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This Hyde Farm Conservation Area Residents Design Guide is divided into two parts. The first part encompasses a character appraisal and outlines the elements which contribute towards the special architectural or historic interest of the Hyde Farm Conservation Area.

The second part indicates the ways in which the council and householders can preserve and enhance the special architectural or historic character of the Conservation Area. It offers advice and guidelines on undertaking repairs and alterations, appropriate maintenance techniques and advice on the potential reinstatement of architectural features.

Planning controls

What is a Conservation Area?

Conservation Areas were first designated in England following the 1967 Civic Amenities Act. Local planning authorities are obliged to designate and review conservation areas under the provisions of the 1990 Planning (Listed Buildings and Conservation Areas) Act. These are defined as 'areas of special architectural or historic interest the character or appearance of which it is desirable to preserve or enhance'. There are now more than 8000 throughout England and Lambeth has over 50 Conservation Areas. The Hyde Farm Conservation Area was designated on 13 February 1996 in recognition of its special quality and distinctiveness.

The following properties fall within the Hyde Farm Conservation Area:

Burnbury Road	2-72 (even), 1-41 (odd)
Cambray Road	103-107 (odd)
Emmanuel Road	15-73a (consecutive)
Fieldhouse Road	1-39 (odd), 2-42 (even)
Glenfield Road	1-31 (odd), 2-34 (even)
Haverhill Road	4-88 (even), 1-97 (odd)
Midmoor Road	77 and 118
Radbourne Road	26-34 (even), 43-103 (odd)
Telferscot Road	1-43 (odd)

Also included are the former Hyde Farm School, the Radbourne Centre, the Telferscot Junior Mixed and Infants School, Asquith Terrace and Hyde Farm Mews.

What restrictions are there within a Conservation Area?

In addition to normal development control and enforcement powers operative in all areas, special additional powers exist within conservation areas.

The demolition of buildings, or significant portions of them, is unlawful without prior Conservation Area Consent from the local planning authority.

Special controls apply to works to trees within a conservation area. The local planning authority Tree Officer should be contacted on 020 7926 1191 for details of these requirements.

Planning applications are judged against stricter criteria within conservation areas where all proposals must seek to preserve or enhance the special character or appearance of the area. Conservation Area status will also affect the decisions taken when it is judged expedient to take enforcement action.

An *Article 4 Direction* has been applied within the Hyde Farm Conservation Area which enables the Council to control development which could otherwise be done without express planning permission (*permitted development*).

Part 1 - Character appraisal

The designation of conservation areas recognises that the quality and interest of historic areas depends upon more than just individual buildings. Other factors such as the historic layout of thoroughfares, characteristic building materials and the relationship with the landscape all contribute to the special character of an area and it is essential that these elements are recognised and defined.

Origins and Historical Development

The first documentary reference to Balham can be found in a land charter of 957AD which describes the boundaries of Battersea. By the time of the Domesday book in 1086 a small Saxon development is known to have existed, probably sited around the present junction of Balham High Road and Bedford Hill. Throughout the Middle Ages, Balham's economy depended upon agriculture, with surplus crops and produce traded with London. Hyde Farm itself originally stood within a field of 60 acres, known initially as the Hyde and subsequently,

Hydefield. The name 'Hyde' is believed to derive from a Saxon measure of land equal to the amount which could be ploughed in a year using a team of oxen. This area ranged from 60 to 180 acres depending upon the nature of the soil and the contours of the land. In 1587 the field was purchased by Richard Martyn who sold it to Emmanuel College, Cambridge, beginning its long association with the college, a relationship reflected in street names in the area such as Emmanuel Road and Scholars Road.

The farm was leased out to a succession of farmers until the late 19th century, when in the face of the declining profitability of agriculture in this now increasingly suburban area of London, the field was turned over to sport and recreation, and the farm itself, to pig farming. The site found many alternative uses after this time, primarily as



Fig 1: 1906 sketch painting of the old Hyde Farm

the Hyde Farm Athletic Grounds. A range of sports were played, including cricket, golf, athletics, cycle racing and more unusually, baseball, which had been introduced into England in 1874 and was enjoying a period of popularity following the formation of the London Baseball Association in 1894. Contemporary accounts describe that, "The Balham pitch was both picturesque and pretty, and had an excellent grandstand, refreshment bar and teahouse." During the 1890s the field also hosted Barnum and Bailey's circus, with refreshments served from the old farm buildings.

Whilst house building in this area had begun on Balham Hill in the 1770s, with the construction of a number of merchants' mansions, a parish survey of 1803 indicated that Balham still only housed 325 inhabitants. However, during the course of the nineteenth century Balham was to become a fully fledged London suburb with the population rising to 38,000 by 1901. This dramatic population growth was the result of a speculative housing boom, precipitated by the extension of the railways into South London. The West End and Crystal Palace Railway reached Balham in 1856, with the original station, sited at Chestnut Grove, moving to its present position in 1863. The construction of the railway line divided Balham, with most of the land north of Bedford Hill given over for residential development by the 1880s. However, this trend bypassed the Hyde Farm site which was the last remaining farmland to be developed in this area.

All of the roads within the conservation area were developed by Ernest Hayes-Dashwood, commencing in 1896, with house construction progressing slowly until its completion in 1916. A proportion of the housing was allocated for the veterans of the Boer War and the First World War and the formation of the Dashwood Foundation in 1946 continued this tradition. Rent free accommodation was set aside for those servicemen from the Army, Navy, Merchant Service, RAF and the Women's Services, who were injured during World War II, commemorated with a number of plaques, for example at 31-33 Telferscot Road (fig 2). The remainder of the housing on the estate was promoted with the emphasis upon its favourable location and the virtues of Balham as a healthy area due to its high ground and access to the open spaces of Tooting Bec Common. The advantages of the countryside could thus be enjoyed whilst also benefiting from the proximity to Central London, aided by the area's cheap and accessible public transport. The properties were generally aimed at city clerks who paid from 10 shillings for a flat, to 18 shillings per week for a house.

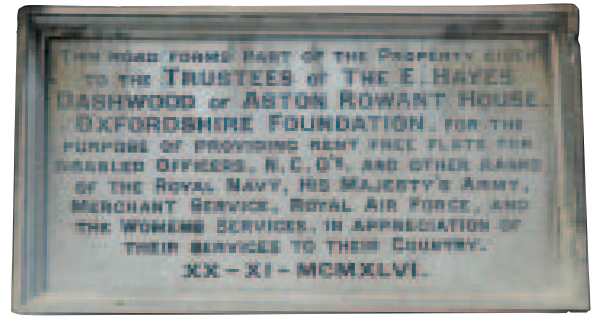


Fig 2: Foundation plaque

The Hyde Farm Conservation Area is almost exclusively residential, consisting largely of purpose built 2 bedroom maisonettes arranged with one to each floor. Single occupation houses with 2-3 bedrooms can be found on Haverhill Road and Radbourne Road and have largely avoided being subdivided into flats. The sole exceptions to this residential character are the school buildings, the Radbourne Centre, and the short parade of commercial premises at the eastern end of Emmanuel Road. The Radbourne Centre, dating from 1912 and originally called the Hyde Farm Sports and Social Club was intended as a recreational facility and community focus for the estate's residents, which included the tennis court adjacent to the centre. After WWII the building was used by 'guest' tenants associated with war veteran residents and for a variety of other educational and community functions, now being used for private educational purposes. The Hyde Farm Estate Works Department building is also included within the designation, standing at 77 Midmoor Road with a plaque dated 1899-1904 indicating the former use of this building.



