

BARCLAY ROAD CONSERVATION AREA CHARACTER PROFILE



FORWARD

The London Borough of Hammersmith and Fulham is fortunate to have 44 conservation areas covering almost half of the Borough. These have been designated in recognition of the importance of the architectural and historic interest of our Borough. As Cabinet Member for Environment, Transport and Residents' Services, I am committed to the preservation and enhancement of these areas with the help of residents and local groups, so that they continue to enhance the quality of life in the Borough and so that they survive as good examples of our heritage for future generations.

This Character Profile describes the special character of the Barclay Road Conservation Area, identifying interesting historical facts, identifying notable structures, the special importance of its townscape value, and showing how buildings, open spaces and the public realm can work together to create an environment worthy of protection.

I would like to thank all local groups and individuals who have helped to prepare this profile.

Through the consultation process the documents have evolved to represent not only officers' assessment of the conservation area, but those of the local amenity societies and resident groups active in the area. I hope these profiles will now provide extra assistance in the stewardship and preservation of what is best in the Borough.

Cllr Wesley Harcourt

Cabinet Member for Environment, Transport & Residents' Services



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1.0 INTRODUCTION

1.1 Section 69 of the Planning (Listed Buildings and Conservation Areas) Act 1990 states:

“Every local authority shall from time to time determine which parts of their area are areas of special architectural or historic interest the character or appearance of which it is desirable to preserve or enhance, and shall designate those areas as conservation areas”

The Borough has designated 44 such areas since 1971, of which the Barclay Road Conservation Area is one.

1.2 Under Section 71 of the Act, once an area has been designated:

“It shall be the duty of a local planning authority from time to time to formulate and publish proposals for the preservation and enhancement of any parts of their area which are conservation areas”

1.3 This document is called a Conservation Area Character Profile (CACP). The CACP is an appraisal which aims to give a clear assessment of the special interest, character, and appearance which justified the designation of the area as a conservation area. It also includes some broad design guidelines which will aid all concerned in their efforts to preserve or enhance the character of the conservation area.

1.4 It is intended that each CACP document will provide a sound basis, defensible on appeal, for development plan policies and development control decisions, and for the guidance of residents and developers.

1.5 The CACP's will support the main heritage policies in the Council's statutory Local Plan and supplementary planning documents.

1.6 Government guidance on heritage matters is set out in the National Planning Policy Framework. The overarching aim is that the historic environment and its heritage assets should be conserved in a manner appropriate to their significance and enjoyed for the quality of life they bring to this and future generations (see Core Planning Principles, paragraph 17). In Section 12 of the NPPF, entitled “Conserving and enhancing the historic environment” it states in paragraph 129:

“Local planning authorities should identify and assess the particular significance of any heritage asset that may be affected by a proposal (including by development affecting the setting of the heritage asset) taking account of the available evidence and any necessary expertise. They should take this assessment into account when considering the impact of a proposal on a heritage asset, to avoid or minimise conflict between the heritage asset's conservation and any aspect of the proposal.”

1.7 The London Plan reinforces these principles in Policy 7.8 which includes the following:

- A. London's heritage assets and historic environment, including listed buildings, registered historic parks and gardens and other natural and historic landscapes, conservation areas, World Heritage Sites, registered battlefields, scheduled monuments, archaeological remains and memorials should be identified, so that the desirability of sustaining and enhancing their significance and of utilising their positive role in place shaping can be taken into account.
- C. Development should identify, value, conserve, restore, re-use and incorporate heritage assets, where appropriate.
- D. Development affecting heritage assets and their settings should conserve their significance, by being sympathetic to their form, scale, materials and architectural detail.

1.8 Historic England in their document "Conservation Area Designation, Appraisal and Management" support the need for considered advice and recognise the benefits of character appraisal as a tool to demonstrate an area's special interest and to enable greater understanding and articulation of its character which can be used to develop a robust policy framework for planning decisions.

1.9 The designation of an area as a conservation area has other benefits beyond the protection of buildings and the design of an area. It enables other policies such as smarter streets and biodiversity to be developed for the conservation area, and acts as a focus for the formation and development of Residents Associations and Neighbourhood Watch.

1.10 So, in line with the guidance given by both the Government and Historic England, this Conservation Area Character Profile will aim to define the character and appearance of the conservation area on the basis of an analysis of all or some of the following criteria:

- Origins and development of the street patterns;
- Archaeological significance and potential of the area, including any scheduled ancient monuments;
- Architectural and historic quality, character and coherence of the buildings, both listed and unlisted, and the contribution they make to the special interest of the area;
- Character and hierarchy of spaces, and townscape quality;
- Prevalent and traditional building materials, walls and surfaces;
- Contribution made to the character of the area, and to biodiversity, by green spaces, trees, hedges, and other natural or cultivated elements;
- Prevailing (or former) uses within the area and their historic patronage, and the influence of these on the plan form and building types;

