

# Ferndale Road Conservation Area

## Conservation Area Appraisal

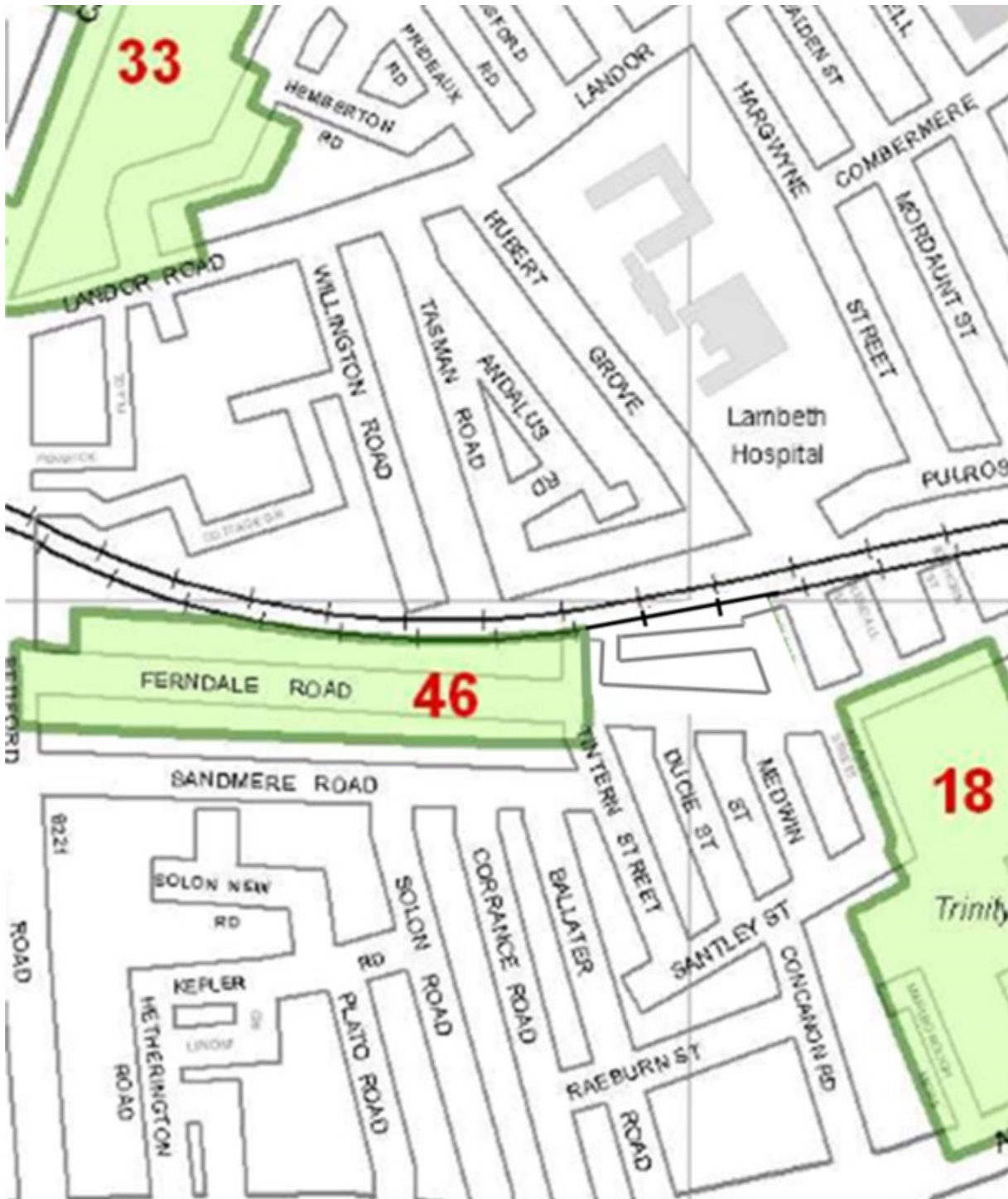


June 2024

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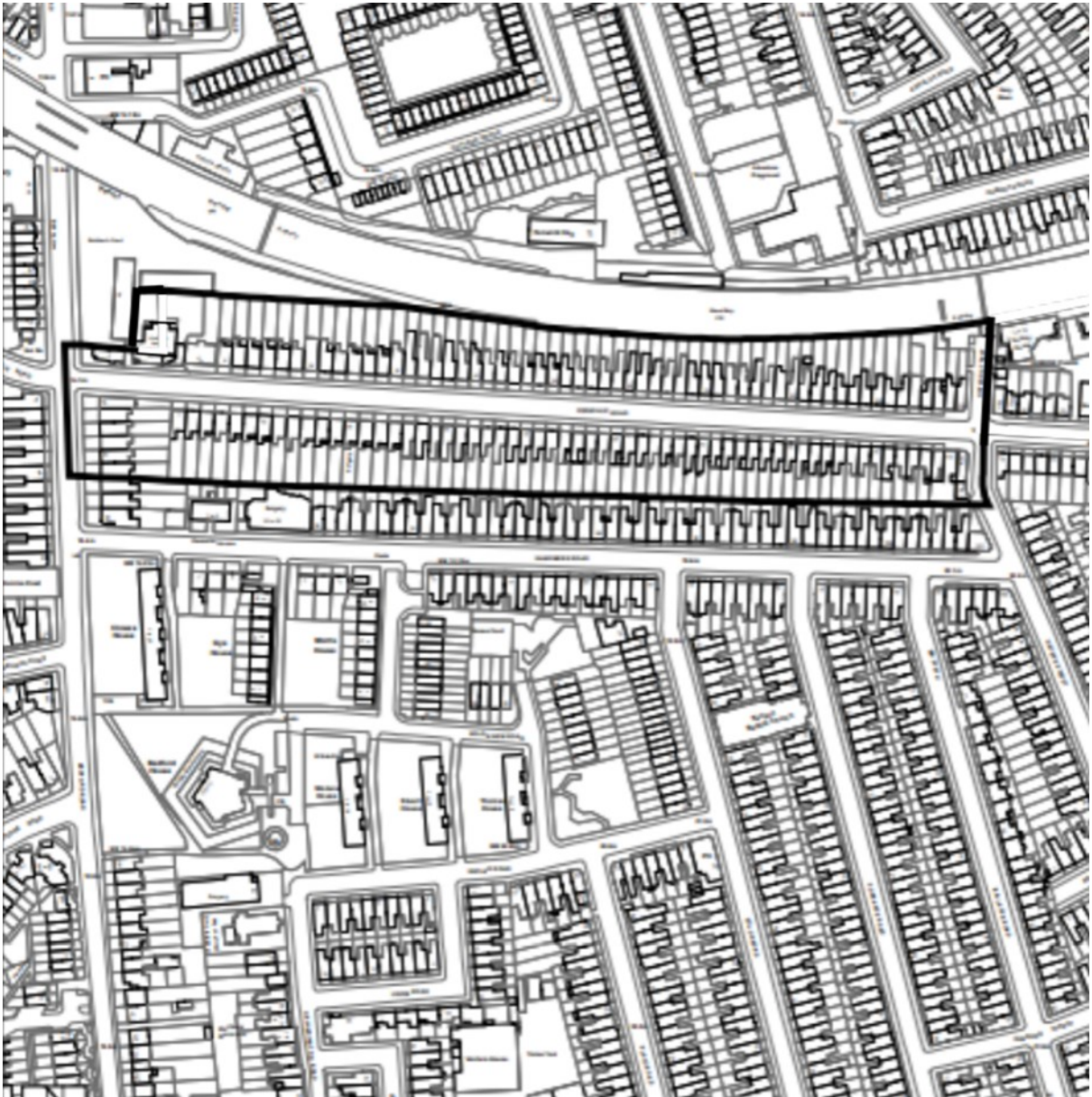
# CONSERVATION AREA CONTEXT