The former Hyde Farm School was converted to private residential use in 2000, along with its associated buildings fronting onto Telferscot Road. This conversion was accompanied by a new build terraced development on the former schoolyard (Hyde Farm Mews). The adjacent Telferscot Junior Mixed and Infants School is still in use as an educational establishment.

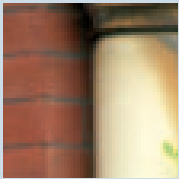
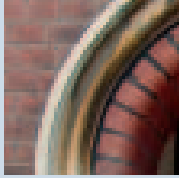
Townscape features and setting

When development began on the former Hyde Farm site it was delineated by natural boundaries and existing buildings, with the land available for housing restricted to the area between Dragmore Lane (now Cavendish Road) to the west, Tooting Bec Common to the South and the rear boundaries of the mansions which lined Thornton Road and Grove Road, clearly seen when comparing the Ordnance Survey maps from 1862 and 1916. Tooting Bec Common abuts the south eastern boundary of the Conservation Area, contributing significantly to its character. The common was a vestige of the feudal system, which owed its survival to the Metropolitan Board of Works which acquired it in 1879 under the Metropolitan Commons Act (1866), resulting in the preservation of this open space and the curtailing of any potential development.



Other greenery and soft landscaping within the Conservation Area comprises of trees, high hedges and shrubs within the curtilage of the houses, particularly the front gardens, for example on the corner of Emmanuel Road and Burnbury Road and isolated clumps of trees such as those adjacent to the Radbourne Centre.

The southerly portions of Radbourne Road and Telferscot Road were the first roads to be laid out in 1896, although house building did not begin until 1899. The estate's internal streets are arranged in a grid pattern with only a slight kink to the southern ends of Glendfield Road, Telferscot Road and Fieldhouse Road, a feature which is consistent with the requirement of the Victorian *speculative builder* who sought to produce standardised housing based upon uniformly sized plots. This feature adds townscape interest to the otherwise straight estate roads, as the view of Tooting Bec Common is slightly obscured, offering only a glimpse of its greenery. The perimeters of the former farm lands resulted in the more irregular shape of Emmanuel Road and Radbourne Road, whose slight curves soften the formality of the estate.



The houses at 15-24, 25-30 and 33-34 Emmanuel Road occupy a prime site next to the green space of Tooting Bec Common. Stylistically, these houses differ from the majority on the estate with their square bays, lighter red brick, and individual entrance porches. Their *gables* and steeply pitched roofs add height and a sense of enclosure to this open space. The architectural impact of these houses can also be enjoyed when viewed from across the common, where the repetition of the tall gables produces a distinctive and pleasing rhythm.

The Conservation Area is characterised by its repetition of small scale units which produce an intimate and domestic atmosphere. A strong sense of enclosure engendered by the largely uninterrupted building line, roof line and boundary walls and shallow front gardens. Nonetheless, a clear demarcation of the public and private realm exists as a result of the consistent boundary treatment, which has survived almost entirely throughout the estate.

The only exceptions to this character are provided by the educational and community buildings within the Conservation Area. These lend a more open aspect to the eastern side of Telferscot Road which is characterised by the schools' playgrounds and the spaces between its the buildings. The Radbourne Road facades of the school buildings add visual interest to the streetscene, whilst their tall chimneys and repeated gables offer height and a sense of vertical emphasis to a streetscene which is otherwise characterised by its horizontality. Furthermore, the copper clad turret (fig 7) of the Telferscot Junior Mixed and Infants School provides a landmark feature within the Conservation Area. The imposing neo-Georgian edifice of the Radbourne Centre also adds townscape value as its position on the curve of Radbourne Road closes the view from both a southerly perspective and looking towards Emmanuel Road.

Fig 3: Emmanuel Road - polychromatic streetscape rhythms



Special architectural and historical interest

The special character of the Hyde Farm Conservation Area derives from its architectural coherency and the unified character of its streets. The buildings follow a consistent pattern but a range of different basic structural forms and a variety of decorative elements and motifs are combined to create a series of slightly varied house types, with visual harmony achieved through the use of a consistent palette of materials. Buildings are grouped together in blocks of stylistically identical houses which are then terminated by buildings of a different style, often incorporating a *Dutch or pointed gable* roof and differentiated bay and window treatment.

All of the original residential properties on the estate are two storied, terraced houses, with coupled or communal entrances flanked by projecting bays. The majority of *bay windows* are semicircular, an unusual feature in speculative suburban

housing development where *canted bays* are the norm, whilst square bays also appear on Emmanuel Road and at the end of individual blocks. House sizes are generally uniform within each individual stylistic group and maintain a continuous building line. The only deviations are on Radbourne Road where some properties are slightly wider in order to follow the contours of the street and at the eastern end of Emmanuel Road where pairs of houses are staggered to take account of the road shape.

Despite general broad similarities with other contemporary speculative suburban housing in South London, the distinctiveness of the buildings on the Hyde Farm Estate stems from the customisation of standard building forms and decorative details. For example, the use of an unusual blank window to the second floor bay at 99-103 Radbourne Road and the universal use of bold *stone dressings* (eg figs 4 & 5), enables the houses to be easily recognisable within their local context. The attention to detailing of the buildings distinguishes the estate. For example, the embellishment of rear and side elevations, such as on the corner of Radbourne Road and Cambay Road with a projecting bay, or the corner of Radbourne Road and Burnbury Road with *leaded light lozenge windows* (fig 4), and the use of materials such as terrazzo flooring, uniform brass door furniture and patterned slate roofs add to the overall impression of quality.

The houses on the Hyde Farm Estate reflect the architectural influence of the Queen Anne style, identifiable through the use of red brick with contrasting dressings, gables, small window panes and the *timber fretwork* porches which appear on Emmanuel Road. Red brick lends a durable and robust quality to the estate, which when combined with its simple yet bold decorative forms, indicates the movement away from the applied decoration and gothic forms which had been a common theme in speculative housing development during the nineteenth century.

The rear of the houses are also of some architectural interest with red brick dressings to window and door openings, and in some cases bay windows to flank walls, displaying a characterful uniform pattern. A paired external rear staircase gives access to the communal garden from the upper maisonettes and on some parts of Haverhill Road this is arranged in an attractive manner with the stairs descending either side of a large brick arch.

