to be routed internally, terminating through rear roof slope. Colour black. 	<ul style="list-style-type: none"> ▪ Windows –Timber frame with opening casements (4x4). Colour ivory white. Secondary glazing permitted. ▪ Doors – Timber framed ledged and braced. Colour light grey, ivory white or estate green with black ironmongery. 	<ul style="list-style-type: none"> ▪ Square coursed split or face dressed sandstone. ▪ Pointing in lime mortar mix: 1 part lime (NHL 3.5) mixed with 3 parts well graded aggregate or river sand (with a good mix of fine to course grit). Pointing finished to a gently concave joint by brushing or stippling during curing.
B – Station Row Listed (grade II)	Best Practice	<ul style="list-style-type: none"> ▪ Roof – Natural blue grey slate, dark grey clay ridge. ▪ Chimneys – Red brick with flaunched capping and red clay pots. ▪ Rooflights and dormers – Not permitted to front or rear roof slope. 	<ul style="list-style-type: none"> ▪ Solid timber box gutters on timber corbel brackets and round cast iron downpipes. Colour black. ▪ No waste pipes or flues to front elevations. Rear external waste pipes in colour black. 	<ul style="list-style-type: none"> ▪ Windows –Steel frame with opening casements (3x4). Colour ivory white. Permit secondary glazing. ▪ Doors – Permit 2-panel with glazed upper (as No.68). Colour light grey, ivory white or estate green with black ironmongery. 	<ul style="list-style-type: none"> ▪ Pointing in lime mortar mix: 1 part lime (NHL 3.5) mixed with 3 parts well graded aggregate or river sand (with a good mix of fine to course grit). Pointing finished to a gently concave joint by brushing or stippling during curing.
C – Meadow Row	Best Practice	<ul style="list-style-type: none"> ▪ Roof – Natural blue grey slate, dark grey clay ridge. ▪ Chimneys – Red brick with flaunched capping and red clay pots. ▪ Rooflights and dormers not permitted to front or rear roof slope. 	<ul style="list-style-type: none"> ▪ Solid timber box gutters on metal brackets and round cast iron downpipes. Colour black. ▪ All waste pipes and flues routed internally, terminating through rear roof slope. Colour black. 	<ul style="list-style-type: none"> ▪ Windows – Timber Yorkshire sash (2x3 lights) double glazed. Colour ivory white. ▪ Doors – Timber framed ledged and braced. Colour light grey, ivory white or estate green with black ironmongery. 	<ul style="list-style-type: none"> ▪ Square coursed sandstone. Lightly dressed or plain split faced wall stone. ▪ Pointing in lime mortar mix: 1 part lime (NHL 3.5) mixed with 3 parts well graded aggregate or river sand (with a good mix of fine to course grit). Pointing finished to a gently concave joint by brushing or stippling during curing.
D – Reform Row Listed (grade II)	Best Practice	<ul style="list-style-type: none"> ▪ Roof – Natural blue slate, dark grey clay ridge. ▪ Chimneys – Red brick with concrete capping and red clay pots. ▪ Rooflights and dormers – None 	<ul style="list-style-type: none"> ▪ Solid timber box gutters on metal brackets and round cast iron downpipes. Colour black. ▪ All waste pipes and flues routed internally, terminating through 	<ul style="list-style-type: none"> ▪ Windows – Timber Yorkshire sash (2x3 lights) double glazed. Colour ivory white. ▪ Doors – Timber framed ledged and braced. Colour light grey, 	<ul style="list-style-type: none"> ▪ random coursed sandstone. Lightly dressed or plain split faced wall stone. ▪ Pointing in lime mortar mix: 1 part lime (NHL 3.5) mixed with

