

# Clapham Park and Northbourne Road CA

## Conservation Area Character Appraisal



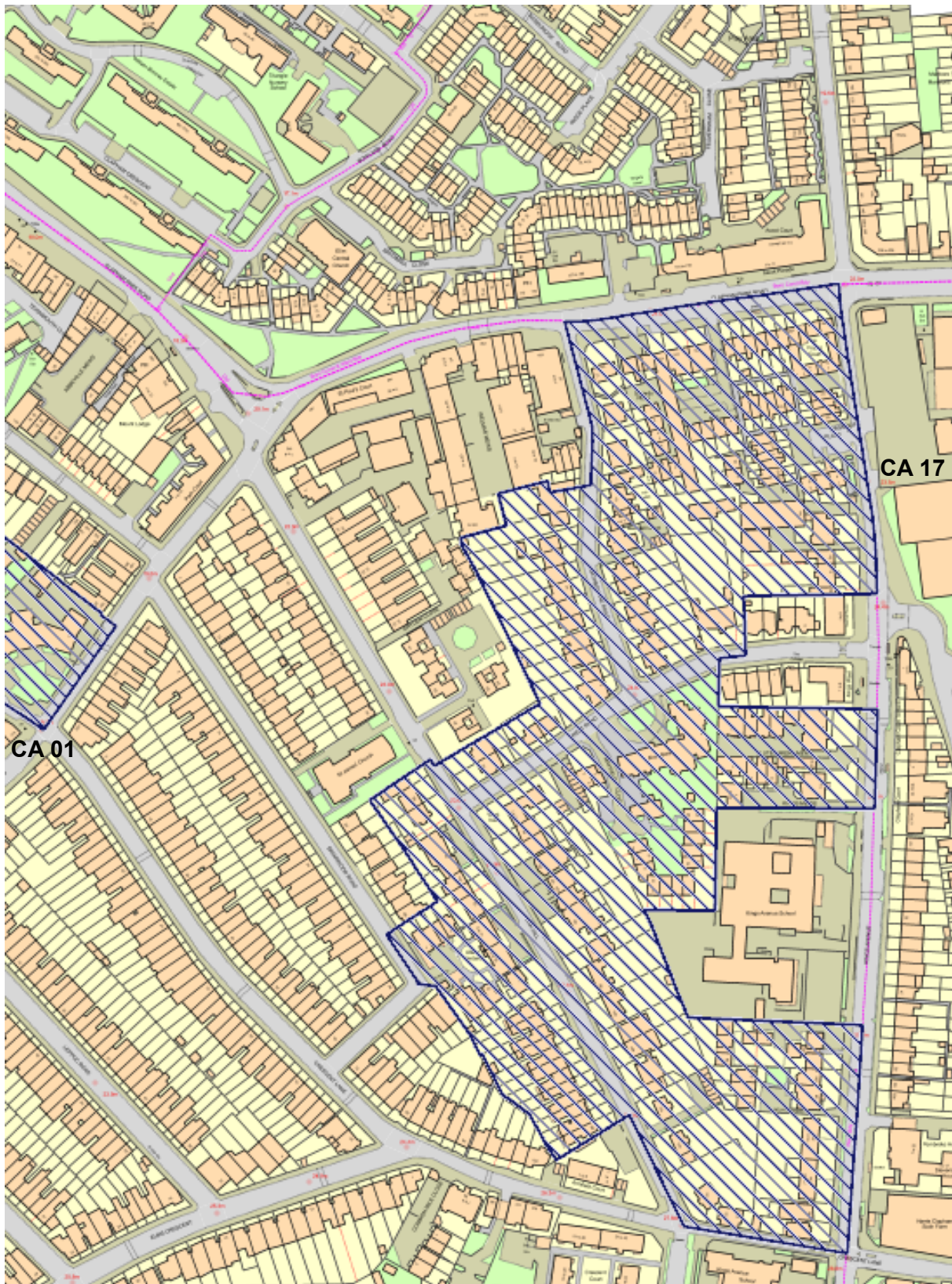
November 2023

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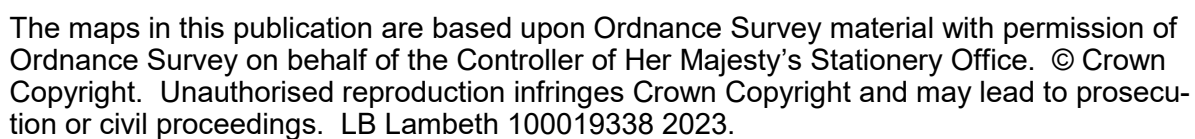


## CONSERVATION AREA CONTEXT



CA 01—Clapham Conservation Area

CA17—Clapham Park and Northbourne Road Conservation Area





### INTRODUCTION

The Clapham Park and Northbourne Road Conservation Area was originally designated in 1974 as two separate areas; they were later merged because they are contiguous and have a similar character. Generally, it has a strongly suburban, residential character best expressed in 19<sup>th</sup>-century houses, mostly villas in generous gardens with plenty of greenery. These are joined by later residential buildings of differing scales and periods, which taken together usefully illustrate the fragmented pattern of historic development of the area.

#### Location and Extent

The conservation area is located east of Clapham Common. It has an irregular shape and is bordered by Kings Avenue to the east, Clapham Park Road to the north, Crescent Lane to the south and Park Hill to the west.

#### Purpose of this Document

This Conservation Area Appraisal is prepared by the Council to assist with the management and enhancement of the conservation area. The contents of this document are a material planning consideration when determining proposals that affect this conservation area.

#### Stakeholder Engagement

A draft version of this document was subject to a public consultation which ran from 11 January to 14 March 2016. The Council is grateful to everyone who took the time to respond to the consultation. All consultation submissions were carefully considered and, where necessary, changes made. Given the passage of time between the first consultation and the adoption of this final version, the opportunity was also taken to refresh the text to ensure it was up-to-date. The conservation area boundary changes proposed in the 2016 draft of this document were approved and implemented in July 2016 and the document content updated accordingly.

The Council would like to thank all owners and residents of the Clapham park and Northbourne Road Conservation Area for their continued custodianship of this special place, the properties within which are generally maintained to a very high standard.

This document finalised and issued on 23 November 2023.

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## 1. PLANNING FRAMEWORK

- 1.1 Section 69 of the Planning (Listed Buildings and Conservation Areas) Act 1990 (the Act) requires all local authorities to identify ‘*areas of special architectural or historic interest the character and appearance of which it is desirable to preserve or enhance*’ and designate them as Conservation Areas.
- 1.2 Conservation area designation brings with it additional planning controls, control over demolition and the protection of trees. Section 72 of the Act places a duty on the council and other decision makers to special attention in the exercise of planning functions to the desirability of preserving or enhancing the character or appearance of conservation areas. This includes exercising control over development proposals that are outside the conservation area but would affect its setting, or views into or out of the area.
- 1.3 The National Planning Policy Framework (NPPF) is the national policy document on the protection of the historic environment and its guidance must be taken into account by local planning authorities when formulating policy or making planning decisions. Paragraph 127 states that conservation area status should not be weakened by designation of areas that lack special interest. Paragraph 132 states that ‘great weight’ should be given to the conservation of heritage assets (including conservation areas).
- 1.4 The Regional Spatial Strategy for the Lambeth area is the London Plan (2022). This document sets out an integrated social, economic and environmental framework for the future development of London over a time span of the next 15-20 years. It recognises the importance of conservation areas, listed buildings and World Heritage Sites in contributing to the quality of life of local communities and to London’s international status as a world class city.
- 1.5 In Lambeth the ‘Development Plan’ comprises the London Plan and the Lambeth Local Plan (2022). Thus all planning decisions have to be made in accordance with the London Plan and the Local Plan except where material considerations indicate otherwise. The Local Plan contains general policies relating to all aspects of planning in the borough including urban form, listed buildings, conservation areas and design as well as site-specific policies.