The area's only commercial properties can be found at 70-73a Emmanuel Road, which consist of purpose built shops with flats above. The upper floors are stylistically similar to the residential properties on the estate with a series of shallow rounded bays topped with fish scale slates and a 'viking' *finial*. Bays are flanked by individual sash windows with small panes to the upper portions, *roughcast* rendered panels, a number of which have been painted, and brick pilasters. The shopfronts at 71-73a appear to date from c.1914 and are constructed of timber, retaining a variety of interesting historic features such as their recessed doorways, angled fascias and prominent fluted console brackets. The tiled stall risers and green glazed pilasters between shop units are particularly attractive. A regrettable exception to this is 70 Emmanuel Road which was destroyed in 1999 and a replaced with a new wholly inappropriate aluminium shopfront with an oversized fascia and plate glass windows, installed without the necessary planning consent. Other retail units within this parade have received minor additions and changes over time such as the introduction of an overly large fascia board at no.71 and the addition of internally illuminated box signs which are unsympathetic to the original character of the shopping parade.

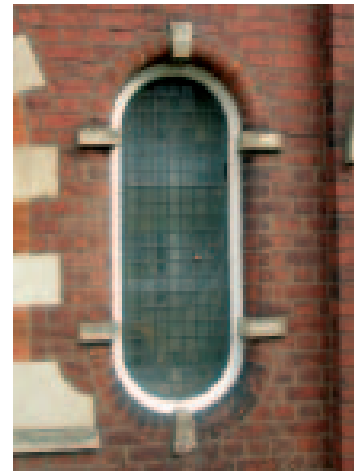


Fig 4: Greenleaded glass set in lozenge window



Fig 5: Decorative gable

Fig 6: Altered shopfront retaining Edwardian joinery and glazed bricks



Situated between Radbourne Road and Telferscot Road are the former Hyde Farm School and Telferscot Junior Mixed and Infants School which have architectural integrity in their own right and are part of the overall design scheme for the estate. Both of these buildings date from



1904 and were designed by TJ Bailey for the London School Board, demonstrating the influence of the vernacular revival. The buildings are constructed of yellow stock brick with red dressings and feature a series of small stone edged gables with a roughcast panel set within, sweeping clay tiled pitched roofs and tall decorative chimneys. Windows fill a large portion of the facade and are of white painted timber, divided into a number of small panes. Cast iron rainwater heads and downpipes appear on both buildings as well as unusually designed iron gates. The Telferscot Junior Mixed and Infants School also has a bell within an open arched tower and a prominent copper clad turret topped with a weather vane.

Adjacent to the school buildings is the Radbourne Centre, constructed in 1912 in a restrained 'Wrenaissance' style. This

Fig 7: Telferscot School

substantial building is two storeys high with a symmetrical plan and constructed of dark plum coloured bricks. Architectural interest is focused upon the roofline and its steeply pitched clay tiled roof with one large dormer to each façade of the building, its tall prominent chimneys and heavy overhanging eaves. Windows are white sashes whilst the main entrance features an arched timber door hood.

The Conservation Area boundary has been drawn tightly around those streets developed by E.H.Dashwood which display a special quality and distinctiveness. Adjoining streets such as Cambray Road and Midmoor Road are of a generally more common and widespread pattern and do not display the same consistency of design as the houses within the designation, not withstanding elements such as communal hallways, finials, patterned roof slates and window designs from within the designation being repeated here. Furthermore, these roads have suffered more from damaging alterations such as pebble dashing, painting and the replacement of original doors and windows and do not represent such a complete example of Edwardian domestic architecture as those within the designation.

Predominant building materials and features

Bricks

The majority of houses are constructed of a dark red and slightly glazed brick (fig 8) whilst a small number feature a more common soft red *stock brick*, found mainly on Emmanuel and Haverhill Roads. Whilst front elevations are universally in red brick, side and rear elevations are of yellow stock brick, often featuring decorative red brick banding and dressings to windows and doors, for example, on the corner of Fieldhouse Road and Burnbury Road. Walls are in *English Bond* with flush lime mortar pointing, although *Flemish Bond* appears on some houses, often in conjunction with the latter type of lighter red brick or yellow stock brick. The facades are otherwise relatively unadorned besides for minimal decorative *dentilation* immediately below eaves level and below the base of the upper floor windows.

Chimneys are an important visible feature within the streetscene and are characterised by their *oversailing brick courses*.

Stone dressings

Stone dressings are used widely throughout the estate, as lintels and cills to windows, as a decorative feature around porch and window openings where stone voussoirs alternate with brick, and as alternating quoins to the corners of a small number of buildings, for example where Fieldhouse Road meets Emmanuel Road. Other decorative features executed in stone are the large balls which stand at the corners of the square bays on Radbourne Road, the ball finials and decorative roundels to the gables on Emmanuel Road, the decoration around lozenge windows and the Doric colonettes and mouldings which surround many porch openings. Most of these dressings have been painted white except on Radbourne Road and Fieldhouse Road where they appear in their natural stone colour

Windows

Windows were originally all of white painted softwood and appear in a number of different shapes and styles. The most common is the vertically sliding *double hung sash*, where the meeting rail appears two thirds of the way up the height of the window, although the houses on Emmanuel Road and a small number on Radbourne Road contain more conventionally divided sashes. In some cases such as on Burnbury Road and Fieldhouse Road, leaded lights appear in this upper section of the window. Casement windows are found on Emmanuel Road as single windows to the upper floors and as part of the large distinctive window treatment where four casement windows are ranged within a large arch. The upper panels above these casements windows are decorated with fixed panes of glass divided into small sections with timber glazing bars.

Window surrounds are varied, a common shape being a large arch decorated with alternating stone and brick *voussoirs*. Two styles appear, the first on Emmanuel Road with casements and secondly at the eastern end of Emmanuel Road and on Radbourne Road where the arch contains a central sash window flanked by rounded headed fixed lights. Smaller individual windows have arched head surrounds executed in plain brick on Burnbury Road, Haverhill Road and Fieldhouse Road, with a squared window reveal and alternating brick and stone voussoirs at the east end of Emmanuel Road and with a rounded window reveal and similar stone dressings on Fieldhouse Road.

One of the most distinctive window types on the estate is the lozenge shaped window with leaded lights, which appears at ground floor level. This window flanks the porch entrance, either lighting the communal hallway as found on Burnbury Road and Haverhill Road, or the private hallway of the ground floor flat, on Emmanuel Road and Telferscot Road.



Fig 8: Fine pointed facing bricks

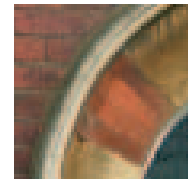




Fig 9: Porch with colonettes



Fig 10: Shared porch

Porches

The estate features seven basic entrance porch designs. Porches at the western end of Emmanuel Road are coupled with the adjacent property and feature timber tracery and a projecting clay tiled roof. Single occupation houses such as on Radbourne Road, are accessed through either a stone and brick archway carried on Doric colonettes shared with the adjoining house (fig 9), or, at the south end of Haverhill Road, through individual plain brick arches flanked with colonettes.