CA 18 Trinity Square CA

CA 33 Clapham Road CA

## CONSERVATION AREA BOUNDARY



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## INTRODUCTION

The Ferndale Road (Jennings Estate) Conservation Area was first designated on 22<sup>nd</sup> September 1994 and comprises 19<sup>th</sup> century terraced houses, erected by Joseph George Jennings using his own range of bricks and terracotta products. The boundary was amended in 2024 undoing an eastward extension to the Conservation Area in 1997 in order to re-focus on the significance of the buildings built by Jennings.

Ferndale Road is aligned west – east linking central Clapham to Central Brixton. The conservation area is located at the west end of the road.

This Character Appraisal is prepared by the Council to assist with the management and enhancement of the conservation area. Only by understanding what gives the area special architectural or historic interest can we ensure that its character or appearance of the conservation area is preserved or enhanced. This document therefore attempts to identify the features that give the area its special character and appearance.

The Council consulted on a draft of this document so that local residents, property owners / building managers and any other interested parties could comment. The consultation ran from 30 November 2020 to 11 January 2021, fliers were delivered to properties in the area, key stakeholders notified by e-mail and the draft document. The comments received were taken into account when this final version of the document was completed in June 2024.



Figure 1 Jennings terracotta is the important unifying feature of this conservation area.

## 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 Section 72 of the Act places a duty on the council and other decision makers to pay 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 of 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. Para 197 states:

*“When considering the designation of conservation areas, local planning authorities should ensure that an area justifies such status because of its special architectural or historic interest, and that the concept of conservation is not devalued through the designation of areas that lack special interest.”*

- 1.4 The Regional Spatial Strategy for the Lambeth area is the London Plan adopted in July 2021. This document sets out an integrated social, economic and environmental framework for the future development of. 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 The Lambeth Local Plan, 2021 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

- 1.6 Conservation area designation brings with it controls over the demolition of certain buildings and boundaries, limits the size of extensions, controls roof alterations, cladding, rendering and satellite dishes in some locations. For a full list of the current planning regulations affecting conservation areas please consult the government’s planning website – [www.planningportal.gov.uk](http://www.planningportal.gov.uk). Trees are also protected.

### Article 4 Directions

- 1.7 While 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 ‘permitted’ 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 a Direction under Article 4 of the Town and Country Planning (General Permitted Develop-

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ment) (England) Order 2015. There is currently no conservation-based Article 4 direction on this conservation area.

- 1.9 It should be noted that flats and commercial premises have few permitted development rights and that most works that would materially change the building require planning permission. This can include replacement windows and doors.
- 1.10 Listed building consent is required for any work of alteration, extension or demolition that affects the special interest of statutory listed buildings.



Figures 2 and 3 Statutory listed buildings on Bedford Road.

## 2. CHARACTER APPRAISAL

2.1 This appraisal seeks to explain why the area is of special interest.

### Topography

2.2 The land within the conservation area is relatively flat.

### Archaeology

2.3 Ferndale Road is not identified as an Archaeological Priority Area within the Lambeth Local Plan.

### Origins & Historic Development

2.4 The principal special architectural and historic interest of the area is the result of the speculative housing development undertaken by George Jennings in the 1870s.

#### George Jennings

2.5 Born in 1810 in Eling, Hampshire, George was the eldest son of Joseph Jennings (1771-1824) who was a plumber and it was through plumbing that George found fortune and, ultimately fame.

2.6 George Jennings moved to London in 1831 to work for Messrs Burton, plumbers, but by 1837 he had established his own company in Paris Street, Lambeth. There, he began his career as a sanitary engineer, patenting revolutionary improvements to toilets. This was a time when sanitation was a great public concern with the poor state of the city being brought to a head with London's first cholera outbreak of 1832.

2.7 Jennings sought to develop "*as perfect a sanitary closet as can be made*" and developed a successful business on the back of his inventions. Jennings is the father of public conveniences with his 'Monkey Closets'— the first ever examples of public toilets - being installed in the Crystal Palace in Hyde Park in 1851. During the exhibition 827,280 visitors each paid one penny to use them. For the penny the customer received a clean seat, a towel, a comb and shoeshine. From that moment on 'to spend a penny' became a euphemism for going to the toilet.

2.8 Constantly looking to improve his designs, Jennings patented the first syphonic cistern and a stoneware drainpipe with an improved connection in 1854. Unable to find a London manufacturer Jennings resolved to enter the pottery business and took a lease on Lord Wimborne's Canford Estate in order to open clay beds at Parkstone, Dorset, where he established a company called 'South Western Pottery' which started production in 1856. London depot was at Lambeth Palace Road. Close to the site of Lambeth Palace Library.

2.9 The success of his pottery over the following decades led to the construction of another works nearby and allowed for the production of an extended range of products including bricks, chimney pots and architectural terracotta. Their products were exported world-wide and at its height, the pottery had 12 kilns and 6 chimney stacks. Dorset clay resulted in a pale creamy coloured brick and architectural terracotta product unlike the pinkish red architectural ware made by Jennings's competitor: Doulton.

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2.10 Jennings's surviving catalogues illustrate his huge range of largely ornamental features and it was therefore not surprising that Jennings, now a wealthy manufacturer, moved into property development. It is unclear whether the architectural products were developed in association with the architect Thomas Edward Colcutt but Colcutt (whose most notable designs include the Savoy Hotel, Lloyd's Register of Shipping and the Palace Theatre) was certainly involved in many of Jennings's building developments.

2.11 An impressive concentration of Jennings's buildings can be found at Nightingale Lane, Balham (A Wandsworth Borough conservation area), where Colcutt was responsible for the designs which included Jennings's own home – a villa called 'Ferndale'. Other examples can be seen at nos 3–11 Auckland Hill, West Norwood and at 49–52 (consec.) Clapham Common Southside.