		permitted to front or rear roof slope.	rear roof slope. Colour black.	ivory white or estate green with black ironmongery.	3 parts well graded aggregate or river sand (with a good mix of fine to course grit). Pointing finished to a gently concave joint by brushing or stippling during curing.
E – Cobcar Terrace Listed (grade II)	Best Practice	<ul style="list-style-type: none"> ▪ Roof – Natural blue grey slate, dark grey clay ridge. ▪ Chimneys – Stone stacks, flaunched with buff clay pots. ▪ Rooflights and dormers – Rooflights to rear slope only. No dormers permitted. 	<ul style="list-style-type: none"> ▪ Solid timber box gutters on stone corbels and round cast iron downpipes. Colour black. ▪ All waste pipes and flues routed internally, terminating through rear roof slope. Colour black. 	<ul style="list-style-type: none"> ▪ Windows – Timber vertical sliding sash (4x4) single glazed. Colour ivory white. Secondary glazing permitted (incl outline spec). ▪ Doors – Timber framed ledged and braced with fanlight over. Colour light grey or pale olive green with black ironmongery. 	<ul style="list-style-type: none"> ▪ Square coursed sandstone. Lightly dressed or plain split faced wall stone. ▪ Pointing in lime mortar mix: 1 part lime (NHL 3.5) mixed with 3 parts well graded aggregate or river sand (with a good mix of fine to course grit). Pointing finished to a gently concave joint by brushing or stippling during curing.
F – Distillery Side (including former National School and two terraces) Listed (grade II)	Best Practice	<ul style="list-style-type: none"> ▪ Roof – Natural stone slate, and blue grey slate ▪ Chimneys – Stone stacks, flaunched, terracotta and buff clay pots. ▪ Rooflights and dormers – None permitted. 	<ul style="list-style-type: none"> ▪ Solid timber box gutters on metal brackets and round cast iron downpipes. Colour black. 	<ul style="list-style-type: none"> ▪ Windows – Timber vertical sliding sash (4x4) single glazed. Colour ivory white. Secondary glazing permitted (incl outline spec). ▪ Doors – Timber framed ledged and braced. Colour light grey, ivory white or estate green with black ironmongery. 	<ul style="list-style-type: none"> ▪ Square coursed sandstone. Lightly dressed or plain split faced wall stone. ▪ Pointing in lime mortar mix: 1 part lime (NHL 3.5) mixed with 3 parts well graded aggregate or river sand (with a good mix of fine to course grit). Pointing finished to a gently concave joint by brushing or stippling during curing.
G – Market Pub and purpose-built shops (4 and 6 Wentworth Road)	Best Practice	<ul style="list-style-type: none"> ▪ Roof – blue grey slate and matching ridge ▪ Chimneys – Stone stacks, flaunched, buff clay pots. ▪ Original detail restored to altered stack, including pots. ▪ Rooflights and dormers – None permitted. 	<ul style="list-style-type: none"> ▪ Solid timber box gutters on stone corbels and round cast iron downpipes. Colour black. ▪ All waste pipes and flues routed internally, terminating through rear roof slope. Colour black. 	<ul style="list-style-type: none"> ▪ Windows – Timber vertical sliding sash (4x4) single glazed. Colour ivory white. Secondary glazing permitted (incl outline spec). ▪ Main door to pub – six panel timber door with fanlight over. 	<ul style="list-style-type: none"> ▪ Square coursed sandstone. Parallel punched dressing to face of wall stone. ▪ Pointing in lime mortar mix: 1 part lime (NHL 3.5) mixed with 3 parts well graded aggregate or river sand (with a good mix of fine to course grit). Pointing finished to a gently concave joint by brushing or stippling during curing.