The remainder of properties share a communal entrance to either two or four flats, entered through a single arched opening which receives a variety of architectural treatments. On Radbourne Road, a stone and brick arch is carried on Doric colonettes, featuring a timber and glass porch screen, with round headed lights and a decorative doorhead. Alternatively, on Fieldhouse Road and Haverhill Road, a large communal arch, serving two flats within each house is twinned with its neighbour. These arches have a rounded reveal and are decorated with alternating stone and brick voussoirs with their timber and glass screen divided into small individual *lights*.

Porch entrances flanked by lozenge shaped windows are a common style, found on Haverhill Road, Burnbury Road and Telferscot Road, where twinned brick and stone arches on Doric colonettes give access to communal hallways. A less adorned version of this porch appears on Glenfield Road where the arches are without stone decoration.

An elaborate version of this form of porch characterises the houses at the eastern end of Emmanuel Road where the porch projects from the building line, filling the space between each coupled building's ground floor bay windows. Its arched communal entrance has a square reveal decorated with alternating brick and stone voussoirs, giving access to four entrance doors, the central pair of which have a Doric colonette placed between them.

Doors

Private doors within communal hallways are arranged with either two or four doors in alignment, or with two of the doorways set at right angles to the porch entrance.

Generally, doors are painted softwood with varying configurations of glazed panels situated above *raised and fielded* timber panels. Those at the western end of Emmanuel Road are the most elaborate with *bolection moulding* and raised decorative panels, flanked by decorative stained glass. A narrower and less ornate style of door characterises the remainder of the Conservation Area. The most decorative are those at the eastern end of Emmanuel Road where the upper section is glazed and divided into small panes, whilst on Fieldhouse Road and Glenfield Road this panel contains only plain glass. A variation of this type appears on Radbourne Road where the upper half of the door contains two plain glazed panels.

Brass door accessories such as letter boxes, doorknobs and door knockers to a standard design adorn most of the original doors on the estate.

Roofs

Pitched roofs, covered with natural slate are an attractive and highly visible element of the original design of the houses. The rear roof slopes can also be viewed from the street where roads intersect. Steep gables can be found on Emmanuel Road as well as selectively throughout the rest of the estate and Dutch style gables are commonly used where a building terminates a block. Where bay windows feature, and on a small number of gables, their roofs are covered with decorative slates, usually in a fish scale pattern, with this design also appearing on the side of gable roofs on Fieldhouse Road. Interest is added to the roof line through a variety of decorative finials, the most common shaped like the prow of a Viking ship, pointed finials on Haverhill Road (fig 11) and ball finials where gables occur. Importantly, the roofscape in the Hyde Farm Conservation Area is particularly uniform in appearance with a low incidence of *dormer windows* or rooflights.

Pathways

Terrazzo pathways are a common feature where there is a communal porch, with the terrazzo covering continuing into the hallway and up the walls to *dado* level height (fig 12). A more ornate series of decorative terrazzo panels appear at numbers 1-5 Burnbury Road, whilst tessellated pathways with black and white tiles characterise the houses at 15-34 Emmanuel Road and a number along Haverhill Road.

Frontage treatment

The area in front of the houses were originally laid out with flower beds, delineated from the pathway by decorative iron markers. The boundary treatment throughout the estate consists of a low brick wall of approximately 9.5 brick courses, usually topped with a curved cement coping. Archive photographs indicate that decorative railings and gates appeared throughout the estate but these were removed as part of the war effort in 1939.

Neutral buildings within the Conservation Area

A number of infill sites within the conservation area exist as a result of bomb damage during WWII and redevelopment during the 1950s-70's, for example at 31-32 Emmanuel Road and 28-32a Glenfield Road. Although these buildings do not take their aesthetic cue from the surrounding buildings, and unashamedly proclaim their provenance, they are not considered to be detrimental to its special character. Their common use of red brick, as seen at 77-81 Haverhill Road and the general adherence to the prevailing roof, boundary and building lines, and the use of pitched roofs as at 38-44 Burnbury Road ensures that they remain unobtrusive and in a number of cases add interest to the streetscene where they have weathered and mellowed over time.

Potential areas of improvement

The Conservation Area does not feature any sites which are obvious areas for improvement largely due to its series of unbroken terraces. The new housing at the northern end of Telferscot Road and the Hyde Farm Mews development to the rear of the Hyde Farm School have been consistent with efforts to preserve and enhance special character, whilst the recent development at the southern end of Telferscot Road has been designed in harmony with the style of the adjacent school buildings.

The key ways however, in which the duty to preserve and enhance the Hyde Farm Conservation Area can be fulfilled, is through the encouragement of homeowners to undertake sympathetic alterations and repairs to their properties and in promoting the reinstatement of important and distinctive architectural features. These objectives are addressed in Part II of this Conservation Guide.

Fig 11: Fishscale roof with viking finial

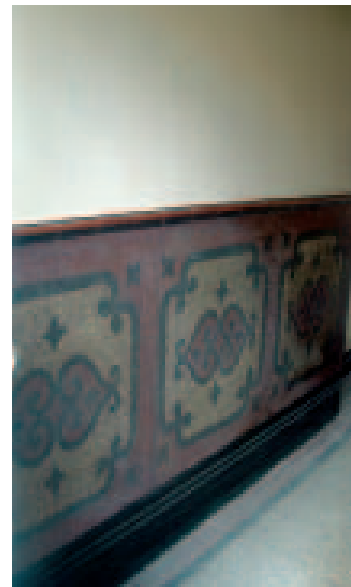
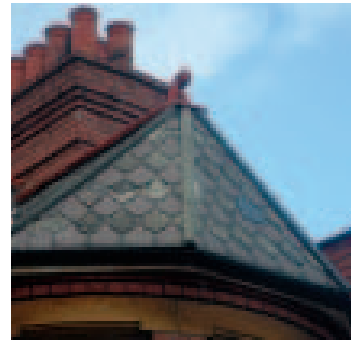


Fig 12: Terrazzo floor and "frescoed" style dado

Part 2 - Design guide

This section of the guide outlines the principles and standards upon which planning applications will be determined, defines and explains the key planning restrictions on properties in this attractive Conservation Area and aims to clarify what changes are likely to be acceptable. This conservation guide seeks to balance the rights of owners to alter their houses, with the requirement to preserve and enhance the special character of the Conservation Area, and also seeks to illustrate the cumulative harmful affect that even minor changes can have upon the character, and appearance, of individual houses and the area as a whole.