### Ferndale Road

2.12 Jennings began construction of his houses on Ferndale Road in 1870. The last property he built there, no. 2, was erected the year of his death - 1882. It is presumed that the houses were furnished with his up-to-date then sanitary ware but no evidence of its survival is available.

2.13 His death, the result of injuries from a traffic accident, was reported in the South London Press;

*'it is with feelings of regret that we have this week to record the death of Mr. George Jennings of 'Ferndale' Nightingale Lane, Clapham, universally known as the celebrated engineer of Palace Wharf Lambeth...'*

2.14 Jennings is buried (grave 19,077, square 34) at West Norwood Cemetery. The Jennings family firm continued in business until 1967. Today a Jennings urinal with a glazed tank is in the Museum of London collection, and an example of one of his flip-up wash hand basins can be seen at the Linley Sambourne House, Kensington.



Figures 4 and 5 George Jennings and his cypher on the nameplate at no. 2 Ferndale Road

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

- 2.15 Enemy action during the Second World War destroyed properties on the north side of Ferndale Road near its junction with Bedford Road including nos. 2 and 4 Ferndale Road. Also, during the War all the railings enclosing front gardens were removed for the war effort.
- 2.16 Colcutt Lodge, no 4 Ferndale Road, and Jennings House, no 4a Ferndale Road were built c2000.

### **Spatial Character**

- 2.17 The conservation area is small, compact and urban in character. Each street is described in alphabetical order:

#### Bedford Road

- 2.18 Only the buildings flanking the junction with Ferndale Road are included within the conservation area. Beyond to the north is a recent housing development that has been carefully designed not to harm the setting of the conservation area and to respect the scale of no. 2 Ferndale Road.

#### Ferndale Road

- 2.19 Only the western (Clapham) end of Ferndale Road is within the conservation area. It is straight and formal in character due to a strong building line for much of its length. The sense of enclosure makes for a very strong perspective along the street in views up and down. The majority of properties date from 1870s and were built in phases by Jennings giving a unity of forms, materials and details based on the Italianate tradition. At the Western end of the street no. 2 Ferndale Road (grade II listed in red brick) and the ornate flank of no. 53 Bedford Road (grade II listed) impressively frame the junction. At the eastern end, to Tintern Street blocks of corner shops, make for an impressive end to the terraces.
- 2.20 The rear elevations of the houses on the north side of Ferndale Road are highly visible from trains passing in the adjoining railway line.

#### Tintern Street

- 2.21 This road is aligned north – south and dissects Ferndale Road. To the north it terminates at the railway line. To the south it continues beyond the conservation area boundary. The purpose-built corner shops of the Jennings development form a small commercial enclave and include no. 2b Tintern Street. They have ornamental return frontages announcing the beginning of the Jennings development when approached from the east. The north extent, to the railway line, allows an open view north across the railway tracks.

### **Architecture**

- 2.22 After Nightingale Lane, Clapham the housing at Ferndale Road is the next largest concentration of Jennings development in London. All but one of these Jennings properties is terraced and, as is to be expected, all of the properties are enriched with Jennings terracotta products.

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### Bedford Road

- 2.23 The grandest of the houses in the conservation area – nos. 53-63 Bedford Road – are situated just south of the junction with Ferndale Road. Similar houses to these can also be found on Clapham Common Southside.
- 2.24 They are of four storeys over a semi- basement in stock brick. Decorative terracotta dressings form the three storey canted bay windows, columned porches, arched window openings, quoins and eaves brackets. Much of this terracotta enrichment has been over-painted to ill effect, detracting from the unity of the group. The architectural style is best described as 'eclectic'. At no. 53 the front door is one the flank and the ornate terracotta detailing returns along the flank also but not to the rear, where only simple decorative lintels adorn elevations.
- 2.25 No. 2 Ferndale Road (Rathcoole House) is a detached red brick house turning the corner onto Bedford Road. It is a one-off designed for this constrained site; the plans are held in Lambeth Archives. Unusually it presents a long façade to Ferndale Road and a narrow ornamental gable to Bedford Road. The architectural forms and the distinctive terracotta detail have a distinct Queen Anne / Renaissance style which fits with the 1880s date. This building is an important landmark building announcing the western entrance into the conservation area. The blind eastern wall indicates it once formed part of continuous development; indeed, historic mapping shows no. 2 as part of a terrace which was destroyed by enemy action during the Second World War.

### Ferndale Road

- 2.26 Ferndale Road in its present form is the result of development extending separately from the Clapham and Brixton ends, and eventually joining at Tintern Street. From the Brixton end, the road originated as Shepherd's Lane. The houses here diminish in grandeur from west to east. This may be because Bedford Road to the West was considered more desirable and the further the properties went eastward the further they were from central Clapham. It may be that, as that, as each phase was built over the course of the 1870s, there was greater demand for more modest housing. Alternatively Jennings may have been keen to provide homes of different sizes. Either way, careful inspection of the houses shows a reduction in terracotta decoration and scale as the housing progresses eastward and (beyond no. 30 and no. 31) the abandonment of basements – which were perceived as unhygienic and thus becoming unfashionable.

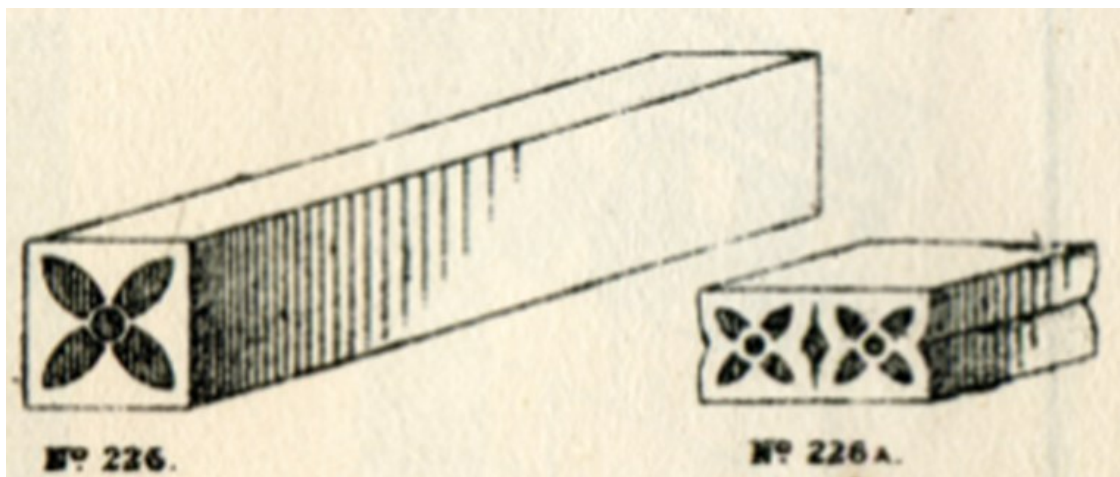


Figure 6 Ventilation terracotta by Jennings is found on the houses.