<p>H – Houses/shops (81-89 Fitzwilliam Street)</p>	<p>Best Practice</p>	<ul style="list-style-type: none"> ▪ Roof – blue grey slate and matching ridge ▪ Chimneys – Stone stacks, flaunched, terracotta clay pots. ▪ Rooflights and dormers – None permitted. 	<ul style="list-style-type: none"> ▪ Solid timber box gutters on stone corbels and round cast iron downpipes. Colour black. ▪ All waste pipes and flues routed internally, terminating through rear roof slope. Colour black. 	<ul style="list-style-type: none"> ▪ Windows – Timber vertical sliding sash (4x4) single glazed. Colour ivory white. Secondary glazing permitted (incl outline spec). ▪ Doors – Timber framed ledged and braced. Colour light grey, ivory white or estate green with black ironmongery. 	<ul style="list-style-type: none"> ▪ Square coursed sandstone. Parallel punched dressing to face of wall stone. ▪ Pointing in lime mortar mix: 1 part lime (NHL 3.5) mixed with 3 parts well graded aggregate or river sand (with a good mix of fine to course grit). Pointing finished to a gently concave joint by brushing or stippling during curing.
<p>I – Market Place Includes 9-10 Market Place, 18th century cottages (Listed Grade II)</p>	<p>Best Practice</p>	<ul style="list-style-type: none"> ▪ Roof – blue grey slate and sandstone roofing flag matching ridge ▪ Chimneys – Stone stacks, flaunched, terracotta clay pots. ▪ Rooflights and dormers – None permitted. 	<ul style="list-style-type: none"> ▪ Solid timber box gutters on metal spiked rise and fall brackets mounted on a gutter architrave, with round cast-iron downpipes. Colour black. ▪ 9-10 Market Place, timber box gutters and cast iron downpipes with decorative, conical cast-iron hoppers. 	<ul style="list-style-type: none"> ▪ Windows – Timber vertical sliding sash (4x4) single glazed (not incl. 8-10). Colour ivory white. Secondary glazing permitted (incl outline spec). ▪ Doors – Timber framed ledged and braced. Colour light grey, ivory white or estate green with black ironmongery. 	<ul style="list-style-type: none"> ▪ Square and random coursed sandstone. Lightly dressed or plain split faced wall stone. ▪ Pointing in lime mortar mix: 1 part lime (NHL 3.5) mixed with 3 parts well graded aggregate or river sand (with a good mix of fine to course grit). Pointing finished to a gently concave joint by brushing or stippling during curing.
<p>J – 56-64 Fitzwilliam Street (supervisors houses) Listed Grade II</p>	<p>Best Practice</p>	<ul style="list-style-type: none"> ▪ Roof – blue grey slate and Gable coping ▪ Chimneys – Stone stacks, flaunched, terracotta clay pots. ▪ Rooflights and dormers – None permitted. 	<ul style="list-style-type: none"> ▪ Solid timber box gutters on stone corbels and round cast iron downpipes. Colour black. ▪ All waste pipes and flues routed internally, terminating through rear roof slope. Colour black. 	<ul style="list-style-type: none"> ▪ Wooden windows, sliding sash with arched top and central timber mullion. 4 lights over 6. Painted white. 	<ul style="list-style-type: none"> ▪ Square and coursed sandstone. Face dressing to stone is parallel punched. ▪ Pointing in lime mortar mix: 1 part lime (NHL 3.5) mixed with 3 parts well graded aggregate or river sand (with a good mix of fine to course grit). Pointing finished to a gently concave joint by brushing or stippling during curing.

<p>K – Fitzwilliam Street terraces (4-14, 20-22 and 26-28 Fitzwilliam Street)</p>	<p>Best Practice</p>	<ul style="list-style-type: none"> ▪ Roof – blue grey slate and Gable coping ▪ Chimneys – Stone stacks, flanchied, terracotta clay pots. ▪ Rooflights and dormers – None permitted. 	<ul style="list-style-type: none"> ▪ Solid timber box gutters on rise and fall metal spikes and round cast iron downpipes. Colour black. ▪ All waste pipes and flues routed internally, terminating through rear roof slope. Colour black. 	<ul style="list-style-type: none"> ▪ Windows – Timber vertical sliding sash (4x4) single glaze. Colour ivory white. Secondary glazing permitted (incl outline spec). ▪ Doors – Timber framed ledged and braced. Colour light grey, ivory white or estate green with black ironmongery. 	<ul style="list-style-type: none"> ▪ Square coursed sandstone. Lightly dressed or plain split faced wall stone. ▪ Pointing in lime mortar mix: 1 part lime (NHL 3.5) mixed with 3 parts well graded aggregate or river sand (with a good mix of fine to coarse grit). Pointing finished to a gently concave joint by brushing or stippling during curing.
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12 GLOSSARY

Architrave - a type of moulding that typically sits around a rectangular opening in a building (such as a door or a window). In classical architecture, the architrave is the lowest horizontal part of the entablature

Bargeboards - boards fixed at the gable ends of roofs to conceal and protect the ends of the roof timbers

Bituminous Felt – Impermeable felt placed underneath roof tiles to prevent water ingress made from polyester or glass fibre set in bitumen such as tar

Breathable Membrane – Permeable textile sheeting placed beneath roof tiles to prevent water ingress but allow the escape of moist air from within the roof space

Brick/stone course – horizontal row, or layer, of bricks or stone

Building line – line beyond which the front of a building or set of buildings do not extend

Canopy – an overhead roof structure with open sides

Casement window - a window that is side or top hung to open outwards (or inwards) on hinges

Cill (or sill) - horizontal feature at the bottom of a window or door that projects out from the main wall and sheds water away from the face of a building

Classical Architecture (orders) - system of proportions used in Ancient Greek and Roman architecture that was revived in the Renaissance and was popular in England during the 18th and 19th centuries. English 'Classical' or 'Neoclassical' buildings have a regular, formal appearance with symmetrical facades and might also incorporate Classical details such as an entablature at the wall top or pilasters dividing bays.