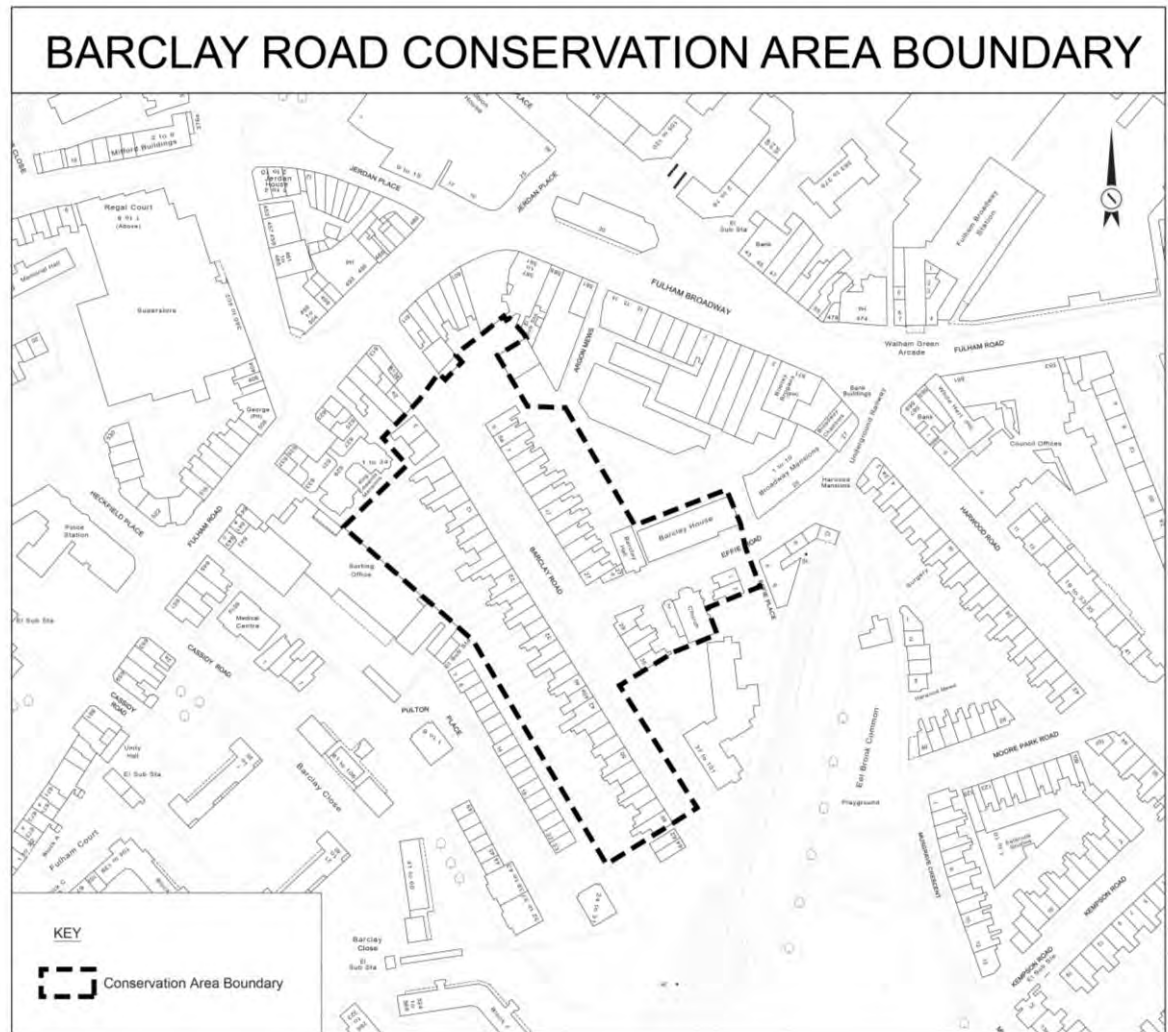
- Relationship of the built environment to landscape/townscape including definition of significant landmarks, vistas and panoramas, where appropriate;
- Extent of any loss, intrusion, or damage that has occurred since designation;
- Existence of any opportunity sites; and
- Unlisted buildings which make a positive contribution to the conservation area according to Historic England's criteria.

2.0 DESIGNATION

2.1 Barclay Road Conservation Area was initially designated in March 1981. In July 2017, the boundary was altered to incorporate Barclay House and part of No. 1 Barclay Road was transferred to the Walham Green Conservation Area.

3.0 CONSERVATION AREA BOUNDARY

3.1 The conservation area boundary can be seen on the following plan.



Conservation Area Boundary

3.2 The conservation area shares part of its boundary to the north and east with Walham Green Conservation Area.

4.0 BRIEF HISTORY OF THE CONSERVATION AREA

4.1 The history of Barclay Road is inextricably linked with that of Fulham, and later Walham Green. Originally part of Fulham Fields, and from Norman times the Manor of Fulham. It remained sparsely populated and predominantly in agriculture. By 1706 this part of Fulham was being described as *“a village in which lives a considerable number of people, mostly gardeners, whose kitchen greens, plants, herbs, roots and flowers daily supply Westminster and Covent Gardens. Here are no houses of considerable note.”* [John Bowack in *The Antiquities of Middlesex Volume 2*]

4.2 In 1813, the first general history of Fulham “An Historical and Topographical Account of Fulham including the Hamlet of Hammersmith” by Thomas Faulkner, was published. He describes Fulham, including the Walham Green area which would have included Barclay Road, as the great kitchen garden, north of the Thames for supplying London. There were orchards of apples, pears, cherries, plums and walnuts, with soft fruit such as raspberries and gooseberries grown in between the trees. However, with vegetable growing becoming more profitable, many orchards were replaced and land given over to vegetables. The market gardeners often cultivated a succession of crops throughout the year. Market gardeners, Faulkner tells us, were very prosperous.