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- 2.27 To the rear of no. 116, and clearly part of original development (it has Jennings decorated terracotta detailing), is a two storey outbuilding of interest.

### **Building Materials and Details**

- 2.28 This section explains the architectural elements that add richness and historic interest to the character and appearance of the conservation area.

#### Walls

- 2.29 The vast majority of buildings within and adjoining the conservation area are constructed of traditional London stock brick. However, nos. 1-31 (odds) and nos. 6 – 12 (evens) Ferndale Road are faced in Jennings' pink gault bricks. The patina of age has created a variety of mellow brickwork tones. There is one historic building no. 2 Ferndale Road in red brick. Pointing generally appears understated and traditional, recessed and natural sandy coloured, allowing the facing brickwork to be appreciated.

- 2.30 A number of houses have had their historic brickwork rendered or painted – to ill effect as it disrupts the unity of the terraces. Many houses have had their honey coloured terracotta detailing over-painted – concealing this unique feature of the conservation area and making it look like common painted cast stone. The removal of paint from front elevation walls and terracotta is strongly encouraged. Failing this the painting of already painted examples in shades to closely reproduce the colour of the original brick and terracotta is an option.

#### Terracotta

- 2.31 What sets the Jennings housing apart from typical housing of the period is the terracotta detailing. The range of types used, their combinations and the unity they bring to his housing are a key part of the special interest of the area. The majority of decoration is based on grotesque motifs and elaborate naturalistic forms, lending a Renaissance and Italianate character of the buildings. The architectural style is rich and free – inspired by history but not a slave to it. The colour of the terracotta – natural like stone – is a key part of its special interest

- 2.32 The individual elements were designed to be used either as 'stand alone' features or as parts of a larger element – such as a porch or bay window made of numerous individual components.

- 2.33 The terracotta elements also serve as testament to scientific advances of the Victorian era – Jennings was a prominent figure in improvements to sanitation across London – various engineering patents spanning waste discharge, sanitation pipes, integrated guttering systems, ventilation and smoke discharge systems. He played his part of a much wider movement across London to improve standards generally. Together with Collcutt (who was interested in developing modern technologies and a great proponent of terracotta and cement) Jennings built modern new homes a far cry from the jerry-built housing of earlier decades. His terracotta sales brochures are evidence that he used the houses on Ferndale Road as a living showcase of his architectural terracotta products.

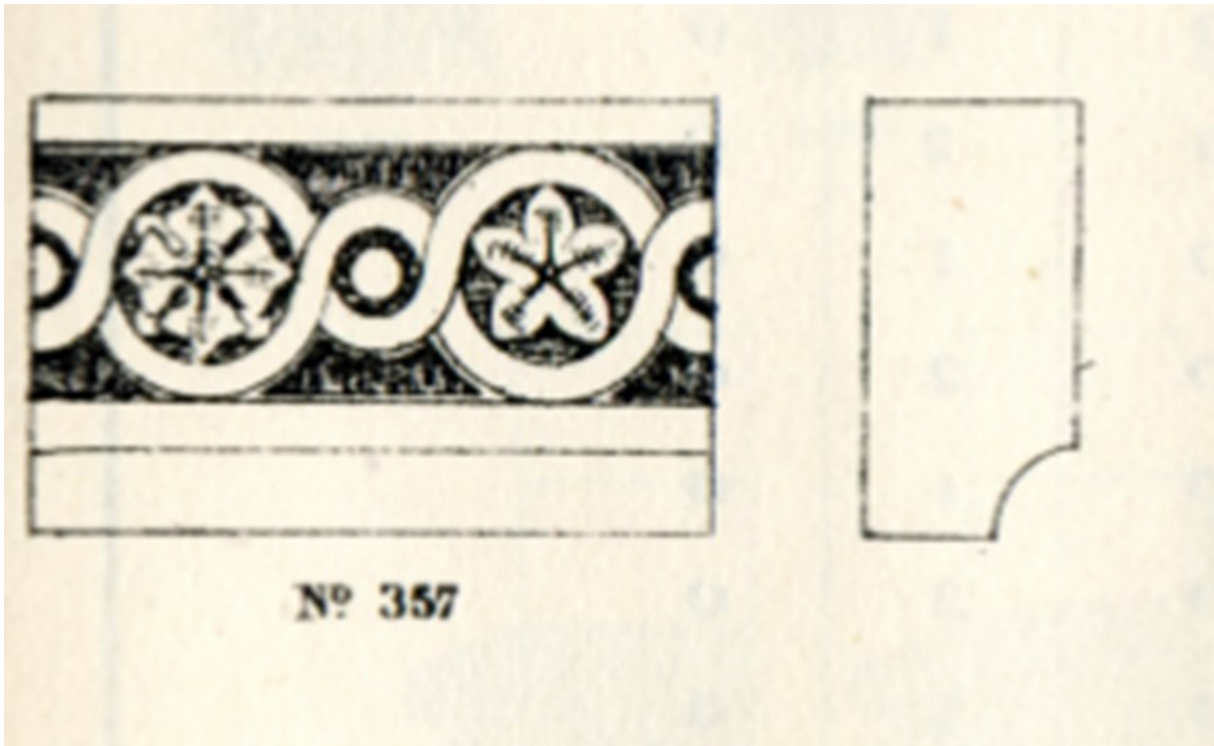


Figure 7 This frieze design is present as a 2<sup>nd</sup> floor stringcourse on the Jennings houses.