### Planning Control

- 1.7 Conservation area designation brings with it controls over the demolition of certain buildings and boundaries, limits the size of extensions, controls roof alterations, certain types of cladding, satellite dishes in some locations. Trees are also protected.

### Article 4 Directions

- 1.8 Whilst conservation area designation brings with it additional planning controls there are still a range of works that do not normally require planning permission when undertaken on single dwelling houses; this work is known as ‘permitted development’. When the impact of these uncontrolled works is having an adverse impact on the character or appearance of a Conservation Area the council can remove the permitted development rights and thus bring the works under planning control. This is achieved by making an Article 4 Direction.
- 1.9 No buildings within the Clapham Park Road & Northbourne Road Conservation Area are subject to an Article 4 Direction.

## 2. CONSERVATION AREA APPRAISAL

- 2.1 This appraisal has been undertaken in accordance with best practice guidance.

### Geology

- 2.2 The area is totally flat, being part of the great low lying plains of clay deposits formed by the River Thames in the London Basin.

### Archaeology

- 2.3 There are no scheduled monuments or Archaeological Priority Areas within the conservation area.

### Origins & Historic Development

#### Early History

- 2.4 The east-west route that today forms Acre Lane and Clapham Park Road is thought to have been a secondary road first developed in Saxon times. Until the early 19<sup>th</sup> century the area was predominantly rural.

#### 18<sup>th</sup> Century Beginnings

- 2.5 Clapham was a small but important suburban village at the close of the 18<sup>th</sup> century. With improvements to the common and a new church built in the 1770s, it became fashionable among a group of wealthy merchants, admired for its open air, semi-rural character. Four miles from London and without any convenient crossings of the Thames, it was an exclusive place to live for those with the means to afford coach travel to the city.

#### Early Development, 19<sup>th</sup> Century

- 2.6 The early 19<sup>th</sup> century witnessed the first phase of residential development, although the area was still characterised by fields and market gardens. This followed the typical pattern of linear development along main roads that took place across the wider area in the 1820s with improvements in turnpike roads and the opening of the Vauxhall Bridge in 1816. In this decade dwellings began to be erected as 'ribbon development' along the main roads, attracting those with the financial means to escape the congestion of London.
- 2.7 In the 1820s Clapham Park Road was the earliest part of the conservation area to be developed, comprising terraced housing with front gardens, carriage drives and very long rear plots. Nos. 194-196 'Bedford Buildings' dates from 1822. A map of 1829 shows these few developments along Clapham Park Road, with open fields stretching far behind them.
- 2.8 In the 1820s, Thomas Cubitt, fresh from developing Belgravia and Pimlico at significant profit, saw his opportunity and leased over 200 acres of the nearby Bleak Hall Farm estate. He envisioned an estate of detached villas set in large grounds. This was unlike his usual developments, and he also chose to settle here himself. Whilst it was never the success he had hoped but other, less ambitious developers followed.
- 2.9 A map of 1849 shows today's conservation area still largely open fields at that time. Loats Road (now Kings Avenue) was only built up with large houses along its eastern side, while the western edge was bordered with open fields. The present-day

## **Name Conservation Area Statement**

conservation area was still mainly agricultural, with only a few grand houses to the south and smaller, terraced properties to the north on Clapham Park Road. In the decades that followed roads were laid out and villas erected.

### Mid to late 19<sup>th</sup> Century

- 2.11 North Road (now Northbourne Road) and West Road were laid out for semi-detached houses in the 1860s, probably by Henry Harris, a prominent developer who worked mainly in South Kensington. Harris lived in Alver Bank, the grandest house on the estate. Slightly more modest than the development of the preceding decades, they were still spacious and suburban. The OS map of 1871 shows the area fully built out with what must have been a strongly suburban character – substantial villas surrounded by enormous landscaped gardens, with significantly less density than today. The surrounding area was still relatively agricultural, although urban development was intensifying all around.

### 20<sup>th</sup> Century

- 2.12 By the turn of the century, the wider district had largely been developed and the location had lost its original high status. Many of the larger houses and villas were in multiple occupancy, with workshops and outbuildings being built on rear gardens. The interwar period saw some villas converted into flats, and others replaced with blocks of flats. The Salvation Army converted Alver Bank into an old people's home in 1935.
- 2.13 St. James's church was destroyed by enemy action in 1940. From 1946 to 1966, the Allard Motor Company built cars in the grounds of Nos. 72 and 74 Park Hill.
- 2.14 The large front gardens of the houses on Clapham Park Road were truncated by road widening in the post-war period, which also brought infilling, notably with housing being built behind Nos. 4 and 14 Kings Avenue, and at Nos. 16-18 West Road. A school was built on Kings Avenue.
- 2.15 Bedford Buildings and the adjoining terrace in Clapham Park Road were spared demolition as result of direct action by local residents with police in attendance one Saturday morning in 1974. Residents stood in front of the demolition contractors' equipment pending the arrival of Lambeth Council's Chief Planning Officer, who served Building Preservation Notices. In a charged and hostile exchange, the contractors were forced to halt the demolition and the buildings were saved.
- 2.16 The conservation area was designated in 1974 to give protection to surviving 19<sup>th</sup> Century development. Magnolia Place was built in former garden plots in the 1970s by Lambeth Council's in-house architects under Edward 'Ted' Hollamby. The Estate was designed in the 'London Vernacular' style so that fits in well with the historic context. At the same time the Council refurbished and remodelled many historic properties in the area including the semi-detached and terraced properties to Clapham Park Road. This was part of a Lambeth wide rehabilitation programme which saw the removal of inappropriate alterations and the reinstatement of historic detailing as well as the conversion of properties into modern accommodation.
- 2.17 In 1986, the Salvation Army built a campus of sheltered housing – Mayfield Mews - in the grounds of Alver Bank and in 1990, the Allard Gardens development was built on the Allard Motor Company site.



### 3. SPATIAL ANALYSIS & URBAN QUALITY

- 3.1 The conservation area is characterised by its sleepy residential quality, although it is framed on its northern and eastern ends by busy arterial roads. With their constant traffic, bus lanes, and noise, they are not representative of the overall character of the conservation area, which is generally quiet and leafy and has the feeling of an affluent outer suburb. There is thus a strong contrast between Clapham Park Road and Kings Avenue and the three subsidiary residential roads that form the spine of the area – the latter see very little traffic or footfall due to traffic prevention measures at the junctions with Kings Avenue.
- 3.2 Although there are no formal open spaces, many of the houses sit widely spaced on generous plots with large gardens; combined with plenty of mature trees this results in an important spacious quality, reinforced at the centre of the conservation area by the calm setting of Alver Bank. The streets are generally leafy and uncluttered, projecting a sense of orderliness and domesticity. Some areas, such as Northbourne Road, have a strong visual coherence. However, the two arterial roads suffer from excessive signage and discordant boundary treatments.

The streets are described below in alphabetical order:

- Clapham Park Road
- 3.3 This is a main road aligned west-east, linking Clapham and Brixton. Only the southern frontage between Kings Avenue and Northbourne Road is included in the conservation area, forming its northern boundary. With a mix of residential and commercial properties, it is a busy road with an urban character.
- 3.4 The road is straight and wide, with little sense of enclosure; gaps between the groups of buildings give important glimpse views beyond. The street frontage has a consistent building line with all the properties having front gardens or forecourts which get progressively smaller to each property as you move from west to east. The front gardens, which originally had carriage circles, were truncated for road widening in the post-war years but still provide important soft landscaping – this is further strengthened by the presence of a number of mature trees. In contrast the hard-landscaped forecourts present a bleak and open character to the detriment of their host buildings. Wheelie bins left standing in gardens and forecourts also have an adverse impact.
- 3.5 The buildings here date from the early 19<sup>th</sup> century and are the oldest in the conservation area. They have a Georgian / Regency character. Along with two residential terraces and a pair of villas, there is also a mid-19<sup>th</sup>-century villa on the corner of Northbourne Road and a large modern infill development in a sympathetic Georgian style. The building plots are narrow with short front gardens and long rear gardens, and buildings are typically two or three storeys over a semi-basement. Gaps between the building groups define them as separate blocks and provide important glimpses through to the rear. There is residential backland infill to the rears.