The Hyde Farm Conservation Area is a fine example of late Victorian/Edwardian speculative housing, which is characterised by its quality of construction and range of distinctive architectural designs and motifs. Its coherent character is achieved through the use of a consistent palette of materials, the repetition of a range of basic structural forms and the attention to detailing.

A large number of properties have been in the ownership of the Dashwood Foundation and the Dashwood Will Trust, and occupied by tenants, with maintenance and repairs often undertaken wholesale. Many properties are now being sold into private ownership and there is an increased potential for individual owners to make uncoordinated changes to the appearance of the houses, which poses a threat to the special architectural and historic harmony of the Conservation Area.

Fig 13: Rendered brickwork



Article 4 direction

It is often seemingly minor external changes to the buildings within a conservation area which have the most detrimental impact upon special character. Most of the houses on the estate still retain a significant number of their original features, nonetheless, many houses have also suffered to some degree from damaging alterations. The integrity of an individual property, the coherency of a unified terrace and the character of the Conservation Area as a whole can be undermined by the cumulative effect of small alterations to a number of properties and the retention of original fabric is essential to the preservation of special character.

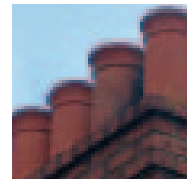
Where repair and replacement takes place it is essential that these are carried out sympathetically and in a way which is sensitive to the original design and architectural style of the property. A local authority Article 4 Direction applies to the Hyde Farm Conservation Area in order to protect its special architectural and historic character. This brings under planning control, a range of alterations to properties which were previously classed as permitted development.

The following properties are affected by the Article 4(1) direction:

Burnbury Road	2-36 (even), 46-72 (even), 1-15 (odd) 19-41 (odd)
Cambray Road	103-107 (odd)
Emmanuel Road	15-30 (consecutive), 33-69 (consecutive)
Fieldhouse Road	1-39 (odd), 2-42 (even)
Glenfield Road	1-31 (odd), 2-26 (even), 34
Haverhill Road	4-88 (even), 1-75 (odd), 83-97 (odd)
Midmoor Road	77 and 118
Radbourne Road	26-34 (even), 43-103 (odd)
Telferscot Road	1-43 (odd)

An Article 4 Direction means that the following changes to all original residential properties, **both** single dwelling houses **and** houses subdivided into flats, within the Conservation Area require planning permission and cannot be undertaken without consent.

- Partial demolition including chimney pots/stack, fences, windows and doors.
- External alteration or enlargement, including extensions, conservatories and garages.
- Additions or alterations to the shape and profile of roofs.
- The insertion of rooflights.
- The construction of a porch to the front of any house or the infilling of open or recessed porches and communal hallways.
- The painting of brickwork or the application of cement render or pebbledash to the front, sides and rear of properties.
- The painting of stone dressings which presently retain their natural stone colour or their re-painting other than white.
- The re-painting of window frames and porch joinery other than white.
- The demolition of, or any changes to, boundary walls.



However, where proposed alterations under the following categories are to be on a like-for-like basis and do not involve any material change to the appearance of a property, planning permission is not required. The extent of material change is a matter of judgement and the Conservation and Urban Design team will be able to advise on whether it is adjudged that permission is required. The intention and objective of the Article 4 direction is to retain the original appearance of the buildings and this Guide explains how sympathetic replacement and repair work should be undertaken. However, planning applications which indicate an unsympathetic change to the appearance and character of the property are unlikely to be accepted if they are contrary to the standards outlined in this Guide.

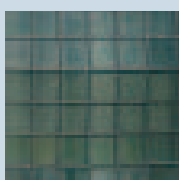
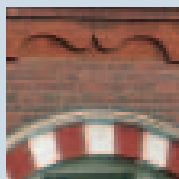
- Alterations to doors and windows. This includes the glazed and timber porch screens which form the entrance to communal hallways on the estate.
- Changes to roofing materials. The replacement of natural slate with concrete tiles and the replacement of patterned and fish scale slates with plain versions, or concrete tiles, require planning permission.
- Replacement of the external portions of terrazzo or tessellated pathways.
- Painting of front, side and rear exterior elevations.

An Article 4 direction does not result in any extra fees being incurred by householders as no fee will be charged for planning applications relating solely to such works. Owners of properties which are subdivided into flats, whether original maisonettes or more recent conversions, have fewer permitted development rights than owners of single dwellinghouses. Therefore, a fee will still be applicable for planning applications relating to works which are unaffected by the Article 4(1) direction.

Conservation and repair principles

The following principles are useful to consider when undertaking any repairs or alterations to the historic fabric of your property.

- Regular maintenance and small scale repairs prevent decay
- Retain the maximum amount of original fabric and only replace it where absolutely necessary
- Carefully match repairs and replacements to the original
- Where possible reinstate missing architectural features
- Reverse damaging repairs and unsympathetic alterations
- Ask for expert advice and use specialist conservation contractors wherever possible
- Carefully consider the impact of changes to both the individual house and the terrace as a whole.
- Details such as window and door patterns, roofing materials and decorative elements make a considerable contribution to the special character of the conservation area. Even minor changes can detract from the character, and value of a building.



Looking after a historic building is generally speaking a matter of slowing down the natural process of ageing and decay. It is important that essential structural work and steps to make a property 'wind and weather tight' are a priority before any other structural adaptations or the repair of architectural features are considered. Water ingress is the source of many maintenance problems such as timber rot, spalling masonry, dampness and condensation. It is vital that roofing, guttering, downpipes and flashing are inspected regularly and repaired as a priority in order to avoid large scale problems and intervention into the fabric of the building in the future. The repair of damaged pointing, decayed and cracked brickwork, broken cills and the gaps around window and door openings should also be viewed as priority works.

Structural movement in a building is often quite normal, particularly in London where many houses are built upon shrinkable clay or other soils which are susceptible to minimal movement. Any sudden evidence of movement in a building which has been stable for many years in the past should be investigated and monitored by specialist contractors in order to ascertain the nature, direction and rate of movement.

Specialist information can be obtained from the Lambeth Conservation and Design Team who will be able to offer general guidance on repairs, alterations and maintenance issues. The Building Conservation Directory (available from Cathedral Communications Ltd - 01747 871717), endorsed by the Department for Culture, Media and Sport and issued annually, has a comprehensive listing of specialist craftsmen and contractors who have experience of working with historic buildings. In sourcing reliable and reputable firms it is advisable to seek recommendations from neighbours or friends. You should ask to see previous examples of a contractor's work, or speak to previous clients, before commissioning any work.

Detailed conservation guidance

Windows

Windows are an important element of the unified character of the Hyde Farm Conservation Area and their design and detailing are a significant element in the original design of the buildings.

The care of traditional timber windows depends upon regular maintenance and small scale repairs. Original timber sash windows are often perceived as time consuming and difficult to repair and maintain and there is a widespread misconception that signs of ageing in timber windows are a symptom of irreversible decay. Where small sections of the window have decayed, for example at the bottom rail or cill of the sash, new material treated with an organic preservative can be carefully pieced into existing fabric. Regular maintenance, and small scale repairs are preferable, and usually cheaper than replacement.