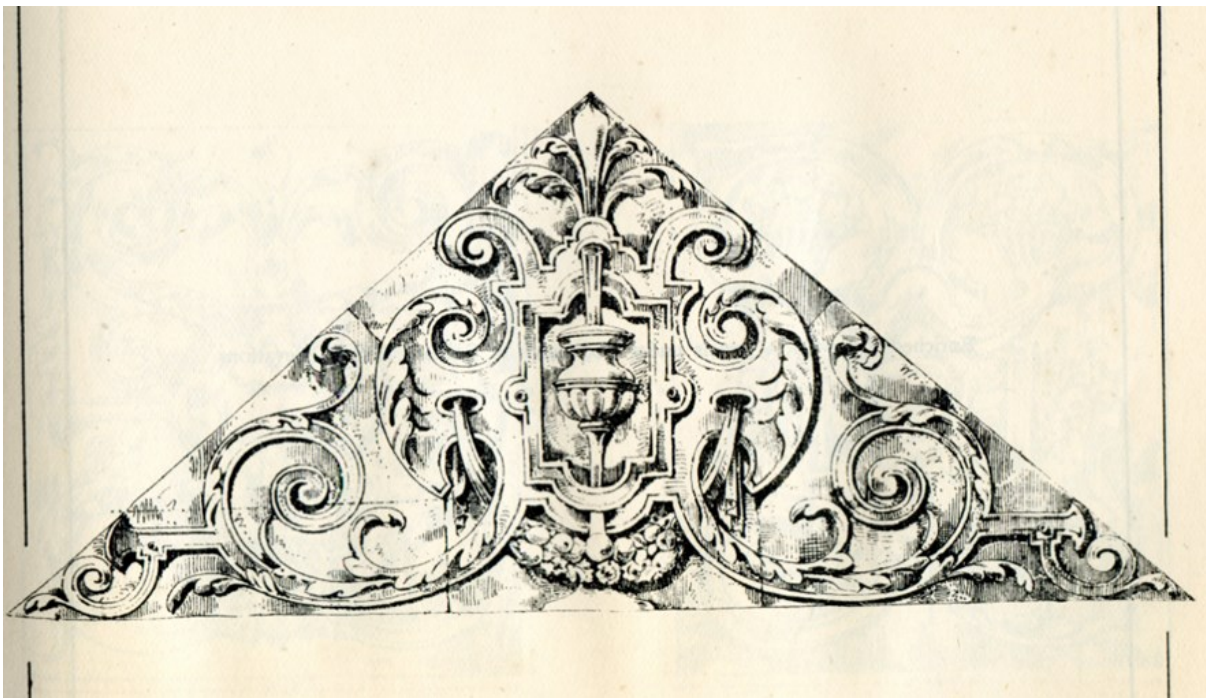


Figure 8 This gable panel can be seen on Rathcoole House, 2 Ferndale Road.



Figure 9 The gable panel of Rathcoole House's Ferndale Road elevation.

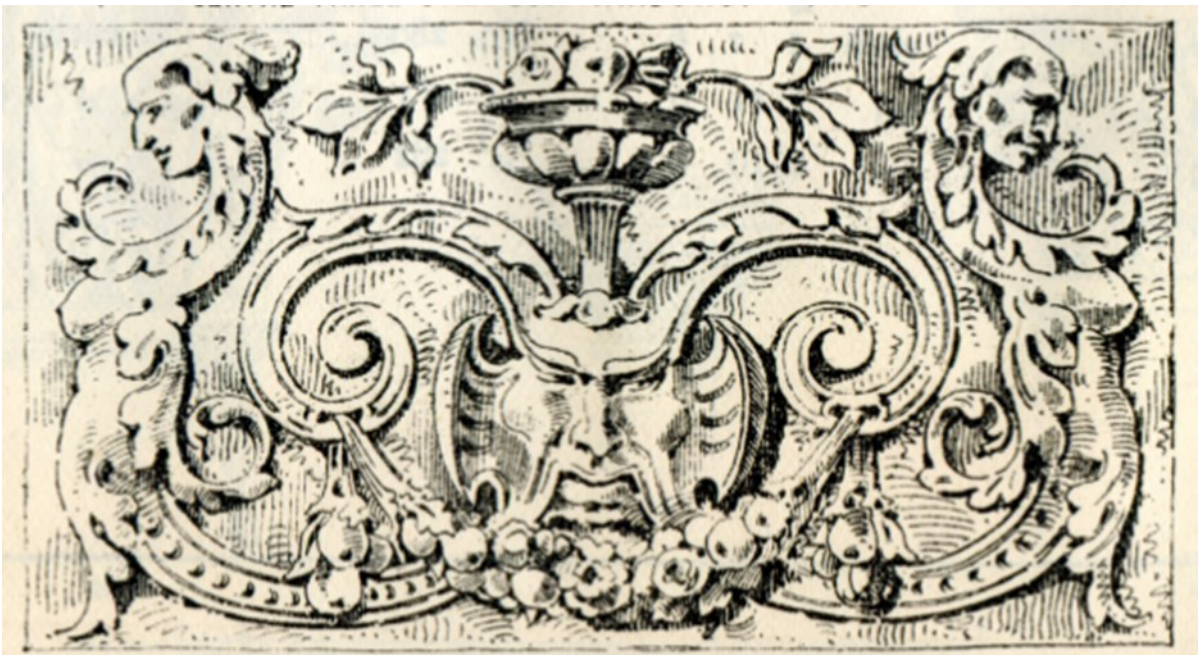
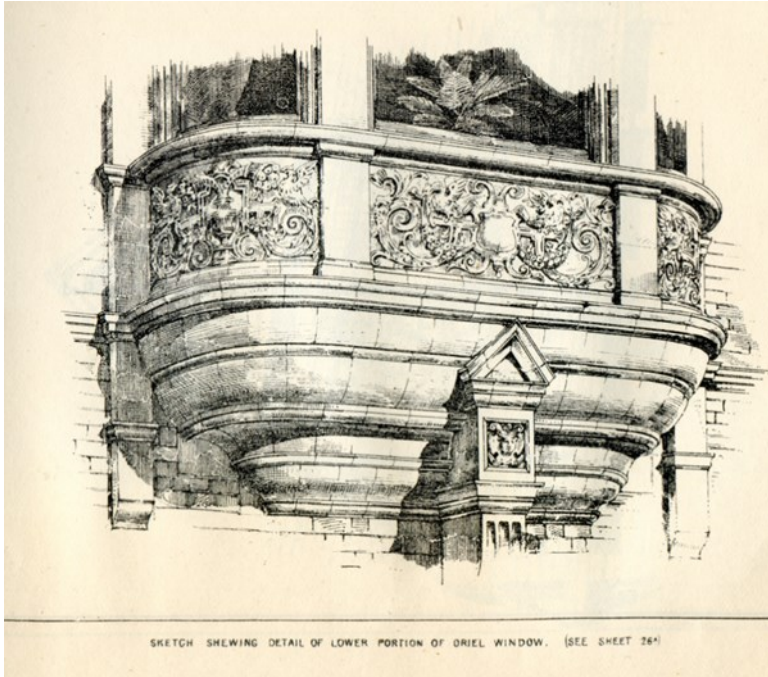
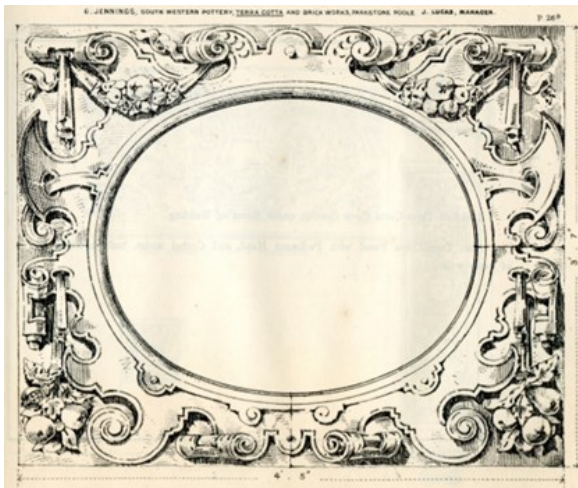


Figure 10 Examples of this panel can be seen on Rathcoole House (see figure 11)



Figures 11—16 Fine examples of Jennings terracotta seen on Rathcoole House





Figures 17, 18 and 19 The precision of the terracotta moulding is impressive.