## Name Conservation Area Statement



Clapham Park Road has an urban character

- Crescent Lane
- 3.6 The short stretch of Crescent Lane within the conservation area runs from west to east, forming the southern boundary. It is closed to traffic at its junction with Kings Avenue, and with low traffic has a quiet suburban character.
- 3.7 At the junction with Park Hill it is open and spacious. However, towards Kings Avenue, it becomes narrow and leafy, characterised by tall flanking walls with large trees behind. It is fronted by the side elevation of No. 38 Kings Avenue, with important views of the rears of it and its neighbour No. 36 – including ample greenery and a visually interesting arrangement of rear returns, windows, differing roofs, and chimneys.

## Name Conservation Area Statement

### Kings Avenue

- 3.8 This busy arterial road runs north-south along the eastern boundary of the conservation area, linking Streatham and its surroundings to central London. Only the western side is included, between Crescent Lane and Clapham Park Road. Here the boundary is drawn to exclude a post-war school, two inter-war blocks of flats and a late-20<sup>th</sup>-century housing development. The road is wide and with generous set-backs.
- 3.9 Infill and change has eroded the road's historic rhythm of detached villas. However, several villas that originally fronted the road remain, a number of which are statutory listed, offering an important glimpse into the area's historical development and former character. These are grand, in stucco and brick, widely spaced on ample plots and set well back from the road with large gardens. An excess of hard paving has unfortunately eroded their setting in some cases.
- 3.10 Substantial mature trees are very valuable in this road, the surviving greenery in gardens is important. Views between the houses suggest the generosity of the original plot sizes, with each house originally standing in isolation in its own grounds.



Historic villas remain in places along Kings Avenue



## Name Conservation Area Statement

### Park Hill

- 3.11 Park Hill is a straight and relatively wide road running northwest-southeast at the western edge of the conservation area. It has a quiet, leafy and suburban character with low traffic and footfall. The conservation area starts just to the south of St James's Church and continues to the junction with Crescent Lane.
- 3.12 Although the carriageway and the pavements are not wide, all the buildings are set well back from the road behind gardens, presenting a spacious, mature and suburban feel. Trees and substantial planting contribute strongly to the leafy nature of this part of the conservation area. This wide spacing between the houses (where it survives) allows the original form of the street to be understood and the gaps between properties offers views of trees and sky beyond.
- 3.13 The houses in Park Hill are largely 19<sup>th</sup> century in date. Smart mid-19<sup>th</sup> century villas predominate but there is various later infill of inferior quality. The east side, which was developed earlier, tends towards larger plots with generous setbacks and consistent building lines. On the southern end of the west side, the character changes – after a large 1990s development there is a terrace of modest Edwardian houses. The Arts and Crafts styling of the buildings lends an increased sense of domesticity and intimacy compared to the cooler and more formal Classicism of the earlier villas.
- 3.14 Many of the houses – large and small – are well preserved, with historic windows and architectural details. However, street boundaries are extremely variable in quality, and combined with prominent areas of hard paving, detract in some places.



Park Hill has a spacious and leafy character



## Name Conservation Area Statement

### Magnolia Place & Foster Mews

- 3.15 This infill development near the junction of Kings Avenue and Clapham Park Road was built in former garden plots in the 1970s by Lambeth Council. It is a development of mostly two storey terraced properties, two storeys in stock brick with unusual pitched roofs inspired by traditional London types. The architectural style is 'New London Vernacular' and the pedestrian walks between the properties are intimate. It is one of the best examples of the careful contextual developments Lambeth was building at the time. Foster Mews is within the curtilage of grade II listed buildings.

### Mandeville Mews

- 3.16 This is a backland development behind nos 174—176 Clapham Park Road. Four two storey terraced properties built in brick and render to harmonise with the context.

### Northbourne Road

- 3.17 This is a quiet residential street in the northern part of the conservation area, running roughly north-south with two slight bends. The character is more intimate and domestic than Kings Avenue and Park Hill, but the architecture is still formal and quite regimented. The houses are quite uniform with consistent heights and building lines. It is narrower than elsewhere in the conservation area with a good sense of enclosure, and its pleasing sinuous route gives townscape interest.
- 3.18 There are four large villas (some marred with modern infill buildings and extensions), and the remainder of the street has pairs of handsome semi-detached houses. All the properties are in stock brick with stucco façade dressings (band rustication, bands, architraves etc.) Neo Classical detailing prevails. This creates a great sense of visual unity due to a high degree of building intactness.



Northbourne Road has a pleasant, informal character due in part to its irregular alignment

## Name Conservation Area Statement



One of the four Northbourne Road villas



Attractive pairs of houses on the east side of Northbourne Road



## Name Conservation Area Statement

- 3.19 The symmetry of the villas and semi's and gaps between the properties are a key part of the spatial character and allow glimpses through to the rear. Space and greenery are essential to the suburban atmosphere / character. Where symmetry has been lost and gaps infilled the historic character has been eroded to ill effect.
- 3.20 A number of gardens have been lost to vehicle hard standing and the effect is worsened by the removal of front boundaries to facilitate access. The creation of garden parking also facilitates the removal of an on-street parking bay and a dropped curb which has changed the character of the public realm somewhat. However, numerous trees, hedges and shrubs provide a delightful landscape setting to the street. Looking south there is a good terminating vista of mature trees in front of Alver Bank on West Road.
- West Road
- 3.21 This is a fairly minor road running west-east, bisecting the conservation area. It is characterised by mature trees, large gardens and widely spaced buildings. A traffic restriction at the junction with Kings Avenue ensures little traffic and footfall, creating a rather sleepy quiet nature. The road curves gently to the east and this has good townscape effect.
- 3.22 Apart from no. 10 and Alver Bank, it is mostly made up of the flank views of buildings fronting other roads and their garden boundaries. The openness these contribute allows views across to appreciate the rear elevations of properties on Park Hill and Northbourne Road. A small modern development of new houses on the north side is in keeping with the scale and aesthetic of the area. The grounds around Alver Bank, at the centre of the conservation area, give a particularly spacious and leafy atmosphere to this section.



West Road has a spacious character and numerous mature trees

## Name Conservation Area Statement



Alver Bank, West Road has a spacious front garden with mature trees



Nos 16 and 18 West Road are in keeping with the character of the area



### Landscape Framework

- 3.23 Whilst there are no formal open spaces, spaciousness is evident due to the generous width of the roads and spacious gardens. The spaciousness around individual properties and greenery is vital to the character and appearance of the conservation area.

#### Gardens

- 3.24 The original plan for the area entailed large, generous garden plots and these survive in places today – giving a spacious and leafy ambience. The villas sit well within their plots and space around them was key to the original design intent. The front gardens thus flow around the property to join with the rear. The most generous front garden plot serves the most impressive house - Alver Bank on West Road.
- 3.25 The semi-detached properties on Northbourne Road are more tightly spaced and while there are gaps between the houses these do not constitute usable garden space. However, these gaps are very important to the spatial character of the area and are of value.
- 3.26 Infill blocks and large side extensions have significantly harmed the spatial character of the conservation area as well as the architectural integrity of the host buildings.
- 3.27 Leafy front gardens contribute much to the visual amenity to the street scene. When lost, as seen at No. 4 Kings Avenue, car parking hard standings dominate and give a barren appearance. Parking is only successful if it is well screened by perimeter planting – shrubs and hedges – to the boundaries and in front of the property.



Leafy front gardens contribute much to the visual amenity of the conservation area.

