

## Panelled Doors on Historic Buildings in Kirklees

### Principles of Repair, Reinstatement and 'Restoration' of Historic Buildings:

- **Repair:** The best practice for the restoration of historic buildings is by maintenance and repair. The removal of original historic features such as doors, windows, fireplaces etc., will spoil their character and erode their value. Where historic features are incapable of repair, they should be replaced exactly 'like for like'; NOT by 'look-alikes' e.g. top hung 'sliding sash' windows in lieu of the authentic pulley and cords.

**Reinstatement:** Where there have been inappropriate replacements (such as plastic doors) and the owner wishes to reinstate original features, careful thought and a 'good eye' is required to research what the original feature was like. If there is no indication what the original feature was like, then authentic historic precedents should be considered if there is evidence on neighbouring properties and as long as they 'fit in' with the style of the house.

- **Restoration:** Historic buildings should be repaired and 'restored' with sympathetic care as one might repair and 'restore' a vintage car, an oriental rug or antique furniture. New design, details and materials should be in keeping with the overall design.
- The character, harmony, value and charm of many semi-detached and terraced houses have been destroyed by installing new and different designs of windows, doors, porches and rainwater goods without considering the visual effect on the whole terrace or whole unit.
- To achieve the best and most satisfying results, it is important that the materials, construction, components and details of doors are in keeping with the period and style of the building.
- Restoring the authentic character of an historic house by reinstating the original details can significantly increase its value and improve the overall character of the area.
- Listed Building Consent will be required if the new door is different from the existing door.
- Before considering a replacement door for an historic house, it is important to ensure that the original door is not removed. If the existing door is not original, check neighbouring houses of the same style (particularly if the house is terraced or semi-detached) to see if any of them have original doors which can be precisely copied. It is important that an experienced joiner is employed who is able to do this work with precision. For finely detailed doors (e.g. Edwardian), the skills of a cabinet maker and a stained glass artist/restorer may be required. The wood type should be as original.

Ready made doors often lack the character and interest of a specially made door and are likely not to fit the existing frame. They can be poorly constructed using dowelled joints (which can come apart) instead of using mortice and tenoned joints. PVCu doors are completely out of character.

- The design of the original door often indicates the period when the building was constructed:
- The door drawings in this leaflet are generalised. There are many variations of these classic types.

## Common Late Eighteenth and Nineteenth Century Door Types:

- **Georgian** (c1750 - c1830) doors are generally recognised by the elegance of proportion and delicacy of panelling and mouldings. There is a variety of designs but this leaflet considers the most common types. The simpler doors usually have six panels and often painted either black or white with a high gloss; but other colours were used. The top two panels were rarely square shaped. Modern 'off the shelf' replicas are usually too short, awkwardly proportioned and lack finesse of detail. In modern replicas they are often glossed with epoxy resins which become dull after some time.
- **Victorian** (c1830 - c1900) doors are generally recognised by the boldness of the panelling and bolection\* mouldings. The simpler doors usually have four panels; the upper two can be of richly coloured stained glass. They are painted in dark rich colours such as Plum Red/Maroon, Brown, Oxford Blue, Brunswick or Holly Green in addition to plain black or white. ( see appropriate British Standard Colour Numbers on the last page)(\*See Technical Leaflet)
- **Edwardian** (c1900 - c1915) doors are usually divided into upper and lower unequal parts. The lower panels is usually decoratively panelled, moulded and sculpted exhibiting a very high standard of craftsmanship which is the prime characteristic. The upper 'half' is often glazed with delicately coloured stained glass supported by fine glazing bars in the door frame.  
  
The timber is often of a very high quality and is usually oil varnished or painted white. The decoration is often influenced by the 'Arts and Crafts' Movement. These doors are not too common in Kirklees owing to the paucity of buildings in the 'Queen Anne' and 'Arts and Crafts' style.
- The range of panel and moulding types provide a great variety of panelled door designs: Panels are usually one of four common types, but there is great variety:

Panels:

- Flat and recessed (inset moulding).
- Flat and flush (integral beaded mouldings).
- Chamfered (bolection mouldings).
- Fielded, raised and chamfered (bolection mouldings).

Mouldings:

- Inset mouldings fitted into the recess between panel and door frame.
- Beaded mouldings for flush panels to door frame.
- Bolection mouldings overlap the frame.