Corbel - a projection jutting out from a wall to support a structure above it (e.g. gutter). Usually of brick/stone or wood

Cornice - a horizontal moulded projection that crowns a building or wall, often overhanging and designed to ornament and protect the wall face below the eaves

Coping - top course of a wall designed to prevent water penetrating into the core of the wall. Tabled coping usually refers to a flat copingstone and is usually seen on a gable end of a building as opposed to on a freestanding wall

Conservation Rooflight – Low in profile, slim framed, vertically emphasised, single vertical divider, dark grey or black

Dentil course - rectangular projecting blocks (dentils) tightly spaced like teeth at the top of a wall, usually below a cornice or supporting a gutter and sometimes seen on chimneys

Diminishing courses – a term used in roofing to mean slates of the same width, but set in courses of progressively shorter length/depth

Dry Fix Verge / Ridge – Verge or ridge tile system mechanically fixed without mortar (dry)

Eaves - the part of a roof that meets or overhangs the walls of a building

Fanlight - decorative window directly above a doorway, usually contained within the door frame

Fascia – vertical band (or board) under the roof edge which covers the top of the wall. They are usually made of wood, or plastic. Also used to refer to the signage board over the top of a traditional shop front

Gable – the top part of the triangular end wall of a building supporting the roof

Gable Coping – see coping (above)

Gutter Architrave – Architrave band below the gutter line, similar to gutter corbel but continuous beneath the eaves

Head – the top of window or door

Hipped Roof - where the roof has sloping ends and sides that meet at an inclined projecting angle

Jamb – side post lining a doorway or window opening. Not to be confused with the door frame, the jambs sit outside the frame and form part of the building's structure

Joist - Horizontal structural member used in framing to span an open space

Kneelers - moulded/carved stone with a sloping top supporting or forming gable coping – also called skew or skew corbel

Lime NHL – Naturally Hydrated Lime, curing agent in historic mortar mixes with relative lower compressive strength (then cement) and high degree of breathability

Light – pane of glass within a window. See also mullion. A window with two mullions would have three separate (or framed) panes of glass, and so would be called a three light window

Massing – general shape, form and size of a building that contribute to an overall sense of visual 'mass'

Mullion – vertical division between elements of windows or doors (e.g. between two window lights)

Oculus – circular panel or opening in a wall often with a window behind

OPC – Ordinary Portland Cement, very high strength low breathability pointing mortar typically used in modern buildings

Oversailing course - a course of brickwork that projects (or steps out) beyond the general face of the wall immediately below. Usually found at the top of walls and chimneys

Parallel punched, split faced, pitch faced dressing – styles of face dressing of stone blocks typically used in walls

Pointing – the ‘finish’ used for the mortar in the joints between stones and/or bricks in a wall. There are different styles of pointing. Not all of these are appropriate for historic buildings (see also strap or ribbon pointing)

Purlin – part of a roof structure, runs parallel to the ridge line and supports the rafters

Rafter – Diagonal timber extending from the wall plate to the ridge

Reveal / rebate - the internal part of a door or window opening, between the front of the external wall and the window or doorframe

Ridge Tile – Tile running along the ridge in a single course capping the apex of the roof

Roof truss – triangular structural element within the roof which supports the roof purlins formed by two principal rafters and a horizontal tie beam.

Sandstone Roofing Slate / tile – Large tile formed from fissile (easy to split) fine grained sandstone

Sash – a sliding movable panel within a window, often made up of multiple fixed panes of glass. Traditionally window sashes are hung so that they slide up and down (sliding sash) or move side to side (Yorkshire sash)

Scaling – proportional sizing relative to other elements

Skew Corbel – carved stone that terminates run of gable coping on the gable end of a roof that projects over the wall below

Strap / Ribbon pointing – a style of pointing whereby the mortar is finished into a wide projecting band / strap / ribbon that overlap the face of the brick or stone behind. This style of pointing is not appropriate for historic buildings in Elsecar as it can cause irreversible damage to the soft stone by trapping moisture behind it

String course - a decorative horizontal course of bricks or stone that step out from a building, forming a raised band

Verge – The end of a pitched roof where it meets the gable wall

Vernacular – A style of architecture of no one fixed period or style that often evolves locally in response to local traditions

Welsh Slate – Natural very fine grained, thin blue / grey roofing slate originally from Welsh slate quarries