## **Name Conservation Area Statement**

- 3.28 Historic maps from the 19<sup>th</sup> century show the historic garden layouts – often beds and lawns with oval or serpentine paths. In and out drives were common for the larger detached properties. Garden paths have not as a rule survived. Exceptions include No. 119 Park Hill, where an original piece of surface remains at the foot of the front steps, retaining bootscrapers and a coal hole with a metal manhole cover. No. 111 Park Hill has a late 19<sup>th</sup> century path of black and white tessellated tiles.
- 3.29 Historically, the ground around semi-basement accommodation was often ramped up and planted to screen the basement from view. Often this has been lost to ill effect with the excavation of the ground. No. 10 Northbourne Road, which has retained its front garden, shows how the basement windows would originally have been partially screened by vegetation.

### **Trees**

- 3.30 The wealth of mature trees is a key component in defining the area as generously planned and suburban in character. Those in rear gardens can be glimpsed from differing and sometimes unexpected viewpoints and provide an important community amenity.
- 3.31 Tall trees line both sides of Park Hill providing a leafy setting, and trees on busy Kings Avenue help to somewhat soften its harsh vehicular character. The cluster of mature trees in front of Alver Bank provides a pleasant green canopy.

### **Boundary Treatments**

- 3.32 A drive for scrap metal during the Second World War resulted in the loss of historic ironwork and timber features have not survived. Whilst there is general lack of coherence and in places chaotic and discordant appearance results, the heights are generally not in excess of 1.1m. Between the larger properties low stock brick walls are common. There is much scope for improving the boundary treatments by replacing poor examples with more historically authentic ones.
- 3.33 The only historic boundary treatments which generally survive are brick walls. Historically many of the villas had brick walls between front gardens which terminate with a pier to the street frontage. Between these piers historically were elegant railings with pivoting gates like those which have been authentically reinstated at Nos. 72 and 74 Park Hill. That design is appropriate for most properties similar style in the area. The height should not generally exceed 1.1m. No. 70 Park Hill has fancy Victorian ironwork railings with dog bars. On Northbourne Road where the stone railing plinths survive in places.
- 3.34 Widened openings in front boundaries and the complete removal of boundaries has harmed the special interest of the conservation area.

### **Public Realm**

- 3.35 Whilst historic granite kerbs can be found on most roads, the public realm treatments are generally modern, unobtrusive and unremarkable. Only Northbourne Road has reproduction Victorian lampposts.
- 3.36 A George V pillar box stands just outside the boundaries of the conservation area on Park Hill and there is a grade II listed metropolitan drinking trough on the east side of Kings Avenue opposite the junction with West Road.

## Name Conservation Area Statement



Traditional railings on east side of Northbourne Road



Traditional railings at no. 70 Park Hill



## Name Conservation Area Statement

### Activity and Uses

- 3.37 The conservation area is almost exclusively residential, save for a few small businesses operating out of former houses on Clapham Park Road and stables on Kings Avenue.

### Noteworthy Views

- 3.38 There are no consciously designed views or vistas except those provided by looking along the roads themselves and in gaps between properties. The unfolding view through the sinuous bend in Northbourne Road is especially attractive.

#### West Road

Views north on either side the junction with Northbourne Road with glimpses of mature trees, greenery, rear elevations and conservatories.

#### Northbourne Road

The view south to Alver Bank.

#### Crescent Lane

Good views of the characterful rear returns and leafy gardens of the houses at the southern end of Kings Avenue.

#### Park Hill

Leafy views south towards the fine tree canopy provided by properties fronting Park Hill capture the spirit of the original suburban development.



View south along Northbourne Road to Alver Bank.



## 4. Architecture & Built Form

### Late Georgian/Regency

- 4.1 The Regency style represents an evolution in the earlier Georgian type, deriving from the fashion for antique architectural sources. Houses typically have a stock or gault brick front elevation rising to a parapet, emphasising proportional simplicity and plainness, complemented by fine but understated detailing often of antique derivation; rear elevations are similarly plain, normally in stock brick. Windows are vertical sliding sashes diminishing in size from lower to upper floors with slim profiles and glazing bars. Gauged flat brick arches to the window heads are typical and add interest to otherwise quite plain architectural compositions. In terraces the vertical identity of each house is subsumed into the horizontal unity of the block as a whole; this is emphasised through continuous features such as stucco blocking courses and cill courses. The principal façade reflects a tripartite division alluding to the base, column and capital of antique architecture. Elevations typically suggest harmony and poise.
- 4.2 Buildings of this period represent the earliest development phase of the area and are found only on Clapham Park Road. Built in the 1820s, these properties are typical of the ribbon development along the main roads out of London of that period. Nos. 194-196 are tall semi-detached properties from this period with shallow pitched roofs concealed by front parapets. An absence of stucco detailing sets them apart from their later neighbours.



Regency properties, Clapham Park Road

## Name Conservation Area Statement

### Early Victorian

- 4.3 The tradition of building in a Classically-derived architectural language continued, but with a growing taste for detailing in stucco – doorcases, window architraves, bands, cornices etc. This is limited generally to facades. Flanks are normally blank and rear elevations plain. The terrace at Nos. 180 – 192 Clapham Park Road has London roofs, but otherwise understated shallow hipped roofs prevail. These tend to be natural slate and quite plain – relying on simple silhouette and chimney stacks for effect

- 4.4 Much of the conservation area was developed in this period including the villas on Park Hill and Kings Avenue and the historic properties on Northbourne Road.

### Mid Victorian

- 4.5 The Italianate style stucco houses of at Nos. 71 – 73 Park Hill are very good examples of this period.

### Late Victorian and Edwardian

- 4.6 The conservation area contains an isolated example of Queen Anne Revival at Nos. 107-109 Park Hill. This popular style is characterised by asymmetry and an attempt to create a picturesque, charming quality through the irregular massing and arrangement of forms along with a liberal use of applied ornament. These two houses have been crammed into the site and have no side space which looks cramped when compared to their villa neighbours. The vernacular revival style terraced houses at Nos. 78-96 Park Hill illustrates the picturesque asymmetry and attention to fine details of this style.



Mid Victorian villa, Park Hill



## Name Conservation Area Statement

- Interwar and immediate Postwar
- 4.7 Most of the development of this period is of little architectural or historic interest – being infill development between properties or replacing historic buildings on Park Hill and King's Avenue. The architectural standards are not high and the intrusion into the street scene is generally damaging.

- Magnolia Place & Foster Mews
- 4.8 This is noteworthy Council housing from the 1970s – in the London Vernacular style they successfully harmonizes with its historic context and at the same time has its own sense of place. It is of architectural and historic interest.
- Building Materials & Details**



Magnolia Place and Foster Mews

## Name Conservation Area Statement

The majority of buildings within the conservation area are constructed of traditional materials:

### Walls

- 4.9 London stock bricks are the predominant walling material within the area. Gault bricks can be seen on street elevations too. Red brick can only be found on houses of the late 19<sup>th</sup> and 20<sup>th</sup> centuries. Over time the bricks have developed a subtle, muted patina which unifies the buildings, though in some places brick cleaning on individual houses is visually jarring and unattractive. Flemish Bond predominates and pointing generally appears traditional, understated, and recessed from the brick face, allowing the brickwork to be appreciated. There are some good examples of gauged brickwork, with very small joints and a precise finish.
- 4.10 Unfortunately some brick buildings have been rendered in modern cement; this prevents an appreciation of the brickwork and can be visually disruptive to the streetscape. Similar visual harm is caused by painting brickwork and ornamental details, particularly when the colour strongly clashes with the area's predominant colour palette.
- 4.11 Some villas are completely rendered but usually rendered elevations are limited to the semi-basement level of these properties to give the impression of a Classical plinth; it is sometimes incised to simulate masonry blocks or rusticated.
- 4.12 Stucco was intended to resemble stone and was often tinted and left unpainted. It is now often painted in brilliant white, which picks out the detailing in stark contrast with the brickwork. This sometimes looks cold, heightens the contrast against the stock brick walls and is historically inaccurate. Stucco painted in buff or cream harmonises much better with the brickwork and closer resembles the historic appearance.
- 4.13 Stucco dressings are an important feature of the early Victorian houses. It is heavily used in architectural details on facades only. Stucco is used to good effect and contributes to the visual unity of the houses on Northbourne Road. No. 99 Park Hill has a fine egg and dart cornice. The repeated use of stucco with stock brick helps to create a dignified and homogenous appearance.
- 4.14 Cast stone ornament is not a characteristic material in this area. To the Arts &



Fine stucco detailing can be found across the conservation area



## Name Conservation Area Statement

Crafts terraces on Park Hill there are examples of other walling materials, such as roughcast and terra cotta tiles, but these materials are not common either.