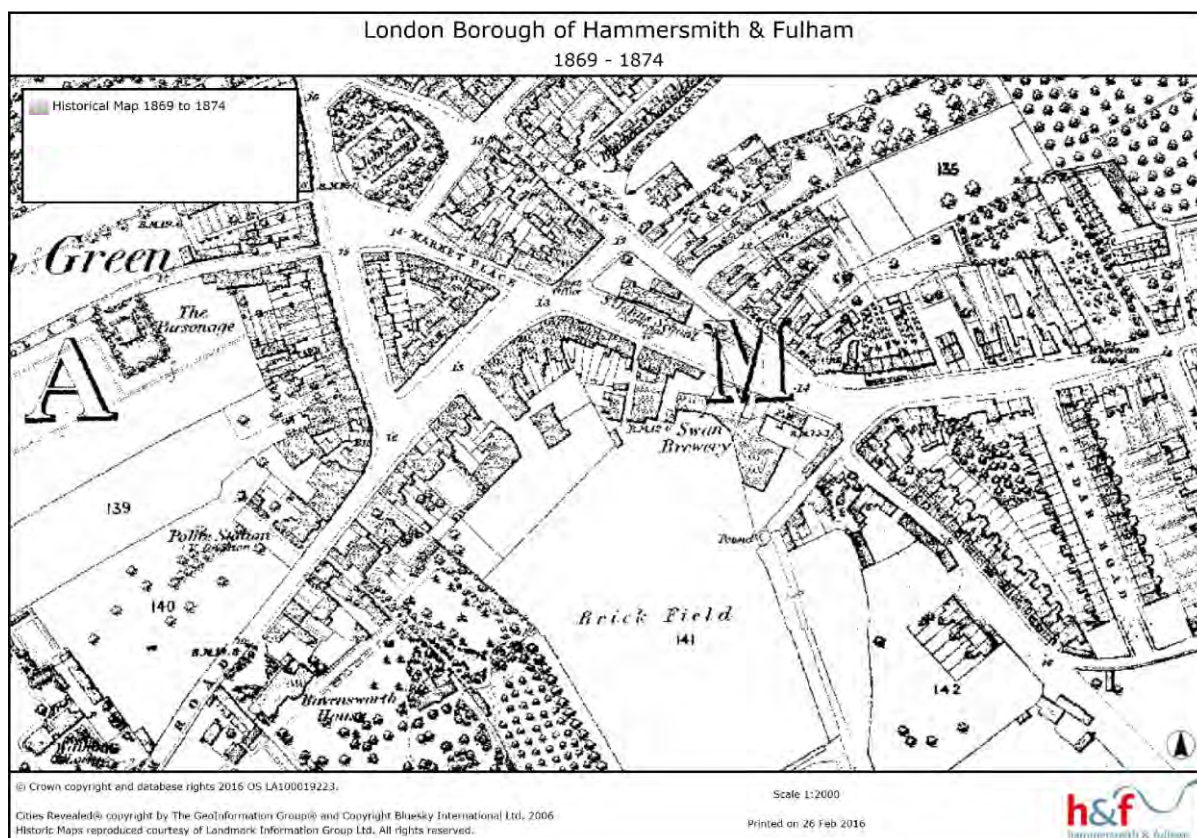
John Rocque's Map of Middlesex from 1745 (reproduced by kind permission of Westminster Archives).



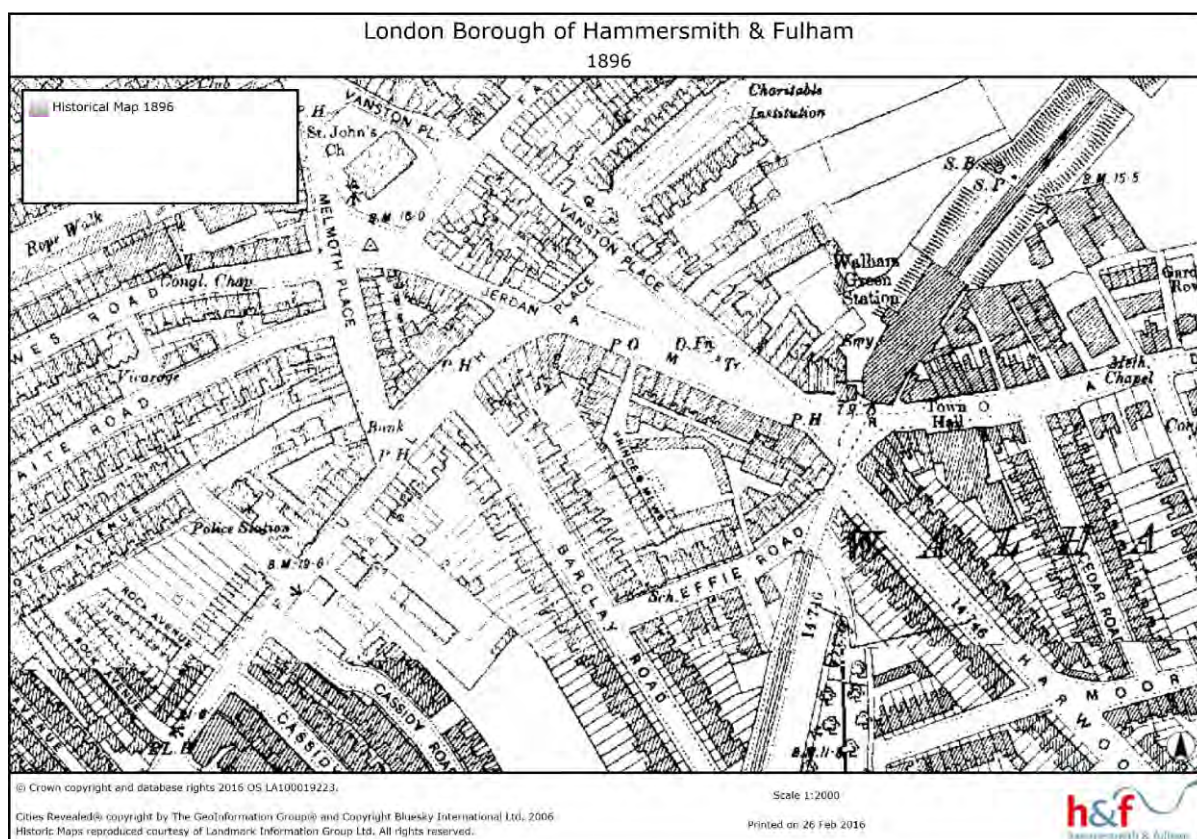
John M Maclure's map of the Parish of Fulham 1853 (reproduced by kind permission of Westminster Archives).