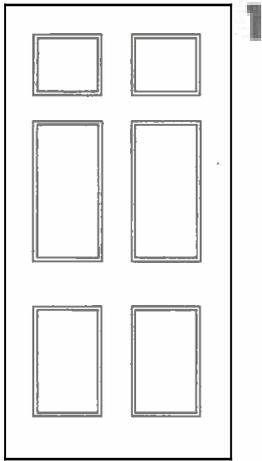
Common variations upon the four panelled door types can include semi-circular heads to the upper panels, patterned or stained glass upper panels or single lower panel.

### Note

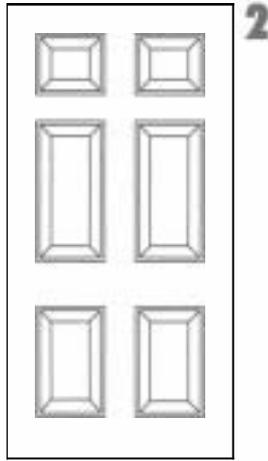
Doors to cottages and converted workshops which comprise many vernacular listed buildings in Kirklees usually have very simple doors which are vertically planked, ledged and braced. Similarly, 'Arts and Crafts' doors were vernacular in appearance being of plain oak or other high quality timber; but their design could be very subtle and sophisticated in design and detail.