### Windows

- 4.15 Traditional double-hung vertical timber sliding sash windows are the predominant type; these are typically finished in paint with single glazing held in place by putty in the traditional manner. The glazing patterns vary depending on the particular design of the house and its age – generally the historic properties in the conservation area would have had multi-paned Georgian style glazing bars. Many still survive. Ornamental cast-iron cill guards survive on some facades. An example can be seen at No. 68 Park Hill.
- 4.16 Although not strictly in keeping with the historic character of the wider conservation area, the bow windows with leaded lights on the Arts & Crafts terraces on Park Hill make a noteworthy and charming contribution to the streetscape; some also feature small timber casements.
- 4.17 Dormer windows are generally not a characteristic of the villas – their roofs are plain. However, they can be found on the hipped roofs of the semi-detached houses on Northbourne Avenue. These are of varying proportions and typically sliding sash timber. A small number of properties have traditional mansards and associated dormers.
- 4.18 Generally many historic windows survive. However, in places modern replacement windows have caused harm. Security bars installed to the outside of windows are a problem in some parts of the conservation area.



Glazing patterns vary depending on the age and style of the property

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### Doors

- 4.19 Original panelled timber doors can still be seen on many of the properties. Earlier buildings tend to have doors of six panels and later doors of four panels, with bolection mouldings and painted in a variety of colours, sometimes with fine ironwork such as knockers and letter plates. Rectangular transoms are common. Georgian and early Victorian doors tend to be solid. The Queen Anne Revival doors are highly decorative with glazed panels. Some of the Arts & Crafts houses have excellent original timber doors with ornamental hinges simulating a medieval style. Regrettably ill-considered modern doors can be found across the area. These generally which lack the grace and refinement of the historic originals.
- 4.20 Many door cases take the form of pilasters flanking the entrance and carrying an entablature. Some are flat to the façade,
- 4.21 Many of the houses the conservation area are approached up imposing flights of steps. Where original steps remain, they are of plain buff stone and much worn. Most have been replaced with concrete steps or coated with asphalt. Some have been tiled or over-clad to ill effect.

### Roofs

- 4.22 Roofs in the conservation area are a mixture of hipped, pitched, and London. There are isolated examples of Mansard, flat and gambrel roofs, however, these are not



Ornamental doorcases are common throughout the area



## Name Conservation Area Statement

characteristic of the area. Natural slate is the traditional roofing material, and in many instances these roofs are intact and unaltered. However, examples of inappropriate concrete tiles have had an adverse effect. Prominent modern rooflights and bulky dormers add clutter in places.

- 4.23 The earliest developments in the conservation area - along Clapham Park Road - have traditional shallow (M-section) roofs behind parapets. Some properties have London roofs, but the majority have hipped roofs with overhanging eaves. The Arts & Crafts terraced houses on Park Hill have irregular gabled roofscapes that create a great deal of visual interest.
- 4.24 Many roof eaves and parapets have elements of Classical detail including modillions, dentil courses and baluster parapets, which add greatly to the appearance and historic value of the houses. Chimneys and clay chimney pots, even when redundant, are an important and characteristic part of the roofscape; the large chimney stacks of the older villas can be particularly impressive.

### Rainwater Goods

- 4.25 Originally the rainwater gutters and down pipes were in cast iron and many original examples still survive. Where they do, they are typically of sound design, quality and placement, making a positive contribution to the appearance of the conservation area. They tend to be located on the flank to ensure a smart and uncluttered appearance. Some houses have parapet gutters and no downpipes on the façade which similarly ensures a neat appearance. Down pipes that have been replaced with modern plastic components invariably look crude and inferior on historic properties.

### Rear and Flank Elevations

- 4.26 Historically rear elevations were more modest than the principal elevation, but the consistency of their design and the rhythms produced are a key part of the character



Traditional roof types predominate



## Name Conservation Area Statement

of the buildings and make a positive contribution to the character of the conservation area especially where there are common themes in building groups or between building types. The rear elevations are generally attractive architectural compositions. They can be glimpsed from different public vantage points as well as within gardens of properties and contribute to the character and richness of the locality.

- 4.27 Generally, earlier developments with semi-basements have flat backs or modest closet returns that terminate a story below eaves level. The even numbers on Northbourne Road have attractive flat backed elevations whilst the odd numbered semi-detached houses have symmetrical closet returns. The houses at Nos. 180 – 192 Clapham Road have closet returns which were rebuilt to a uniform design in the 1970s. Many of the villas have flat rear elevations, but sometimes there is a central, single storey closet return with door to the garden. Villa flanks are often blank.
- 4.28 In places, large rear extensions to the villas have compromised their simple doll-house-like form and modest architectural character. This is worsened when extensions wrap-around into side gardens. Side extensions are only possible on the detached and semi-detached houses. Where they exist, they tend to have a negative impact – harming the symmetry of the host building, filling side spaces and thus eroding the spacious character of the conservation area.
- 4.29 Alver Bank is a broad and sprawling villa – unlike the much more modest tight-planned villas in the rest of the conservation area. Its garden front is as architecturally significant as the façade – all the detailing being consistent throughout.



Historic rear elevations are generally plain but nonetheless attractive.

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- 4.30 Late Victorian and Edwardian houses in the area do not have basements and accordingly have fairly large returns. Otherwise, large returns are not a feature of the area.

### Basement Areas

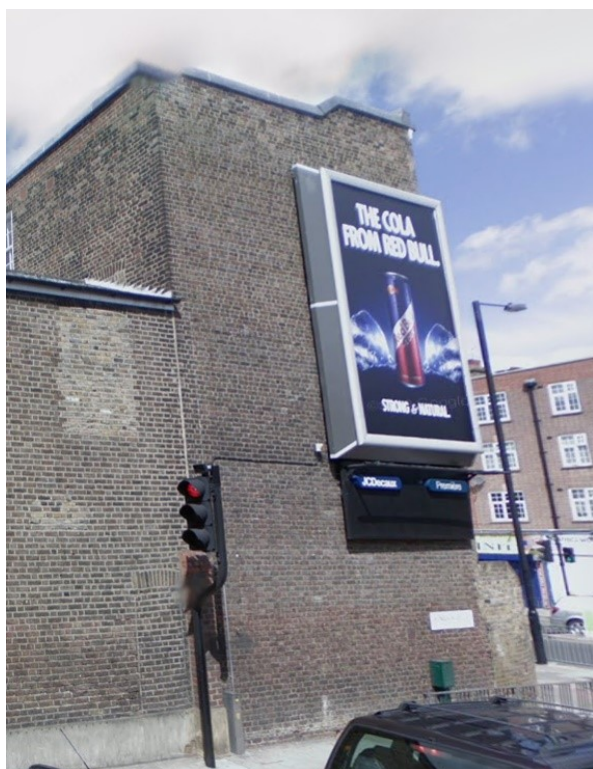
- 4.31 Most of the grander houses have semi-basements with the basement partly above ground. Where rising front gardens and plants have been replaced with level hard surfaces, the lower parts of the house can gain an undue visibility and prominence. Basement areas to the front of properties are normally simply treated, often rendered with stucco.