4.3 An examination of the maps in this chapter shows us that Barclay Road, almost exactly, follows a long narrow field which ran north to south from Fulham Road. Both Rocque's 1745 map of Middlesex, and Maclure's map of 1853 show building plots or "tenements" along what is now Fulham Road. Behind the road are fields, market gardens and pasture.

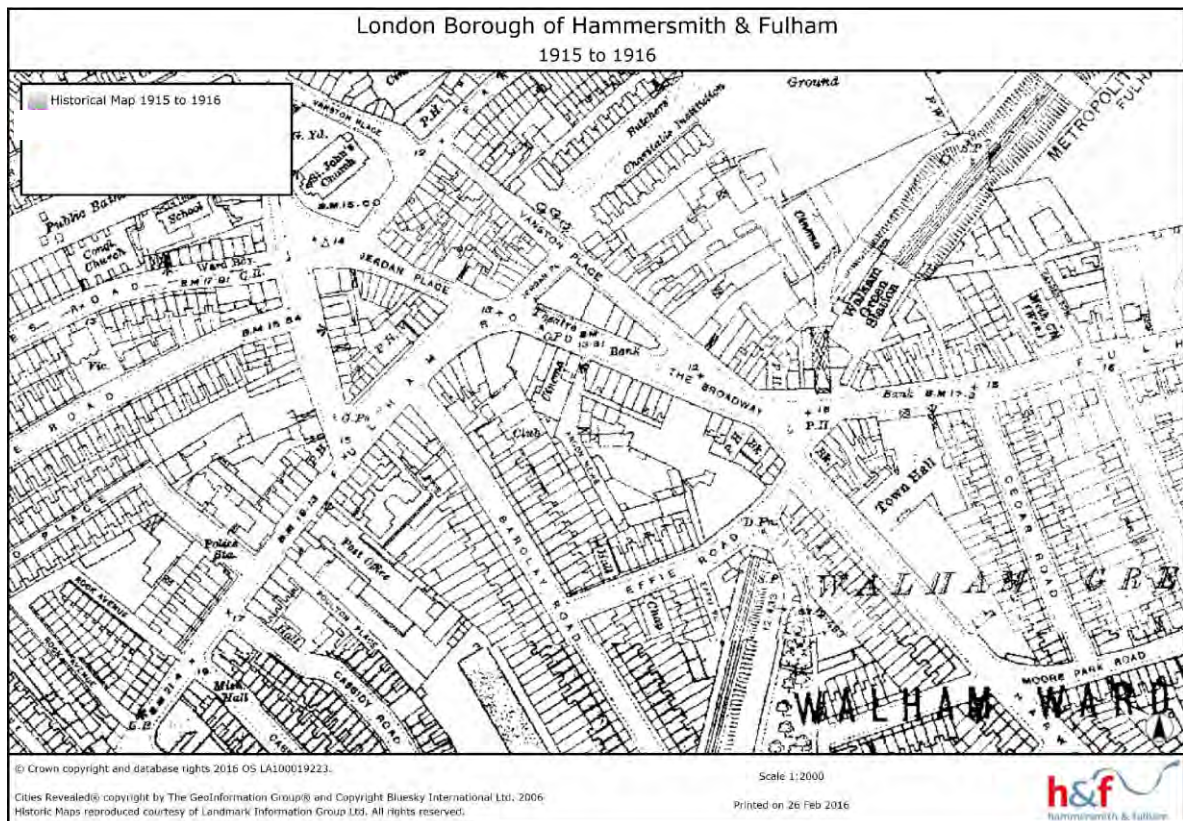
4.4 This pattern is still evident in the 1869-74 map, although the land that is to become Barclay Road is now shown as a large brickfield, confirming the gathering building boom which will see the buildings that now form the conservation area, completed.