Where unavoidable, the replacement of windows and doors should be on a like-for-like basis, using the dimensions and mouldings of the original item as a pattern. Windows are one of the most vulnerable elements of an historic building and even small alterations in design or material can have an impact upon the whole façade. In a terrace of identical houses the repetition of a particular style adds rhythm to the composition and unity to the streetscene. The replacement of traditional timber windows with mass produced PVCu or aluminium alternatives often results in glazing patterns which differ from the original design and lack the detailing and quality of original timber sashes. The thicker glazing bars associated with modern alternatives offer only a crude approximation of traditional styles and false glazing bars only pay lip service to authentic designs. Plastic or metal windows also frequently employ very different opening mechanisms, for example, top-hung or tilt and turn, which can also harm the historic character and harmony of historic areas.

New window frames should be constructed of softwood and painted white. Attention should be paid to the glazing pattern, particularly where the window is divided into small lights, the width and profile of *glazing bars* and other design features such as *sash horns*. Original glass should be retained wherever possible as it has a different visual quality and appearance to modern glass. Specialist contractors are able to salvage original glass by using a laser device to soften putty which allows traditional glass panes to be re-used. This process also applies to the stained glass which appears in the doors on Emmanuel Road where the removal of stained glass door panels and their replacement with security or plate glass robs these doors of their richness. It is vital that stained glass is retained where possible and ideally reinstated using the original pattern where the glass has been removed. The repair of stained glass requires specialist attention and should only be undertaken by an accredited craftsman. Additional security can be provided by incorporating laminated glass to the rear of stained glass lights.

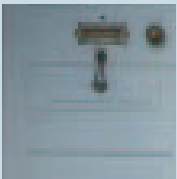
The estate's lozenge shaped windows have frequently been fitted with sheets of plate glass, or have had their leaded panes filled with coloured glass for a decorative effect which undermines the original architectural effect. Although many of these windows appear bowed or disfigured, repair rather than replacement is to be encouraged.



Fig 14: Aluminium replacement windows

Doubleglazing

New windows are often marketed upon the basis that traditional sash windows are ill-fitting, draughty and lack the thermal efficiency of modern alternatives. English Heritage analysis and guidance indicates that only 20% of a home's heating is lost through the windows, and most of that escapes through the gaps around the windows rather than through the individual panes. Where sashes are loose, *timber fillets* can be added to fill gaps or draughtproofing strips can be installed as a sensitive, simple and inexpensive means of providing noise and thermal insulation. Secondary glazing can also be employed behind the existing window without detracting from the design and is an inexpensive alternative to sealed double-glazed units. Further energy savings can be made when draughtproofing and secondary glazing are complemented by other measures such as loft insulation, fitting heavy curtains and the replacement of old and inefficient boilers.



The cost of installing double glazing or modern PVCu windows represents a considerable financial outlay and the expense is often not recouped through energy savings, even in the longer term. Furthermore, the investment is frequently not reflected in the resale value of a property, particularly if the windows are insensitive and unsympathetic to the character of the area.

Doors

Doors are an integral component of the original house design and the variations between different types are an important part of the estate's special character (fig 15).

The replacement of original doors with modern 'off the peg' designs detracts from the harmony of the individual properties and the streetscene as a whole and compromises the visual balance of communal hallways. The introduction of modern generic mass-produced doors also results in the loss of distinctive door furniture such as letter boxes and door knockers. Decayed timber can usually be replaced with a matching piece and for this reason, the replacement of original doors which are in a repairable condition will not be permitted. Where replacement is unavoidable it is important that the new door carefully matches the design and detailing of the original, paying particular attention to the glazing configuration and panel mouldings. Original ironmongery such as door knockers and letter boxes should be reused wherever possible.



Fig 15: Fine Edwardian joinery to panelled door and porch

Roofs

The natural slate roof coverings on the estate are an attractive and highly visible element within the streetscene. Their replacement with concrete roof tiles adds a bulky and uneven profile to the steeply pitched roofs, detracts from their original design and imposes an increased weight on the roof of the property which can cause structural defects. Ball finials and 'Viking' shaped finials appear throughout the estate and whilst only a small scale detail are an important feature, adding rhythm to the roofline. Decorative finials should always be retained, and reinstated if possible. Where 'fish scale' or other decorative shaped slates exist, their replacement with square slates or concrete tiles will be resisted. Patterned fish scale slates are cut on site by your roofing contractor and it is essential that you establish whether your contractor has the skills and manpower to undertake this task.

Where repairs or replacement of the roof covering is undertaken, new materials should ideally match the original. Natural slate is the preferred choice and fibre cement slates are strongly discouraged. Reconstituted slates are often considered to be better value than natural products. However, the price differential between good quality reconstituted products and natural slate (particularly Spanish slate), is negligible and natural slate is far superior in terms of weathering abilities, lifespan and appearance. New slates should match the original colour of the existing roof materials when new. Roof slates become darker as they weather and their original colour can be ascertained from examining their underside.

The use of salvaged materials can offer significant cost savings and the partial renewal of a roof with natural slate may be more cost effective than a full re-roofing with artificial slate. In order to achieve a less patchy effect when partially renewing the roof covering, slates salvaged from the rear of the roof can be used on the front slope of the house, with new natural slates applied to the rear elevation. Alternatively, slates can be laid in diminishing sized courses allowing for broken slates to be cut and used at a higher point on the roof. In practical terms, little more than 25% of the roof slates should require replacement and contractors experienced in conservation work will be more familiar with techniques for retaining undamaged slates than standard building firms.

The point at which the roof covering abuts the chimneystack, party wall and bay roof are all vulnerable areas where moisture can enter the building, leading to decayed roof timbers and problems within the brickwork fabric of the building. It is important that appropriate lead flashing are used, following the detailing of the original, to ensure that the roof remains watertight.

Chimneys are tall and decorative with oversailing brick courses, making a fundamental contribution to the historic streetscene. For this reason, chimneys should not be reduced in height and pots should be retained. Even where chimneys are redundant they perform an important task of ventilating the dwelling structure.

Brickwork

The dark red brickwork in the Hyde Farm Conservation Area is key to its local distinctiveness. The walls of the houses were originally constructed with flush pointed lime mortar joints.

The major cause of damage to brickwork stems from the ingress of moisture, through degraded mortar joints or localised water saturation due to defective rainwater goods, copings and mouldings. Water within the brickwork of a building can cause damage such as *spalling* and



Fig 16: Disfigured painted brickwork



decay of the brick face, either as a result of the migration of salts to the brick surface or frost damage. Any minor cracks in the brick face need to be repaired so as to avoid further water penetration. These can be filled with mortar repairs which are carefully matched to the colour of the original brickwork (see Pointing, in the next section). Any large cracks should be analysed by a Surveyor in order to establish if there is a structural defect that requires attention.