### Meter Boxes, Plant & Equipment

- 4.32 Generally, within the conservation area plant and equipment are unobtrusive and discreetly located. However, there are multiple instances of ill-placed satellite dishes and associated cabling that mars the appearance of the house. At the time of survey No. 40 Kings Avenue had seven satellite dishes on its front elevation. Loose, dangling wires are also a recurrent problem.

## Advertisements and Signage

- 4.33 Given the predominantly residential character of the locality commercial signage is not a feature. Indeed, over the last few decades many former commercial premises have been converted to residential use leading to a removal of signage. Large panel advertisements are not a feature of the conservation area. Such a panel did exist on the gable of No. 196 Clapham Road until its removal c.2010. This has resulted in a significant enhancement to the character and appearance of the conservation area.



The removal of the billboard has enhanced the grade II listed building and conservation area.

## **Name Conservation Area Statement**

### **Stables and Garages**

- 4.34 A number of historic stables buildings can be found. No. 121a Park Hill (now converted to residential use) and one at No. 12 Kings Avenue. These tend to be modest, gabled brick structures not in excess of 1 ½ storeys. Houses on Park Hill and Kings Avenue have had garages inserted between them. These are often executed with crude modern materials that visually detract from the superior quality of the host building. They are not considered to be a positive contribution and should not be seen as a justification for similar development.

### **Refuse / Cycle Stores**

- 4.35 Wheelie bins are only problematic where they stand in large numbers in visible locations on front forecourts of properties in flats. Eurobins can be similarly problematic. Refuse storage, where successful, has been placed in unobtrusive locations and is well screened with walling and soft landscaping.
- 4.36 Structures in front gardens are not a historic feature of the conservation area. For that reason, covered cycle storage in front gardens is not considered acceptable.

### **Heritage Assets**

#### Statutory List

- 4.37 Statutory Listing means that the building is protected by law. This protection extends to the whole building including its interior. It also extends to any object or structure fixed to the building as well as to any freestanding objects or structures, which lie within the curtilage of the building and which were erected before 1 July 1948. Listed Building Consent is required for any works that might affect the special interest of the listed building.
- 4.38 There are no particular concentrations of statutory listed buildings within the area. The statutory listed buildings are identified in Appendix 1.

#### Local List

- 4.39 The Council maintains a list of archaeological areas, buildings and designed spaces of local architectural or historic interest which are worthy of conservation. Local listing brings with it no additional planning controls but is a material consideration when planning applications are considered.
- 4.40 There are no particular concentrations of locally listed structures in the area. The locally listed structures are identified in Appendix 2.

### **Building Contribution**

- 4.41 Buildings that make a positive contribution are therefore worthy of retention although some may require restoration or refurbishment. There is a presumption in favour of their sympathetic retention. Demolition or unsympathetic alteration will be resisted. Buildings and structures deemed to make a positive contribution are detailed in Appendix 1.
- 4.42 The council will normally consider the removal and sympathetic replacement of those buildings that make a neutral contribution. These are identified in Appendix 3. No buildings are considered to make a negative contribution.



## 5. CONCLUSIONS

### Capacity for Change

- 5.1 There are no development opportunity sites within the conservation area. Most former commercial sites have now been redeveloped for residential use so there is little scope for further development of that nature.

### Threats

- 5.2 The greatest threats to the character and appearance of the area are incremental ones, such as poorly considered alterations, the inappropriate design of new boundaries, the loss of soft landscaping in front gardens for parking, the replacement of historic materials (timber, stucco and stone) with inappropriate modern ones (UPVC, aluminium etc.), poorly executed repairs and modern work that fails to adequately replicate the authentic detailing, and roof terrace enclosures.

### Opportunities

- 5.3 The Conservation area would benefit significantly from:
1. Planting of trees, hedges and shrub planting to front gardens, especially around the perimeter of parking forecourts.
  2. Sensitive restoration of lost architectural materials and detailing
  3. Removal of paint from historic brickwork
  4. Removal / improvement to extensions and dormers which are out of character
  5. Use of more authentic paint shades for stucco (buff and sandstone shades)
  6. Reinstatement of authentic boundary railing treatments

### Recent Change

- 5.4 Change has generally been positive in recent decades:
1. Refurbishment of 10 West Road after many years of neglect
  2. Erection of sympathetic new infill houses at 16 and 18 West Road
  3. Removal of the billboard on flank of no. 196 Clapham Park Road

### Summary

- 5.3 The Clapham Park and Northbourne Road Conservation Area is representative example of 19<sup>th</sup>-century speculative suburbia in Lambeth. Whilst there has been intrusive new development, the character and appearance of what remains is worthy of designation and further harm or loss should be resisted in accordance with established best practice.

## APPENDIX 1 Statutory Listed Buildings

Number	Road	Grade	Date listed
66	Park Hill	II	27.03.1981
68	Park Hill	II	27.03.1981
72	Park Hill	II	27.08.1976
74	Park Hill	II	27.08.1976
121	Park Hill	II	08.07.1984
4	Kings Avenue	II	27.03.1981
6a	Kings Avenue	II	27.03.1981
6	Kings Avenue	II	27.03.1981
6b	Kings Avenue	II	27.03.1981
14	Kings Avenue	II	27.03.1981
194-196	Clapham Park Rd	II	13.08.1974

## APPENDIX 2                      Local Heritage List

Name number /	Road	Description	Date listed
180 – 192	Clapham Park Road	Terrace of seven early – mid 19 <sup>th</sup> century houses in stock brick with London roofs and stucco detail. Group value with statutory listed neighbours.	18/07/2016
12	Kings Avenue	Villa – three storeys over semi-basement. Stucco and brick. Group value with grade II listed No. 14	18/07/2016
28	Kings Avenue	Villa – three storeys over semi-basement. Stucco and brick.	18/07/2016
70	Park Hill	Stucco villa – three storeys. Projecting central bay continuing porch. Stucco façade and dressings. Hipped roof.	18/07/2016
99	Park Hill	Stucco villa – two storeys. Stucco façade and dressings.	18/07/2016
105	Park Hill	Stucco villa – three storeys. Stucco façade and dressings. Hipped roof.	18/07/2016
111	Park Hill	Stucco villa – three storeys. Stucco façade and dressings. Hipped roof. Shutters.	18/07/2016
119	Park Hill	Stucco villa – two storeys. Stucco façade and dressings. Hipped roof.	18/07/2016
71 & 73	Park Hill	Ornate semi-detached houses in Italianate style. Two storeys and attic over semi-basement. Stucco details and pierced parapet.	18/07/2016
Alver Bank	West Road	Large villa set in its own grounds, mid-19 <sup>th</sup> century, built for local developer Henry Harris, also responsible for the nearby Vicarage. Two storeys, pitched roof, three bays with off-centred porch with Classical motifs. Pediment with Palladian window to central bay. Stock brick with stucco render. Later 20 <sup>th</sup> -century additions ill-conceived and of no architectural interest.	18/07/2016



## **APPENDIX 3                      Positive Contributor Buildings**

Buildings that make a positive contribution are therefore worthy of retention although some may require restoration or refurbishment. There is a presumption in favour of their sympathetic retention. Demolition or unsympathetic alteration will be resisted. Buildings and structures deemed to make a positive contribution are detailed below in street order.

NB Statutory listed buildings are considered to automatically make a positive contribution and are therefore not included on the schedule below.

### **Clapham Park Road**

Nos. 168-170 – Pair of semi-detached houses, early C19. Three-storeys, slated London roof behind parapet. London stock brick with stucco to lower floors, stucco blocking course and window architraves, 8/8 and 6/6 sashes; 170 retains fanlight over door and 168 ground floor window in blind arch. 170 has lost its basement and has had a vehicular access driven through to the rear. Worthy of restoration. Gerard Place to rear is a low contemporary back-land development.