Map showing the brickfield that is the conservation area in 1869-74.



Map showing Barclay Road in 1896, the terraces are complete.



Barclay Road in 1915-16, the Chapel has replaced the dwellings between Effie Place and the rear of Barclay Road.



Early 20th Century view looking south towards the railway.



Nos. 41-45 Barclay Road in 1931. This end of the terrace was destroyed by WWII bombing and was replaced post-war with the Council Depot, below (photograph courtesy of LBHF Local Histories Library).



Council Depot, on site of demolished terrace Nos. 37-57 Barclay Road, photographed in 1977, since demolished (photograph courtesy of LBHF Local Histories Library).



No. 3 Barclay Road (left), photographed in 1931. This was part of a pair, since demolished. The boundary walls and railings matched Nos. 2-4 and were quite different from the iron railings found elsewhere in the street.

5.0 CHARACTER AND APPEARANCE

5.1 The overriding character of the conservation area is of two and three storey terraced residential properties with semi-basements. These have bay windows over the ground and lower ground floors, with steps leading down to the semi-basement. Most of the terraces have good sized back gardens, some with extensions into these or mansard roof extensions. The distinct character of this conservation area is further defined by the presence of mature London Plane trees which line the entire length of Barclay Road from the far southern corner just beyond the eastern boundary of No. 64 up to No. 2, as well as from outside No. 5 up to and beyond the modern sheltered housing complex.



Mature Plane Trees enhance the character of Barclay Road.



Embossed street name plate Nos. 32-34 Barclay Road.

Barclay Road

5.2 The majority of the properties in Barclay Road that fall within the conservation area are built in the Victorian Domestic style, dating from the 1860's. The road is well-proportioned with street trees and residents parking on either side. The buildings are set back from the boundary with most of the properties retaining their original iron railings and many retaining original tiles and steps.

5.3 At the north end of the conservation area, Nos. 2 to 10 (even) are three storey residential buildings with canted bay windows over ground floor and semi-basement levels. They are built in London yellow stock brick and have striking tripartite windows with heavy pilasters and decorative consoles with a plain frieze underneath a small pediment on the first floor. This is balanced on the second floor with plain tripartite windows. Nos. 2 to 4 (even) were built earlier in 1850, are semi-detached and have a more defined ornamentation with moulded string course and banded rusticated front door surrounds. First floor bay windows have elaborate stucco decoration. This pair have lost their original cornices on the parapet and the boundary treatments are not original. Nos. 6 to 10 have the original iron railings. Nos. 2 and 6 have non-original external stairs in the side return with entrances into the first floor.

Unfortunately, the original wall and railings to No. 4 have been replaced with a modern brick wall with railings.



No. 4 Barclay Road, built in 1850, has potential for improvement.



Nos. 2-6 photographed in 1931. The cornices are intact on Nos. 2 and 4 and the original boundary wall and railings can be seen. (Photograph courtesy of LBHF Local Histories Library).



Ornate stucco decoration on the bay of No. 2 Barclay Road.



Non-original but sympathetic arched lamp holder, gates and iron railings, No. 6 Barclay Road.



Deep cornices with moulded modillions. An original feature of Nos. 2-10 Barclay Road. Missing on Nos. 2 & 4.

5.4 Nos. 12 to 20 (even) are two storey (with semi-basement) residential buildings. Originally yellow London stock brick facades, some have since been painted which unfortunately lessens the combined positive impact of the architecture. The features of these buildings include the attractive moulded stucco Corinthian detailing on canted bay windows on the ground floor and semi-basement levels, and the timber front doors

with glass panes (some of which have been replaced with four panelled timber doors) and plain lights above. The moulded tripartite windows are detailed with brackets to the first floor. Original iron railings are largely intact but some gates are missing. Most properties in this group have modern recessed roof extensions of varying designs.



Nos. 2-14 (even) Barclay Road.



Original iron railings.



Ornate iron gate piers.

5.5 Nos. 22 to 60 (even) have a similar architectural style and retain the same tripartite windows as Nos. 14 to 20 (even), but have plain canted bay windows and front doors.

Eaves are consistent with console brackets mounted underneath them on first floor window architraves and mullions. Most of these dwellings have mansard roof extensions. Most original railings are intact and painted black but most gates are missing and some need repair. A few premises retain iron window sill castings. Nos. 30 and 32 retain original stained glass fan lights above the entrances and Nos. 32 and 56 retain them in the double panelled doors.



Original wrought iron window sill castings.



Nos. 50-56 (even) Barclay Road. Most premises have roof extensions.



Distinctive console brackets under the eaves and cornices above entrances and around bays.



No. 42 Barclay Road, non-original sympathetic lamp holder and original railings.



Stained Glass door panels, No. 56 Barclay Road.

5.6 Nos. 5 to 11 (odd) are two storey (with semi-basement and attic storey with dormer windows). They have bay windows over the upper ground floor and semi-basement, with Corinthian detailing on the upper ground floor pilasters of the window and the front door surrounds. There are dentil brick string courses below the eaves, on the bays and above the entrances. All houses have small original centralised dormers, although some have been altered. Nos. 5, 5a and 7 are painted whilst Nos. 9 and 11 show their original red brickwork. Original railings are intact along with some gates.



No. 9 Barclay Road with original red brickwork and recently restored black painted railings and sympathetic tiling.