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- 2.34 The bay windows tend to have rendered masonry roofs rather than slate, tile or felt. Some have had their roofs clad in felt and slate and others rebuilt inappropriately. Such alterations are discouraged.

### Windows

- 2.35 Double-hung vertical timber sliding sash windows are the predominant window type; these are all finished in paint with single glazing held in place by putty in the traditional manner. The glazing patterns vary depending on the particular style of the house and its age. The Jennings houses display 2/2 panes with vertical glazing bars. Where window heads are arched the original windows follow that arch profile. Deep stone or stucco sills are most common.
- 2.36 A number of the properties have modern replacement windows. The majority of these are in timber but some lack the fine detailing of the originals and often have a blank appearance due to double-glazing. Some buildings have had their windows replaced with highly inappropriate uPVC units, which cause harm to the character and appearance of the area. Sympathetic replacement windows are essential.



Figure 20 Authentic window and door detailing is a key aspect of the special interest of the area.

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### Principal Doors

- 2.37 Decorative door cases are one of the defining features of the Jennings houses, comprised of moulded terracotta brackets with narrow pilasters, others of more elaborate designs. They frame slightly recessed porches with smooth plastered and painted internal walls.
- 2.38 The grander houses have a semi-basement level and access to the front door is up a flight of steps which adds to their impressive appearance. Steps to front doors would have originally been dressed in stone but now tend to be in plain grey concrete. Their front paths often have coal holes.
- 2.39 Original front doors appear are four panelled and bolection moulded with the top two panels glazed. There is a transom light over. Some doors retain their original door furniture (a central knocker and letter box) and boot scrapers. Historic doors should be retained.
- 2.40 Unfortunately, there are numerous examples of inappropriate modern replacement doors which fail to reflect the character of the area – although often panelled they do not follow historic precedents and often lack the refinement and detailing of historic examples.

### Roofs

- 2.41 The roofscape of the conservation area is typical of housing construction of the period. The majority of houses Welsh slated pitched with party walls and gable ends rising as upstands. As a result, the roofscape is uniform, uncluttered and given distinct rhythm by the large, broad chimneystacks which rise from the party walls. No. 1, being an end of terrace, has a hipped roof which softens its effect in relation to its neighbours on Bedford Road. The shop blocks at the junction with Tintern street have hipped roofs which are clipped to follow the canted corner of the shop units. Regrettably, a number of roofs have been replaced in concrete tiles and artificial materials. When roof replacement is required the use of natural or reconstituted slate is recommended over artificial products.

### Chimneys

- 2.42 All of the 19th Century buildings have chimneystacks, which add much interest and rhythm to the roofscape of the main roofs and rear returns. They are typically in brickwork to match the house and have traditional copings and terracotta pots. Where some original Jennings terracotta wind bafflers remain, these are especially important in providing the roofscape with richness and historic detail.

### Dormers

- 2.43 Dormers are not characteristic of the historic roofscape. Where they exist they tend to be later, rear additions. Their quality varies greatly. They will not be supported on front elevations. New rear dormers should be subordinate and flat roofed.

### Rooflights

- 2.44 Rooflights are not an historic feature of the area. The majority of the modern examples are small, in cast iron with a vertical glazing bar and located to the rear of properties. Where proposed on front elevations they should follow the simple arrangement found at no. 96 – two modest rooflights aligned with the windows on the floor below. And be of traditional ‘conservation’ type.



Figure 21 Some properties have gault brick rear elevations and fancy terracotta detailing

#### Rainwater goods

- 2.45 Jennings's brochures show that he had a patented terracotta combination eaves gutter / wall-plate. A similar combination of terracotta is used on the cornices of the Ferndale CA house although it is unclear whether they every had the terracotta gutters too. None appear to survive. Originally the rainwater down pipes would have been in cast iron. The gutters, had they been cast iron, would be ogee profile (shaped to form an extension of the cornice) with a flat base resting on the terracotta wall-head. Where they have been replaced with plastic rainwater goods invariably look crude and inferior to the cast iron originals.

#### Rear Elevations

- 2.46 Most of the houses have plain stock rick rear elevations which is common across Lambeth. However, some of the properties have gault brickwork walls terracotta detailing to the windows at the rear too – making them particularly interesting. The rear elevations of the properties on the northern side of Ferndale Road are highly visible from the adjoining railway line. From here the shifting character of the rear elevations (reflecting the construction phases) is discernible.

#### Rear Returns

- 2.47 The Jennings houses generally tend to have by two storey closet returns with flat roofs (possibly the earlier buildings) or conventional rear return with mono-pitched roofs. The shifts in the character of the rear returns are further evidence of the street being developed in phases. Both types of historic returns are important as give solid-void-solid-void rhythm. In recent decades it has become common to infill the space to the side of the rear return at ground floor level; the success of this infill varies greatly depending on how it is achieved. Subordinate glazed infills are preferred.

#### Rear Extensions

- 2.48 Many post-war / recent rear extensions have failed to respond appropriately to the host building or respect the unity of the terrace / wider group of buildings. Harm has been caused as a result. Many pre-date the conservation area They should not be used as precedents for new work.

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### Meter Boxes, Plant, Pipes and Equipment

- 2.49 The facades of properties are generally free of clutter and remain largely intact. However, some flank elevations are disfigured with a tangle of soil and waste pipes – mostly plastic, which detract from the properties in oblique street views. In places meter boxes cause visual intrusion. In places boiler flues, extractor vents, satellite dishes or other plant also cause visual harm. This is particularly an issue at the shop unit at no. 121 where wall-mounted air conditioning units contribute to the clutter. Such installations are discouraged.

### Basement Areas

- 2.50 There are no full basements within the conservation area. The semi-basements tend to have narrow passage areas across their front.

### **Trees**

- 2.51 Street trees are an important feature of the street scene. Their blossom adds seasonal interest. Mature trees in rear gardens, especially along boundaries are a key characteristic of the rear gardens.



Figure 22 Street trees are of value

### **Gardens**

#### Front Gardens

- 2.52 Front gardens are typically small and whilst the space is limited hedges and soft landscaping, where it exists brings welcome greenery to the street scene. No gardens have been turned over to vehicle hard standings. Structures in front gardens (sheds, stores, enclosures) are not characteristic of this conservation area.