No. 172 – Half of a semi-detached pair of houses, early C19. Three storeys, London roof behind parapet; stock brick with later render. Stucco blocking course and window architrave. Basement storey filled in with vehicular access to rear workshop inserted. Worthy of restoration.

Nos. 174-176 – Neo Georgian housing block which respects the scale of surrounding historic buildings and attempts historic detail, having two pediments. Mandeville Mews is to the rear.

Nos. 180-192 – Terrace of two-storey (plus half basement) houses, early C19. Brick with stucco basement, window and door dressings and a modillioned cornice. Flights of steps lead to front doors which have transom lights, traditional 6/6 sash windows with narrow margins.

### **Magnolia Place**

Low-rise post-war brick terraces in a pedestrian friendly environment. Stock brick, sash windows. Understated 'London Vernacular' character to design's by Lambeth's acclaimed in-house architectural team led by Edward 'ted' Hollamby.

### **Mandeville Mews**

Terrace of modest Neo-Georgian style houses accessed behind 174—176 Clapham Park Road.

### **Mayfield Close**

Low-rise residential development in the rear gardens of Alver Bank – a bungalow close to the house and two storey rows around perimeter. The massing is subordinate for this back-land context. Sufficient lawn to rear of Alver Bank to protect its setting but bungalow fairly-close.

### **Northbourne Road**

Nos. 1-13 -- Pairs of semi-detached two-storey brick houses with hipped roofs, stucco basements, window dressings and cornices; dormer windows. Mid C19. Many have fine iron pot guards on the ground floor window sills and excellent traditional glazing on several patterns, often characterised by slender glazing bars and narrow glazed margins.

No. 15 – Three-storey, double-fronted brick and stucco house, mid C19. Rusticated stucco

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basement storey and steps up to a porch.

No. 17 – Three-storey, double-fronted brick and stucco house, mid C19. Wide proportions. Scrolled consoles support first-floor window heads, while the ground floor has an imposing door surround with egg & dart and interesting ironwork. Main windows have wide central sashes with narrow side sashes. It has been converted into flats.

No. 19 – Modern brick villa of four storeys. Stucco details. Crude detailing and obtrusive front dormer but fits well with street scene.

No. 21 – Brick villa of four storeys. Stucco details. Relates to the street in terms of volume and street line.

Nos. 2-20 – Pairs of semi-detached two-storey brick houses with hipped roofs, stucco basements, window dressings and cornices; dormer windows. Mid C19. Many have fine iron pot guards on the ground floor window sills and excellent traditional glazing.

Nos. 22-24 – Three-storey houses with hipped roofs, semi basement, stock brick and stucco doorcases, window architraves and cill courses. Mid C19. Entrance up flight of steps.

### **Park Hill**

No. 70 – Grand three-storey double-fronted stucco villa converted to flats. A second storey has been added to its porch and there is a very large contextually designed side extension to the north and a smaller one to the south, 70a. Elaborate original iron railings to street and area have apparently survived. Windows are a mixture of sash and casement, all in traditional styles.

Nos. 76-98 – Terrace of houses in the Arts and Crafts style c.1910. Roughcast and red brick with brick details, tile roofs. Central pair have catslide roofs. Many of these houses have retained leaded lights in the upper panes of their ground-floor windows and the majority of the first-floor windows. 96 has impressive wooden gateposts, while 80 and 82 have a small roofed lychgate.

Nos. 71-73 – Semi-detached stucco two-storey houses with basement and attic, stucco, heavily modelled, with unusual tall, narrow trio of windows. Mid C19. Pediment above second-floor dormer and front door. Entrance at top of long flight of steps through set-back side wings. Heavy course of console brackets supporting cornice, and pierced parapet at roof and first floor windows.

West View -- Four-storey inter-war block of flats in a dark red brick with contrasting white mortar and tile-hung bay windows. The top floor is plain render. Slender-framed metal casement windows.

Nos. 79-81 – Semi-detached three-storey-plus basement brick houses with stucco bay window and door surround. Mid C19. Mixture of sash and casement windows. Brick front boundary with wooden gates. 81 painted with additional bay window to first floor and triangular oriel window.

No. 83 – Contemporary detached villa, four storeys in white render. Takes rough design cues from historic villas but boldly contemporary and lacking refinement.

Nos. 87-89 – Semi-detached three-storey-plus basement, hipped roof, central chimney breast, bay windows, heavily stuccoed. Mid C19.

No. 99 – Two-storey-plus-basement double-fronted stucco villa with hipped roof. Mid C19. Corbelled widow heads to ground floor windows and pilastered front door. Traditional 6/6 sash windows.

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No. 105 (Park House) -- Three storey villa, brick with render, hipped roof, stucco cill courses and architraves. Mid C19.

Nos. 107-109 -- Three-storey semi-detached houses in stock and red brick, Queen Anne Revival stucco details, c. 1890s.

No. 111 -- Three storey villa, brick with render, hipped roof, stucco cill course and architraves. Mid C19. Fine tiled pathway.

No. 115 -- Two storey plus semi-basement double-fronted villa with modern (post war?) mansard roof, brick with render, stucco details. Mid C19.

No. 119 (Wyndham Lodge) -- Three-storey-with-basement, double-fronted stucco villa with hipped roof. Wide proportions. Mid C19.

No. 121a -- Significantly remodelled historic stable to grade II listed no. 121. For many years a motor garage. Now in residential use.

### **Kings Avenue**

No. 4 -- Large double-fronted villa, three storeys over semi-basement, hipped roof, projecting porch. Mid C19. Dark stock brick elevation with stucco dressings, ground floor banded rustication and quoins, moulded window architraves to upper floors, sash windows.

No. 12 -- Large double-fronted villa, three storeys over semi-basement, hipped roof, projecting porch. Mid C19. Dark stock brick elevation with stucco dressings, ground floor banded rustication and quoins, moulded window architraves to upper floors. Additional window punched into elevation spoiling facade, inappropriate modern windows. Vehicle repairs premises in outbuildings, including Victorian stable to south.

No. 28 -- Large double-fronted villa, three storeys over semi-basement, hipped roof, projecting porch. Mid C19. Dark stock brick elevation with stucco dressings, ground floor banded rustication and quoins, moulded window architraves to upper floors, sash windows.

Nos. 36-38 -- Pair of detached houses, three-storeys-plus-half-basement, stock brick with red brick and stucco trim. Late C19. Gambrel roofs, bay windows, plenty of Venetian Gothic-inspired detail including banded brick and cast stone.

### **West Road**

Alver Bank -- Large two-storey house, pitched roof, three bays with off-centred porch with Classical motifs. Pediment with Palladian window to central bay. Stock brick with stucco render. Mid C19. Extensive, mature-tree-filled front garden with a curved carriage drive. Later extensions.

No. 10 -- St James's Church Vicarage, c.1860. Two-storey, double-fronted brick villa with stucco porch, corbelled window dressings and modillion cornice, hipped roof, impressive square chimney pots.

Nos. 16-18 -- Pair of semi-detached houses, two storeys, brick, of traditional inspiration but with contemporary detailing have been built on an infill site between the two roads.



## **APPENDIX 4                      Neutral Contributor Buildings**

The council will normally support the removal and sympathetic replacement of those buildings that make a neutral contribution. Buildings and structures considered to make a neutral contribution are detailed below:

### **Flutemaker Mews**

Contemporary residential estate built in the back garden of No. 12 Kings Avenue. In stock brick with a pleasing residential character.

### **Gerards Place**

Infill development to rear of nos 168-170 Clapham Park Road. Rendered blocks with curved metal roof and timber detailing.

### **Holm Oak Mews**

Located to the rear of No. 28 – modern brick terrace with gable formers.

### **Kings Avenue**

No. 26 – Flat-fronted 1970s three storey residential block in two bays. Brick, timber and render elevations with large casement windows.