5.7 Unfortunately, No. 13 has a new façade and the two storey bay has been removed, which undermines the rhythm of the terrace. Nos. 15 to 27 are three storey (with semi-basement) residential buildings with canted bay windows over the upper ground floor and semi-basement levels. The grand porticos create an interesting vista along the street. Evenly spaced sash windows over the first and second floors add grandeur to the design. Apart from No. 25 that is rendered and painted white, all the buildings still have their original London stock brickwork. Nos. 13 to 19 and No. 25 have lost their original cornices.



Unfortunate loss of bay and rendered façade, No. 13 Barclay Road.



*No. 17-25 (odd) Barclay Road,
with finial topped railings.*



*Restored cornice and modern roof extension
behind the parapet, No. 21 Barclay Road.*



Nos. 19-23 Barclay Road in 1931 (courtesy of LBHF Local Histories Library).



*Spear type railings and iron backstays
with integral boot scrapers.*

5.8 Nos. 29 to 35 (odd) are the same architectural style as Nos. 22 to 60 but they have not been impaired by roof extensions.



Unusual set back corner, No. 29 Barclay Road.



Original street name plate and ornate tipped railings, No. 29 Barclay Road.

Effie Road

5.9 Barclay Hall is a two storey building (with semi-basement) and has historically relevant “MISSION AND SCHOOLROOM” and “BARCLAY HALL” signage showing its former use. It has an interesting porch onto the street, multi-paned sash windows with triangular arch brick surrounds, and a dentil cornice below the parapet. Original railings survive.



Barclay Hall, former Mission Hall.



View to Barclay House.



Barclay House.

5.10 Barclay House is a part three and part five storey brick building on the site of houses cleared after bomb damage. Barclay House was originally built as offices by Sir Robert MacAlpine and son Ltd in 1947-49 for the Metropolitan Borough of Fulham Electricity Department. The five storey tower on the corner has robust, vertical proportions with three storey Crittall style windows set in stone mullions and architraves above the main entrance canopy. Flagpoles emphasise the verticality. The primary entrance has an attractive porch with projecting stone canopy and stone surrounds. The main three storey body of the building has more horizontal proportions established by the first and second floor Crittall framed fenestration pattern. The ground floor has stone cladding. The metal railings and stone piers along the front boundary are also evocative of the Art Deco style. The modern additional floor is recessive with raised seam metal panels. The building provides a strong sense of enclosure to the street in Effie Road and is now in educational use.

5.11 The former Welsh Presbyterian Church, Effie Road was restored and inaugurated as The Haven (breast cancer charity) in February 2000. It is included on the Council's Local Register of Buildings of Merit. It has a dominant dressed rag stone façade that contrasts with the rest of the building which is in brick. The two storey polygonal porch with free Gothic detail has a high round arch entrance that reaches the boundary with the street; this style is echoed on the other two façades to the right of the porch, but with segmental pediments. Above these sit wrought iron casement windows which complement the Gothic tracery windows above them on the main façade of the church. The porch has buttresses, two of which encase the striking set of modern gates and railings, with verticals decorated with hammered silver leaves, that join the boundary

wall. The grand porch and tall ornate windows stand out as a striking contrast to the style and materials of the surrounding terrace. The porch once had ascending steps on either side but was altered with planning permission. Next door there is a single flat roofed two storey rendered house (with semi-basement). There is a large Plane Tree adjacent to the church in the street.



Former Welsh Presbyterian church, 1901, by Edward Avern. Since February 2000, owned by The Haven Trust, a support centre for men and women affected by breast cancer. (Mentioned in Pevsner p. 235.)

Effie Place

5.12 There are two terraced houses within this road. These are two storeys with canted bays and semi-basements and one has an unfortunate modern mansard roof extension with oversized dormer windows. A unique feature is the bridge over the lightwell entrance to both houses.



Bridge over lightwell to entrances and old street name plate. Effie Place.

6.0 BROAD DESIGN GUIDELINES

6.1 The previous section described the character and appearance of the conservation area, looking at its historic development, individual buildings, groups of buildings and the general townscape. This section outlines the broad design guidelines which will be applied to ensure that the character or appearance is preserved or enhanced by any proposal.

Land Uses

6.2 The mixture of uses within a conservation area is a component of character and often reinforces the role and quality of its individual buildings and local townscape. The impact of changing the balance of uses on that character must be carefully considered. Where new uses are proposed, they should be configured and accommodated in a manner that is consistent with the character of the conservation area and its architectural form, scale and features.

6.3 The experience of the particular mix of uses within a historic area helps determine its character. This often reinforces the role and quality of its individual buildings and local townscape. The balance of uses within a conservation area is, therefore, important in defining its character, particularly if they reflect the historic development of the area. Conservation area designation is seen as the means of recognising the importance of such factors and in ensuring that appropriate policies are adopted to address the preservation or enhancement of such character by maintaining the balance of uses where it exists.

Urban Design

6.4 New development should contribute positively to the townscape and visual quality of the area and achieve a harmonious relationship with its neighbours to preserve or enhance the character and appearance of the conservation area. A successful design will take account of the characteristics of setting, urban grain, key townscape features, architectural details, landscape features, views, landmarks of the conservation area.