#### Rear Gardens

- 2.53 Linear rear gardens are an important amenity asset for residents and a key characteristic of this urban location and of the conservation area itself. They are generally separated by walls or fences around 2m in height. The soft landscaping here, and trees is important to the character of the conservation area and for urban greening.

### Boundary Treatments

- 2.54 Railings, walls and timber fences enclose front gardens to vary effect. Historically the Jennings would have had front railings on a dwarf wall with a plain stone coping. Original dwarf walls can be found at no. 13 and 63 – each has five courses of stock brickwork and a plain stone coping that would have carried the railing. These can be seen illustrated in the historic brochures. It is likely that they were cast iron with an ornamental feature where they met the dwarf wall and spikes at the top. Unfortunately, they were removed for scrap during the Second World War.

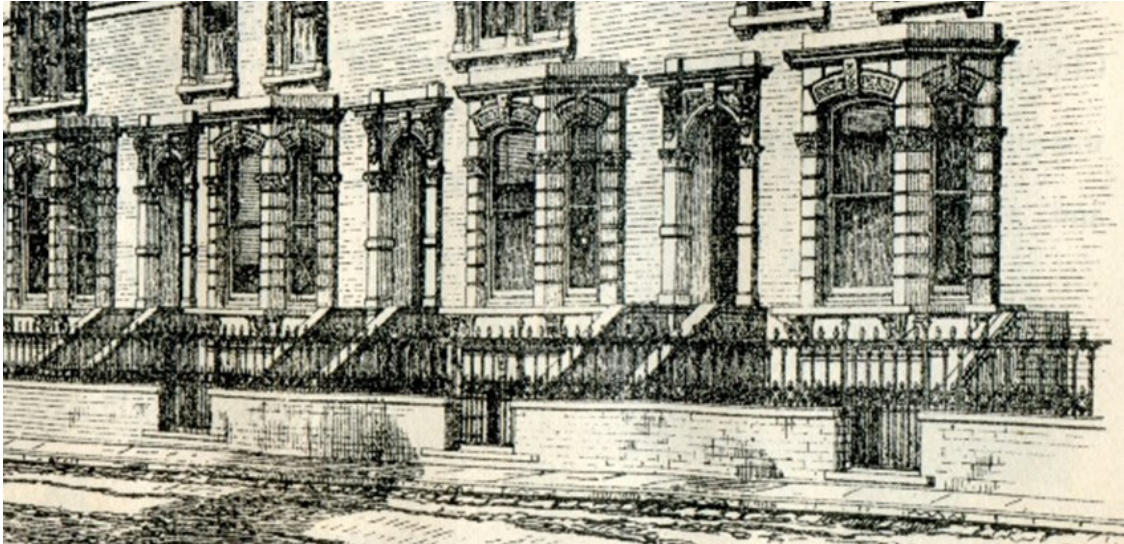


Figure 23 This original image shows the front boundary treatments.

- 2.55 From examples elsewhere we know that railing height does not normally exceed 1100mm (to the top horizontal rail). The single front gates pivoted from the path (rather than hang on hinges) and appear as a continuation of the railings. The historic railings run across the entire frontage of a pair of houses and only at either end do they terminate in a brick pier at the very end of the terrace. The reproduction railings at no. 25 are considered a suitable template for reinstatements elsewhere on the road. Overall railing heights in future should not exceed 1.1m.



Figure 24 The railings at no. 25 provide a template for future reinstatements.

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- 2.56 In the front gardens between nos. 30 and 32 and nos. 31 and 33 are attractive historic boundary walls with brick piers and Jennings terracotta copings. These walls sweep up in height to meet the buildings and have terracotta saddle copings. The walls mark the break between the grander houses (lower numbers) and the more modest properties (higher numbers) and may be further evidence of the phasing of the house construction.



Figure 25 Historic terracotta copings survive in places

- 2.57 Some front garden paths of the grander houses (those with basement areas) retain original cast iron coal holes and basement area paving. Originally front steps are enclosed by dwarf walls. They did not have guard rails.

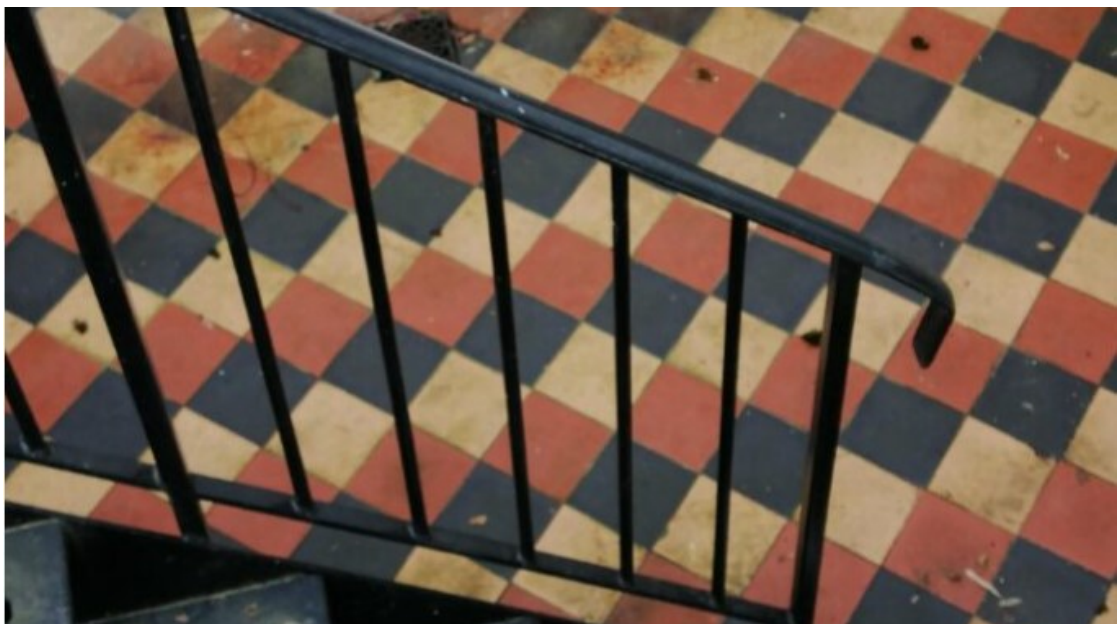


Figure 26 Attractive historic basement area paving could be easily replicated where missing.

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### Waste and Recycling

- 2.58 Wheelie bins can be found standing in front gardens. Hedges provide effective screening in many front gardens. Bin enclosures are not characteristic of the conservation area.