More significant decay can be repaired by cutting out damaged bricks and replacing them with new or salvaged bricks which carefully match the originals in terms of colour, size and texture. This is particularly important so new bricks weather to the same colour as surrounding original fabric, maintaining the integrity of the façade and minimising the long term visual impact of repairs.

Pointing

Where mortar joints have decayed there may be a need for repointing. However brickwork is often unnecessarily repointed. Mortar only needs to be replaced when it is truly crumbling and loose, or the joints have weathered back so far that water is seeping into the brickwork. Sound original mortar should always be retained and care should be taken when removing old mortar so as to avoid damaging the edges of the bricks. The use of angle grinders should therefore be avoided.

Historic buildings are constructed of porous materials which allow moisture within the structure to evaporate. Traditionally, the lime mortar used in their construction is weaker and more porous than surrounding brickwork. However, the introduction of modern cement rich mortar joints can lead to serious problems as they are hard, impermeable and rigid. Moisture trapped within the fabric of a building will therefore tend to evaporate at the brick face and any frost or salt damage will be concentrated here rather than at the more

easily replaceable joints. A mix of 1 part cement to 3 parts lime (preferably lime putty) to 12 parts sand is the most suitable. A stronger mortar mix comprising 1 part cement to 1 part lime to 6 parts sand can be utilised if necessary. Good quality pointing is a skilled task and most modern work is undertaken by contractors who have little experience with historic buildings. It is therefore essential to employ contractors with the necessary expertise and experience of working on historic buildings. Visually, pointing should be subservient to the surrounding brickwork and should aim to replicate the original flush, or slightly recessed, finish. The more modern examples of weather struck or ribbon pointing can ruin the appearance of a historic building and are not acceptable.

Fig 17: Brick detailing covered by render



Painting, rendering and pebbledashing of brick facades

A number of properties on Haverhill Road have had their original brick elevations painted and others within the conservation area have been pebbledashed, both of which create disharmony within the uniform terraces and compromise the original character which depends upon the wholesale use of dark red brick.

The painting of brickwork is not only visually damaging but can also result in long term damage to brickwork. Bricks are a naturally porous material and the application of oil based paints traps moisture behind this impervious outer layer. When the evaporation of moisture is inhibited, salts within the bricks can lead to the spalling of the brick face, rotting structural timbers and

dampness within the property. Where houses have been painted previously, the removal of paint should only be undertaken by a specialist as this process involves the application of hazardous chemicals. Sandblasting of the bricks is certainly not advisable as this can cause permanent damage to their surface. The application of strong cement render or pebbledash can sometimes have a more severe effect as it is more susceptible to cracking and moisture ingress. Consequently, the application of render or paint to hide damaged brickwork is strongly discouraged as water ingress will only serve to exacerbate existing decay.

External window frames and porch screens should be painted white to maintain the important coherent character of this Edwardian estate. Where external doors are part of a communal entrance, they should be repainted to match neighbours and reflect the original architectural composition. In most cases doors to communal entrances are painted white. Individually sited external doors should be painted in an appropriate dark colour (eg: dark blue, red or green).



Porches

Open communal porches appear on the majority of properties within the Conservation Area and are an unusual and charming feature. The insertion of doors into the outer timber porch screen (fig 18) ruins their integrity and conceals communal hallways and decorative terrazzo floor and wall coverings. Recessed doorways such as those on Haverhill Road and Burnbury Road should not have outer doors added in order to form a draught lobby. A very small minority of houses have had their open communal porches filled in, or exterior doors added to their individual porches in order to create a private hallway, which not only introduces a highly visible and unsympathetic modern door but produces a clumsy and incongruous addition to the house.

As with other external joinery, damaged original porch screens should be repaired by piecing in new material and regular maintenance, including painting, should guard against the need for extensive repairs. Any elements which require renewal should follow the original pattern exactly, particularly with regard to the shape of glazed panels, the division of panes into small lights and the profile of mouldings above open doorways.

Stone dressings

Stone dressings appear throughout the estate around doorways and windows and as decorative colonettes, finials and door surrounds. Many of the properties have had these dressings painted white, however natural stone coloured dressings should retain this finish and the application of paint is strongly discouraged.



Fig 18: Inserted door in outer timber panel screen

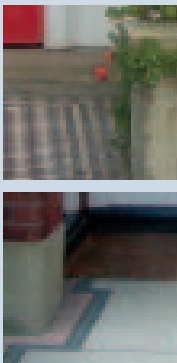


Front gardens and boundary walls

The low front boundary walls which appear throughout the estate are an essential component within the streetscene. The setting of historic buildings is an important element of their character and the retention of this boundary wall signifies the barrier between the public and private realm. Front walls should always be retained and permission will not be given for their demolition. The front gardens within the Conservation Area are fairly shallow and the creation of hardstandings for vehicles would intrude upon the setting of individual houses and upon the overall coherency of the streetscene and are therefore not acceptable. The reinstatement of iron railings to the front boundary wall, using the original pattern shown in archive photographs, is encouraged. The Council is keen to commission a standard pattern to be used within the Hyde Farm Conservation Area.

Fig 19: Characterful garden walls

A significant proportion of the soft landscaping within the Conservation Area appears in private front gardens and this greenery makes an important amenity contribution. Original iron planter boundaries should be retained wherever possible and offer a useful demarcation between original flower beds and footpaths.



Terrazzo and tessellated paths appear throughout the estate and are an attractive original feature which has remained intact on a large number of properties. The overall design integrity of the entrance porches depends upon the survival of its constituent parts with the continuation of terrazzo flooring into communal hallways denoting a link between interior and exterior space. This relationship is diminished when the terrazzo is replaced by concrete slabs or modern paving stones. The reinstatement of replica terrazzo paths is strongly encouraged. Tiles and terrazzo are both durable surfaces which are functional and attractive and their replacement will be resisted. Where damage has occurred it is necessary to consult a specialist contractor to repair terrazzo paths. Please contact the National Federation of Terrazzo Marble and Mosaic Specialists (Tel: 0845 609 0050) for a craftsman in the local area.

Roof extensions

Planning permission is required for loft conversions involving the insertion of rooflights and changes to the profile of the roof. In considering such applications, full regard will be paid to the planning guidelines outlined in Lambeth's Unitary Development Plan and its Supplementary Planning Guidance (SPG) on Residential Alterations and Extensions. Conservation rooflights which lie flush with the profile of the roof, rather than those which project above the plane of the roof, are essential. Excessively large rooflights are not acceptable nor those that incorporate balconettes. Dormer windows are not permitted on the front slope of the roof as they are too obtrusive and have no architectural precedent within the Conservation Area. Rooflights to the front roof slope should be sited as unobtrusively as possible.