6.5 New development will be considered on the basis of the following urban design characteristics:

a. Setting

The setting of the conservation area is determined by its surroundings within which the area is experienced and describes its relationship in particular to the spatial, visual, historic and topographic context. The setting may contain buildings or features that have a positive, neutral or negative impact on the significance of a conservation area. Where necessary, applicants should describe the impact of their proposals on the setting of a conservation area in accordance with the method outlined in Historic England's Good Practice Advice Note: The Setting of Heritage Assets (2015).

b. Urban Grain

The urban grain of an area is composed of the plot layout, form and scale of buildings, the public realm and street pattern that define the distinct character of the conservation area and give clues to its historic development.

c. Key Townscape Features

All new development should respect the key townscape features, such as height and massing, building types and density, that define the sense of place. Proposed works within consistent groups of buildings such as terraces or set piece developments should respect the established homogeneity of the townscape.

d. Architectural Detail

The scale, proportion, alignment, style and use of features and materials must be carefully conceived to achieve high quality buildings that form a harmonious relationship with their neighbours.

e. Landscape Features

All new development should respect terrain and landscape features of the site and surroundings and respect its relationship to the built context.

f. Views

Significant views in and out of a conservation area and within it that can be appreciated from the street should be protected and opportunities to enhance existing views and shape or define new ones should be sought when considering new development.

g. Landmarks

Established landmarks such as churches should be retained as visual focal points where they make a positive contribution to defining and identifying the character of the conservation area.

Further guidance can be found in 'Building in Context: New Development in Historic Areas', CABE 2001.

6.6 The council will require applications for planning permission, whether outline or full, to be in sufficient detail for a judgement to be made in relation to the impact of the proposal on the character and appearance of the adjoining buildings and street scene and the conservation area as a whole. For this reason an outline application without any details is unlikely to provide sufficient information.

New Development, Extensions and Alterations

6.7 New buildings, extensions and alterations should be sympathetic to the architectural character of the built context and should not have a harmful impact on the character and appearance of the conservation area. Characteristics such as building heights, building lines, roof forms, rear and side additions, front gardens and boundary treatment, lightwells, materials, windows and building features as well as disabled access measures should be considered in this context.

6.8 The following building characteristics are relevant when planning new development, extensions and alterations:

a. **Building Height**

Any new development should respect the general townscape and prevailing height of buildings in each area where there is general consistency in height and scale. Where this is not the case, a townscape analysis would be required that supports the judgement about appropriate building heights on a site.

b. **Building Line**

The relationship between the frontages of buildings and the street space they are enclosing is an important townscape characteristic. New development should respect the dominant building line and the general rhythm of the facades within a street. The building line of the rear of buildings, often with a repetitive pattern of original subordinately designed rear extensions, can also be important in its relationship with gardens. It should be respected by the careful design of any proposed rear extensions.

c. **Roof Extensions**

Front roof extensions are likely to interrupt continuous parapet and eaves lines in the townscape and are generally unacceptable for typical building styles within the Borough. Rear roof extensions should be sympathetic and special attention should be paid to their design where they are visible from the street and from surrounding properties. Alterations to the ridge height and the front roof slope are considered to be unacceptable where they harm the uniformity of a terrace or the proportions of a building. The use or reinstatement of original rainwater goods, decorative detail and materials including tiling patterns will be expected where appropriate. The demolition of original chimney stacks that are a significant feature in the roofline and silhouette of a building or terrace is considered to be a material alteration to the roofscape and shape of a dwelling house. Their removal may require planning permission and will be resisted. Similarly, original chimney pots should be retained wherever possible.

d. **Hip to Gable Roof Extensions**

Hip to gable roof extensions can undermine the symmetry of groups of properties or terraces. Where hipped roofs form part of the pattern of original development in an area their loss will be resisted.

e. Other Extensions

Extensions should never dominate the main building and should meet the policies in the section of the Planning Guidance Supplementary Planning Document on Housing Quality with regard to the provision of garden space, its proportions and quality. The size of rear and side extensions should have regard to existing building patterns within a conservation area and respect the symmetry of original additions in terraces. The design and materials of such extensions should integrate successfully with the host building and its neighbours.

f. Front Gardens

Front gardens define the edge of the public realm and form an important element of the character of most of the Borough's streets and terraces. Planted front gardens improve privacy, the appearance of properties and their relationship to the street, amenity value and local biodiversity. The retention and maintenance of planted front gardens will be encouraged and their destruction in order to create vehicular crossovers, access and hard standings will be resisted. Further guidance can be found in the Sustainable Drainage Systems, Biodiversity and Transport sections of the Planning Guidance Supplementary Planning Document.

g. Boundary Treatment

Traditional front boundaries are important in defining the character of a street and visually unite street frontages of buildings. Alterations to or removals of front boundaries that interrupt the sense of enclosure and rhythm in the relationship between private and public space will be resisted, and where missing, front boundaries should be replaced to their original design. Boundaries of the 19th & early 20th Century can vary from the earlier style of metal railings on a stone plinth with matching gates, to the later style of low brick walls with stone copings (simple flat blocks or more distinctively moulded) surmounted by metal railings or panels, and matching gates all flanked by stone or terracotta capped piers, and hedges, or a combination of these. In the majority of cases black or dark green is the most appropriate colour to paint metal railings and gates, but wherever possible the original colour scheme should be investigated. Invisible Green (Dulux Colour Reference 8406 G78Y) is often used. Visible side and rear boundary treatments can be of equal visual importance and their original design should be retained or reinstated. Any new structure over one metre in height on a boundary adjoining the highway and over two metres in height on a boundary at the rear of properties would require

planning permission. Where the installation of bin, cycle or meter enclosures in gardens is considered to be acceptable, their design should be in proportion to the height of the boundary treatment and the size of the garden, and the enclosures should not be accessed through new openings in boundary walls, hedges or railings.