### Statutory List

- 2.59 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. Statutory listed buildings are identified below

| Name / Number    | Road           | Grade |
|------------------|----------------|-------|
| No's 53-63 (Odd) | Bedford Road   | II    |
| No 2             | Ferndale Road  | II    |
| Nos 118 and 120  | Ferndale Road  | II    |
| Nos 119 and 121A | Ferndale Road  | II    |
| No 2b            | Tintern Street | II    |



Figures 27 Statutory listed buildings on corner of Ferndale Road and Tintern Street.

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### Local Heritage List

2.60 The Council maintains a list of buildings and 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. Selection criteria are – Architectural interest (A), Historic Interest (B), close Historical Association (C), Townscape value (D) and rarity (E).

2.61 The following buildings within the conservation area on the local heritage list:

| Name / Number        | Road          | Criteria | Date Listed |
|----------------------|---------------|----------|-------------|
| Nos 1-31 (odds)      | Ferndale Road | A, B,D   | 18.01.24    |
| Nos 33 -117 (odds)   | Ferndale Road | A, B, D  | 18.01.24    |
| Nos 6 – 30 (evens)   | Ferndale Road | A, B,D   | 18.01.24    |
| Nos 32 – 116 (evens) | Ferndale Road | A, B, D  | 18.01.24    |



Figures 28 and 29 All the properties in the conservation area with Jennings Terracotta detailing are either statutory or locally listed .

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### Building Contribution

- 2.62 There is a strong statutory presumption in favour of their sympathetic retention as they form an intrinsic part of the conservation area. Demolition or unsympathetic alteration of buildings. At the time of writing the following buildings are considered to make a positive contribution to the character and appearance of the area:

| Address                        | Description  |
|--------------------------------|--|
| 53 – 63 Bedford Road (odds)    | Grade II listed terrace by Jennings. Their rear elevations with closet returns and fancy terracotta window lintels are highly visible from Ferndale Road. These houses being grander, and of deeper-plan have fake mansard roofs with conventional front and rear slate pitches but with deep flat roofed tops. This is only example of such roofs within the conservation area.   |
| 1 – 31 Ferndale Road (odds)    | <p>The grandest of the George Jennings houses on the S side of Ferndale Road. Three storeys over a semi-basement, built in stock brick but the facades of nos. 1-13 are faced in Jennings’s unusual pink gault brickwork. The doorcases, two storey canted bays, window architraves, banding and eaves brackets are all in Jennings’s architectural ceramics. Unusually the first and second floor windows of alternate houses are paired together in the centre of the façade.</p> <p>The rear these properties are in stock brick and repetitive in nature - generally characterised by three-storey closet returns. Nos 1 - 31 and have terracotta lintels at the rear.</p>   |
| 33 – 117 Ferndale Road (odds)  | Uniform terraced housing by George Jennings. Three storeys and built entirely in stock brick with a single storey bay window. The terracotta products used on the facades are simpler and sparser - than the lower numbers on this street. The rear elevations of these properties are characterised by large two storey rear returns with mono pitched roofs. Nos 33 - 41 and no 117 also have terracotta lintels at the rear.  |
| 119 - 121 Ferndale Road (odds) | Grade II listed shops by Jennings.   |
| 6 – 30 Ferndale Road (evens)   | <p>The grandest of the George Jennings houses on the N side of Ferndale Road. Three storeys over a semi-basement, built in stock brick but the facades of nos. 6-12 are faced in Jennings’s unusual pink gault brickwork. The doorcases, two storey canted bays, window architraves, banding and eaves brackets are all in Jennings’s architectural ceramics. Unusually the first and second floor windows of nos. 6 and 10 are paired together in the centre of the façade.</p> <p>To the rear these properties nos 6, 8, 10 and 12 are in gault brick with terracotta window lintels. The rest are in stock brick with brick jac arches. They are generally characterised by three-storey closet returns. These properties are highly visible from passing trains.</p> |

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|  |  |
|--|--|
| 32 – 116 Ferndale Road (evens)                                   | Uniform terraced housing by George Jennings. Three storeys and built entirely in stock brick with single storey bay windows. The terracotta products used on the facades are simpler and sparser - reflecting their modest character when compared to other examples on the street. The rear elevations of these properties are characterised by large two storey rear returns with mono pitched roofs. Nos 64 – 84 and 116 have terracotta lintels to their rear windows. |
| Outbuilding at rear of no. 116 Ferndale Road                     | A two storey outbuilding with Jennings decorative terracotta detailing.  |
| 118 - 120 Ferndale Road (evens)                                  | Grade II listed shops by Jennings.   |
| Outbuilding in yard to rear of 118 Ferndale road (evens)         | L shaped two storey outbuilding in stock brick with Jennings terracotta window arches.   |
| 2b Tintern Street (attached to the rear of no. 121 Ferndale Road | Grade II listed shops by Jennings. Includes an attractive, historic tiled advertisement panel on the façade.   |

2.63 The following buildings make a neutral contribution:

| Address  | Description   |
|--|---|
| Collcutt Lodge, no 4 Ferndale Road and Jennings House, no 4a Ferndale Road | C2000. Their basic scale is appropriate but their form and detailing crude. |



Figure 30 Collcut Lodge is deemed to make a Neutral contribution to the area character.



Figures 31 –34 Enhancement opportunities are numerous throughout the conservation area.



### Enhancement Opportunities

2.64 The capacity for significant change is low because there are no development opportunities and the uniform nature of the houses means substantial alteration is likely to be harmful. The Council encourages the following enhancements:

- a. Reinstatement of front gates and railings of sympathetic design. See guidance in paras 2.54 – 6 of this document.
- b. Reinstatement of lost historic details – entrance steps, sash windows, terracotta detailing, authentic cast metal rainwater goods in accordance with the guidance in this document .
- c. Sensitive removal of paint and render from historic terracotta and brickwork elevations.
- d. Replacement of unsympathetically altered shopfronts and rationalisation of retail signage, plant and other clutter.

**Appraisal Conclusion**

- 2.65 The George Jennings development within the Ferndale Road Conservation Area is of interest for its historical and architectural interest. It also contributes significantly to Lambeth's local distinctiveness and provides evidence of the construction innovation of the 19<sup>th</sup> Century undertaken by a person of greater than local significance. It remains worthy of its conservation area designation for these reasons.

### 3. 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.

**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 cames, 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.

**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'.

**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.

## 4. SOURCES

National Planning Policy Framework (2023)

Lambeth Local Plan (2021)

London Plan (2021)


Statutory List of buildings of national interest

[https://en.wikipedia.org/wiki/George\\_Jennings](https://en.wikipedia.org/wiki/George_Jennings)

Nightingale Lane Conservation Area Appraisal & Management Strategy (Wandsworth Council)

George Jennings' 1874 Catalogue

The Builder, April 29th 1882 'The late Mr George Jennings'



This document was prepared by the  
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