Rear roof extensions should not take the form of mansard roofs or full width extensions designed to add substantial extra loft space. These forms are considered to be visually damaging and bulky, particularly where the brick party wall between properties is raised, disturbing the rhythm and appearance of rear elevations. The raising of the roof ridge will not be permitted. A pair of dormers is the preferred form for roof extensions. Both dormers should be subordinate to the roof in terms of size and scale and situated away from the roof ridge and eaves. Suitable dimensions would be 1.1m in height and 0.9m in width. In considering the detailed design of inserted dormer windows it is vital that they are in keeping with the character and appearance of the building's existing windows. The use of lead cladding rather than felt and painted timber double hung sliding sash windows is important.

Rear extensions

The rear of the houses within the Conservation Area are of some architectural interest, with red brick dressings to window and door openings, and in some cases, bay windows to flank walls. Where the properties are divided into flats there is access from the upper maisonette to the communal garden via an original rear brick staircase. In some instances such as on Haverhill Road this is arranged in an attractive manner with stairs descending either side of a large brick arch.

The original rear additions of the houses within the Hyde Farm Conservation Area are built in two storeys. Although slightly lower than the main part of the house they are to the same scale. They are wide and deep in relation to the overall size of the properties. Due to the arrangement of original access from upper maisonettes to rear gardens and the potential encroachment into communal amenity space, the scope for further rear extensions is likely to be greater for single dwelling houses than subdivided properties. Each property will be adjudged on a case by case basis, taking account of the available plot size and amenity space and the level of uniformity to the rear of the building and its neighbours.

The infilling of the 'L' shaped rear portions of the houses with a solid structure will not normally be permitted as the width of the original rear extensions to the houses mean that there is little space in between each terraced unit. However, the insertion of conservatories into the 'L' shaped portion is likely to be acceptable providing that these are light, permeable, primarily glass structures, constructed with a timber and not PVCu.



As with loft conversions, in considering such applications, full regard will be paid to the planning guidelines outlined in Lambeth's Unitary Development Plan and its Supplementary Planning Guidance (SPG) on Residential Alterations and Extensions. In general however, the form and appearance of rear extensions should take account of the characteristics of the original house and maintain an architectural unity with both the individual house and the terrace as a whole. Materials should match the original stock bricks of the house, new doors should be timber and new fenestration should match the pattern of the existing house in terms of the proportions and detailing of windows. New windows should usually be painted timber double hung sliding sashes. As the existing rear additions to the houses have a mono pitch roof, new extensions should follow this pattern. Roofing materials should be natural slates.

Whilst a traditional design approach is usually the most appropriate, bold and simple modern design is not to be ruled out. However, the acceptability of contrasting modern designs would depend upon the quality of the proposed materials and the achievement of an adequate level of subordination to the original house.

Fig 20: Poorly located satellite dishes - subject to enforcement action



Satellite dishes

Planning permission may be required for the installation of a satellite antenna to properties within the Conservation Area – please contact the Council who will be happy to advise you. Wherever possible antennae should be discreetly located to the rear of the property or if required at the front, concealed within the roof slopes. In almost all cases, cables should be run internally rather than across the face of the building.

External clutter

Alterations to houses to provide telephone connections, burglar alarms, TV antennae, central heating and other services can result in the disfigurement of the exterior of properties, with awkward multiple runs of pipes, cables and boxes. The manner of installation and location of additional services is at the discretion of the building owner, not the supplier or contractor and consideration should be given to the siting of additional service equipment. External meter boxes should be set into the ground (ie: subterranean) so as to avoid the requirement for consent as these bulky and unattractive additions to the houses detracts from their special character, particularly when placed within communal hallways and entrance halls.

Glossary

Article 4 direction - a local authority initiated, central government confirmed direction which means that planning permission must be sought for certain works to a property which would not normally require it.

Bay windows - a window projecting out from the wall. A canted bay has an elongated hexagonal plan form.

Casement window - a window which opens on hinges.

Dado - a moulded section which runs around the wall at approximately waist height.

Dentilation - an ornamental feature consisting of a series of rectangular or cubic projections

Dormer - a projecting window inserted vertically into a sloping roof with its own roof and sides, known as cheeks.

Double hung sash window - a window with a weights and counter-weights mechanism which allows both panes to move up and down.

English bond - bond refers to the pattern in which the bricks of a wall are laid. English bond is where bricks are laid with alternate rows of headers (where the brick is laid with the short end visible) and rows of stretchers (laid lengthwise).

Finial - an ornament which stands at the top of a gable. This can take a variety of forms such as a ball or spike.

Flemish bond - the pattern created where a brick wall is laid with alternate headers and stretchers (see above) which are aligned in each alternate row.

Gable roof - The end wall of a building where the roof reaches its peak. A pointed gable follows the slope of the roof against it. A Dutch gable is one with curved or scrolled sides.

Glazing bars - a light piece of timber which divides a sash window into smaller compartments.

Leaded lights - window where the glass is held in place by strips of lead usually arranged in a grid or diamond pattern.

Oversailing brick courses - a decorative technique where each ascending layer of bricks protrudes slightly above the previous layer.

Permitted Development - development which can be undertaken without planning permission as defined in the Town and Country Planning (General Permitted Development) Order 1995.

PVCu - refers to the material which mass produced modern window units are constructed from. The plastic used is subjected to a chemical process which hardens it to make it rigid. PVC stands for PolyVinylChloride.

Raised and fielded - a timber panel sunk into the body of a door whose raised centre portion is reached by tapered edges.

Roughcast - a render coating containing coarse aggregate.

Sash horns - refers to the small shaped piece of timber beneath the extreme left and right hand corner of the upper pane in a sliding sash window.

Spalling - decay process whereby layers of stone flake away from the surface.

Speculative builder - a builder or investor who purchases one or more individual building plots as leasehold from a landowner in order to build individual houses. This was the most common way in which London's residential streets were developed during the 19th century where houses were built for unknown potential tenants rather than custom built for a particular client.

Stock brick - the term 'stock' refers to the name of the mould in which these bricks were originally handmade. The term now refers to the traditional bricks made from London clays which were produced in a range of yellow and brown tones.

Stone dressings - the finishes, mouldings and ornaments that surround door and window openings as well as the ornamentation at the tip of gable roofs.

Terrazzo - a decorative floor or lower wall finish made from marble chips set in concrete which is then ground down and polished for a smooth and durable finish.

Timber fillets - in carpentry this term refers to a small piece of timber which can be pieced into joinery to repair and restore it.

Timber fretwork - regular and repeated decorative timber pattern which often appears on the front of porches.

Vousoir - a wedge shaped stone or brick forming part of an arch.

Contacts and further advice:

Conservation & Urban Design Team

Town Planning Department

Acre House

10 Acre Lane

London SW2 5LL

Tel: 020 7926 1215/1217/1231

Lighting & Highway repairs

Highways Infrastructure Team

Blue Star House

234-244 Stockwell Road

London SW9 9SP

Tel: 020 7926 2350

www.lambeth.gov.uk