# Common Types of Panelled Doors

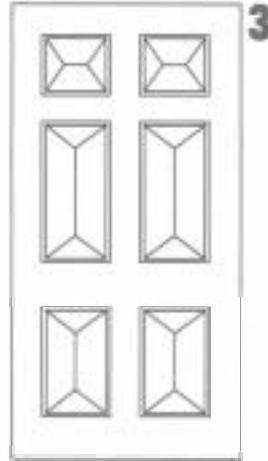
## Georgian Six Panels c.1750-1830



Flat or Raised Panels with Bead or Inset Mouldings

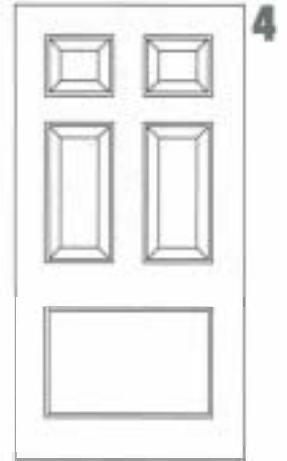


Fielded, Raised and Chamfered Panels with delicate Mouldings

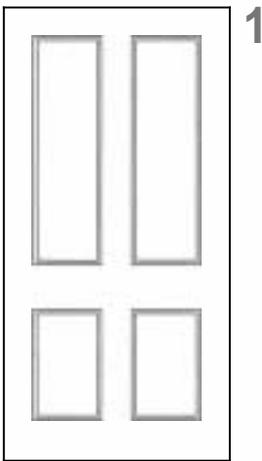


Chamfered Panels with delicate Mouldings

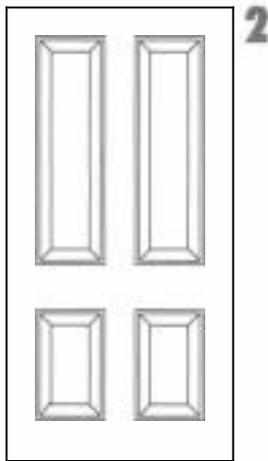
## Five Panels



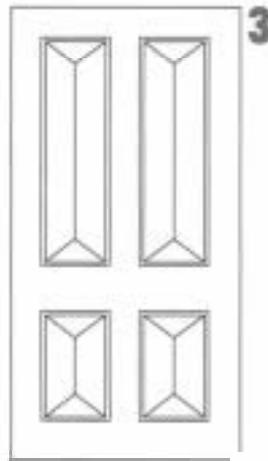
## Victorian Four Panels c.1830-1900



Flat or Raised Panels with Bead or Inset Mouldings

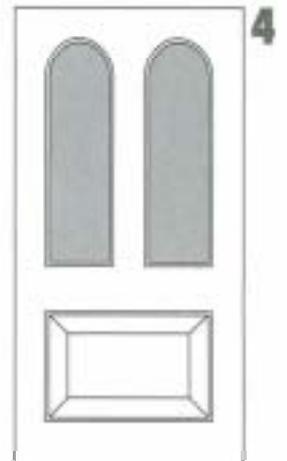


Fielded, Raised and Chamfered Panels with Bolection Mouldings



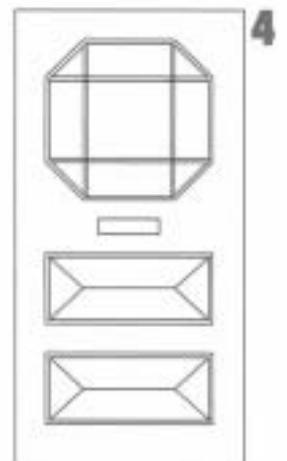
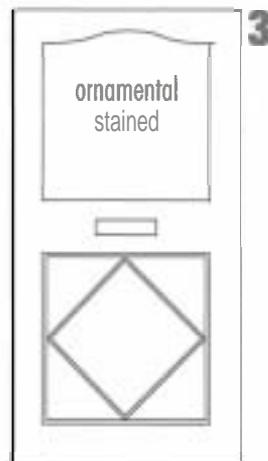
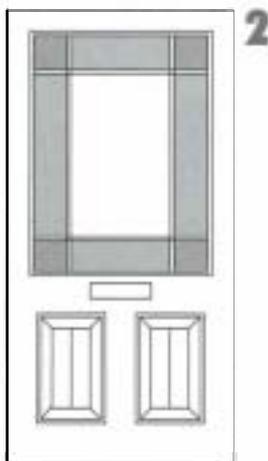
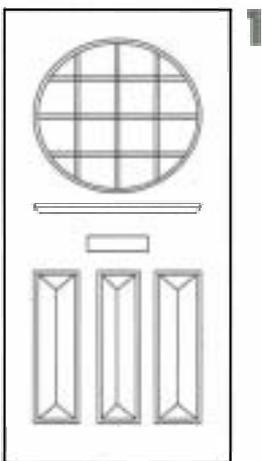
Chamfered Panels with Bolection Mouldings

## Three Panels



Typical Victorian Door with Upper Panels Glazed

## Edwardian c.1900-1915



## EXTERIOR DOOR FURNITURE:

Historically correct door furniture and ironmongery enhances the appearance of a door. The quality, material and design of the door furniture depends on the period, status and style of the door; best brass and bronze being used on the grander doors and cast iron (often highly decorative) which is associated with Victorian doors. Sadly, authentic and historic door furniture is difficult to obtain except from specialist manufacturers and architectural salvage companies. The mass produced pseudo-historic door furniture normally available from mass market 'doityourself' outlets are not stylistically correct even though they are marketed under historic sounding names. An illustrated technical leaflet on historic door furniture will accompany this series.

## DOOR KNOBS and HANDLES:

Door handles were uncommon on the shutting stiles of exterior domestic doors but common on shop doors. Door knobs (brass, bronze or black painted cast iron) were more common and were fixed to the shutting stile when incorporated into the locking device. They were commonly mounted in the centre of the middle rail thereby accentuating dignity and symmetry to the door.

## LETTER BOXES:

Letter boxes were often made of brass, bronze or cast iron. Letter boxes proliferated when the postal services made regular deliveries to houses. The Penny Black stamp was introduced on 6th. May 1840 thereby making postage available to all. Consequently, there would have been no letter boxes on Georgian doors and it is safe to assume that letter boxes would only have become regular items of door furniture after 1850. When introduced, letter boxes were mounted on the middle rails or upper muntin in a vertical position. They were often combined with door knockers; particularly on the upper muntin position. Many historic letter boxes have small openings to take personal letter mail rather than modern catalogue mail.

## HINGES:

Doors are hung either on two or three hinges depending upon the size, weight and quality of the door.

## COLOUR:

The selection of a historically correct door colour adds dignity and interest to the door. The colours most often used for pannelled doors are white/off white, black, deep Oxford blue, rich Brunswick green, very dark Holly green, maroon, dark chocolate brown: The nearest BS colour numbers are:

### Doors:

Green: BS 4800- 12 B 29 14 C 40 12 C 39 14 C 39	Blue: BS 4800- 20 C 40 18 C 29	Red: BS 4800- 04 D 45 04 C 39	Brown: BS 4800- 08 B 29	Black: BS 4800- 00 E 53
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### Doorframes:

Cream: BS 4800- 08 C 31 10 C 31 10 B 15	White: BS 4800- 00 E 55
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