Nos. 32-34 – Pair of undistinguished late C20 housing blocks of vaguely contextual design in stock brick.

### **Kings Mews**

Contemporary residential estate built in the back garden of No. 14 Kings Avenue. Bold forms.

### **Northbourne Road**

Maxwell Court – 1960s four-storey residential block in brick with large casement windows.

Ash Lodge -- 1960s three-storey residential infill block. Rendered walls with UPVC casement windows.

### **Park Hill**

Allard Gardens – Four-storey infill development of the 1990s. It maintains the roofline and building line, and gives some stylistic nods to its surroundings but otherwise is unsympathetic to the area. It has an almost completely paved forecourt and inauthentic railings. Vehicular access from Briarwood gardens at the rear.

No. 97 – Small block of 1970s flats. Stock brick, flat roof, UPVC casement windows, . Paved front forecourt.

No. 113 – Tiny modern bungalow with a fully paved front parking area and plastic windows. No front boundary.

## SOURCES

## GLOSSARY

**Architrave** The lowest of the three main parts of an entablature or the moulded frame surrounding a door or window

**Arts and Crafts** A movement from about 1880 to around 1910 inspired by William Morris to bring back the skill and creativity of the medieval craftsman and revive the simplicity and honesty in the way buildings and furnishings were made.

**Bay** A vertical division of the exterior of a building marked by windows, classical orders, buttresses, etc.

**Bay Window** A canted (angular), rectangular or curved projecting window.

**Bolection** A curved moulding covering the junction of a panel and its frame, and projecting from the face of both parts it covers.

**Bottle Balustrade** An arrangement of short, bottle-shaped, shafts supporting the coping of a parapet or the handrail of a staircase.

**Canopy** A projection or hood over a door, window etc.

**Canted** Architectural term describing part, or segment, of a façade which is at an angle other than 90° to another part of the same façade.

**Capital** The head or crowning feature of a column.

**Cast Iron** Molten iron is poured into a mould to mass-produce regular and uniform patterns. Particularly popular in the C19 it allows a high degree of detail to be represented although the finished product is chunkier and more brittle than wrought iron.

**Chimney Stack** Masonry or brick-work containing several flues, projecting above the roof and terminating in chimney pots.

**Classical/Classicism** An architectural tradition founded on the principles of Greek and Roman architecture. Particularly influential on English architecture from the late C17 and to a greater or lesser extent ever since

**Console** An ornamental bracket with a curved profile and usually of greater height than projection.

**Coping** A cap or cover on top of a wall, flat, curved, or sloping to throw off water.

**Cornice** In classical architecture, this is the top projecting section of an entablature. The feature is commonly used at the top of buildings from the C18 onwards, to finish or crown the façade.

**Cupola** A small dome on a circular or polygonal base crowning a roof or turret.

**Dentil** A small repetitively used tooth-like block forming part of a cornice.

**Dormer Window** A window projecting from a sloping roof and with a roof of its own. Some rare examples are recessed to minimise their visual impact. Often used on mansard roofs.



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**Dressings** Stone worked to a finished face, whether smooth, rusticated, or moulded, and often used on late Victorian or Edwardian brick buildings at corners or around windows.

**Eaves** The under part of a sloping roof overhanging a wall.

**Edwardian** The Edwardian period refers to the reign of King Edward VII, 1901– 1910, although it is sometimes extended to include the period up to the start of World War I in 1914.

**Entablature** The upper part of an order consisting of architrave, frieze, and cornice.

**Faïence** A type of fired-clay block often used to face buildings in the early C20.

**Fanlight** A small arched window directly over a door. A typical feature of front doors in Georgian and Regency buildings, with radiating glazing bars suggesting a fan. Late Victorian and Edwardian Designs often included decorative panels of coloured-glass leaded-lights. See also 'transom light'.

**Fascia** Mostly used to describe the wide board over a shopfront carrying the shop name. Also refers to the timber board at eaves level to which guttering is fixed.

**Finial** A vertical detail, sometimes highly ornamental, used on iron railings. Also refers to the detail commonly found on the gable-end of Victorian and Edwardian buildings.

**Fluting** Shallow, concave, vertical grooves on the shaft of a column or pilaster.

**Frieze** A decorative band running between the architrave and cornice.

**Gable** The upper portion of a wall at the end of a pitched roof. Can have straight sides or be shaped or crowned with a pediment, known as a Dutch Gable.

**Gauged Brick** Soft brick moulded, rubbed or cut to an exact size and shape, for arches or ornamental work.

**Grille** A fretted metal screen, often in shopfronts, to allow for the flow of air.

**Hipped Roof** A roof with sloped instead of vertical ends.

**Horns** The short downward projections on sides of sash windows, common in London from the mid C18, to strengthen the windows as the design evolved to include larger panes of glass and fewer glazing bars.

**Incised Lettering** Letters carved in to the face of a material - typically stonework.

**Keystone** The central stone of an arch, sometimes carved.

**Leaded Lights** Small panes of glass held in a framework of lead comes, typically found in Gothic Revival buildings and also popular in Edwardian domestic architecture.

**Mansion Block** A type of high-density housing used in the Victorian and Edwardian eras. Exteriors were often red brick with elaborate stone decoration.

**Modillion** A small bracket or console of which a series is used to support the upper part of a cornice.

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**Mullion** A vertical post or upright dividing a window or other opening.

**Neo Georgian** A revival style of formal simplicity introduced around the mid 1890's to counter the Vernacular revival and became increasingly popular between the wars.

**Niche** A small recess in a wall.

**Nosing(s)** The projecting, usually rounded, edge of steps or stairs

**Oriel Window** A window projecting from the main wall of a building but that does not reach the ground and usually supported by corbels or brackets.

**Parapet** A low wall, typically at roof level where the party wall rises through the roof (party parapet wall) or in front of a roof to form box gutter.

**Pediment** A classical architectural element consisting of a triangular or curved section found above the entablature.

**Pilaster** A rectangular column projecting only slightly from a wall and, in classical architecture, conforming to one of the orders, and often found forming part of a shopfront.

**Queen Anne** Refers to both the late C17/early C18 period and a revival style popularised in the 1870s by Richard Norman Shaw, combining fine brickwork, terracotta panels, stone detailing, and picturesque massing.

**Quoins** Dressed stones at the corners of buildings, usually laid so their faces are alternately large and small.

**Rubbed** soft bricks cut to shape, rubbed to a smooth finish and laid with very fine joints.

**Rustication** Masonry cut in large blocks separated from each other by deep joints, often with heavily worked faces. The effect is often imitated using stucco renders.

**Sash Window** A window formed with vertically sliding glazed frames.

**Soffit** The exposed underside of any overhanging part of a building.

**Stallriser** A key element in a traditional shopfront, usually wood, which protects the lower part of the shopfront and encloses the shop window and entrance.

**Stock Brick** The most commonly used type of building brick found in London. Its distinctive soft yellow colour and appearance comes from the yellow clay they are made from, found in Kent. In the London atmosphere they weather down to a greyish black colour. See also 'Gault' brick.

**Terracotta** Fired but unglazed clay usually yellow or orange/red colour.

**Terrace** A row of attached houses designed as a unit.

**Transom** A fixed horizontal piece of timber or stone dividing the upper and lower parts of a window, or separating a window from the top of a door.


**Transom Light** A small rectangular window immediately above the transom of a door. See also 'fanlight'.

## Name Conservation Area Statement

**Victorian** The period often defined as the years of Queen Victoria's reign, 1837-1902, though the Reform Act of 1832 is often taken as the start of this new cultural era. Architecturally the period is generally considered to become distinct from Regency design characteristics circa 1840.

**Wrought Iron** Predates the existence of cast iron and enjoyed a renaissance during the revival periods of the late C19. Wrought iron is not as brittle as cast iron and seldom breaks.





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