h. Lightwells

Where lightwells are considered to be appropriate they must be sensitively designed and proportioned to accord with the 'Design Guidelines for Lightwells' in the Planning Guidance Supplementary Planning Document. The creation of lightwells by the excavation of all or part of the front garden of a residential property to provide windows to basements requires planning permission, as does the enlargement of an existing lightwell. The loss of a substantial part of front gardens that form an integral part of the character of the terrace and street will be resisted.

i. Brickwork and Stonework, Painting, Render and Cladding

External brick or stone walls (including pilasters to shop surrounds) should be retained in their original condition and should not be painted, rendered or clad in any material. Existing brick or stone elevations including chimney stacks should be properly maintained and appropriate repointing undertaken where necessary (usually with lime based mortar in a flush finish). Properties that have original unpainted stucco rendering, or have stucco mouldings, should preferably be left in their original state and specialist advice should be sought where re-rendering or repairs are necessary. Where render or stucco is painted, it should be repainted an appropriate matt colour (or colours) i.e. white, pale or pastel shades rather than vivid colours. Glazed bricks or tiles and terracotta tiles or decorative panels should not be painted. Planning permission may be needed for changes to original facades and consultation with the Borough's Conservation Officer should be sought.

j. Windows and Original Features

Original architectural features such as timber sash windows, timber or metal casement windows, panelled doors, decorative stucco, moulded window surrounds and door cases, and historic shopfronts should be maintained and repaired wherever possible. Where renewal is unavoidable, owners are encouraged to reinstate these with exact replicas in the original style, detailing and materials. Replacement windows should be designed with matching opening styles, frame materials and profiles, pattern of glazing bars and glazing types. The type of glazing including secondary glazing options and design details should be carefully considered on a case by case basis. Planning permission may be needed for replacement windows and advice from the Borough's conservation officer should be sought. Owners of properties with

inappropriate replacement windows, including PVC (plastic) windows, will be encouraged to change them for those of a more appropriate design and materials to match the originals when an opportunity arises.

k. Disabled Access

Applications for development affecting heritage assets should achieve accessible and inclusive design wherever possible and practicable. The Council supports the dignified and easy access for disabled people to and within historic buildings and historic public spaces. Suitable access for disabled people, which does not compromise a building's or area's special interest, can normally be achieved if treated as part of an integrated review of access requirements for all visitors or users, and if a flexible and pragmatic approach is taken. The Historic England publication – Easy Access to Historic Buildings (2015) provides useful guidance.

External Installations

6.9 Any external installations, such as solar/PV panels, satellite dishes and antennae, must be integrated into the design of a building by installing these within the envelope of the building or in a discrete manner in the least intrusive locations to minimise their visual impact both in ground level and high level views. Such installations within a conservation area may require planning permission and need careful consideration.

6.10 The proposed details of the installation of the following external additions must be considered:

a. Energy Efficiency Measures

Installation of energy efficiency technologies such as microgeneration equipment must be sensitively designed and situated to limit their visual impact on heritage assets. Internal alterations to increase energy efficiency, such as secondary glazing or heat pumps that require the installation of external grilles, should be designed to be sympathetic to the exterior character.

b. Satellite Dishes

Satellite dishes will not be permitted where they would be visually obtrusive and where alternative locations are possible.

c. Other Additions

External impedimenta such as original rainwater goods should be replaced in their original form and material. In some cases, powder coated aluminium may be acceptable but the use of PVC (plastic) is considered visually inappropriate. The installation of small size equipment such as alarm and antenna boxes and cameras should be limited and sited away from important architectural details and screened appropriately. The routing of cables should be internal – where

this is not possible, cable routes should be in the least prominent locations with a colour finish to match the background.

Open Spaces, Trees and Streets

6.11 Open spaces, trees and streets make a significant contribution to the character and appearance of conservation areas. It is important that any proposed changes preserve the character and reinforce local distinctiveness of the area.

6.12 Proposals will be assessed with regard to the following considerations:

a. **Open Spaces**

Public and private open spaces within a conservation area have a major visual and amenity value and impact upon the character of an otherwise built up area. Landscaping in private gardens makes a positive contribution to the street scene in many parts of this conservation area. Any development should be designed to ensure it is harmonious with the open space context.

b. **Trees**

Mature planting and trees are an important characteristic of historic areas and most trees in a conservation area, including those in rear gardens, are protected [see the Town and Country Planning [Trees] Regulations 2012]. Owners are urged to look after trees on their land and plant new ones, and the Council will continue to re-instate and plant new street trees where appropriate, in order to ensure a continuing stock of mature trees for future generations and to provide an opportunity for biodiversity. Trees and shrub planting along boundaries of properties is a common characteristic in conservation areas, and their retention and maintenance will be encouraged.

c. **Streets**

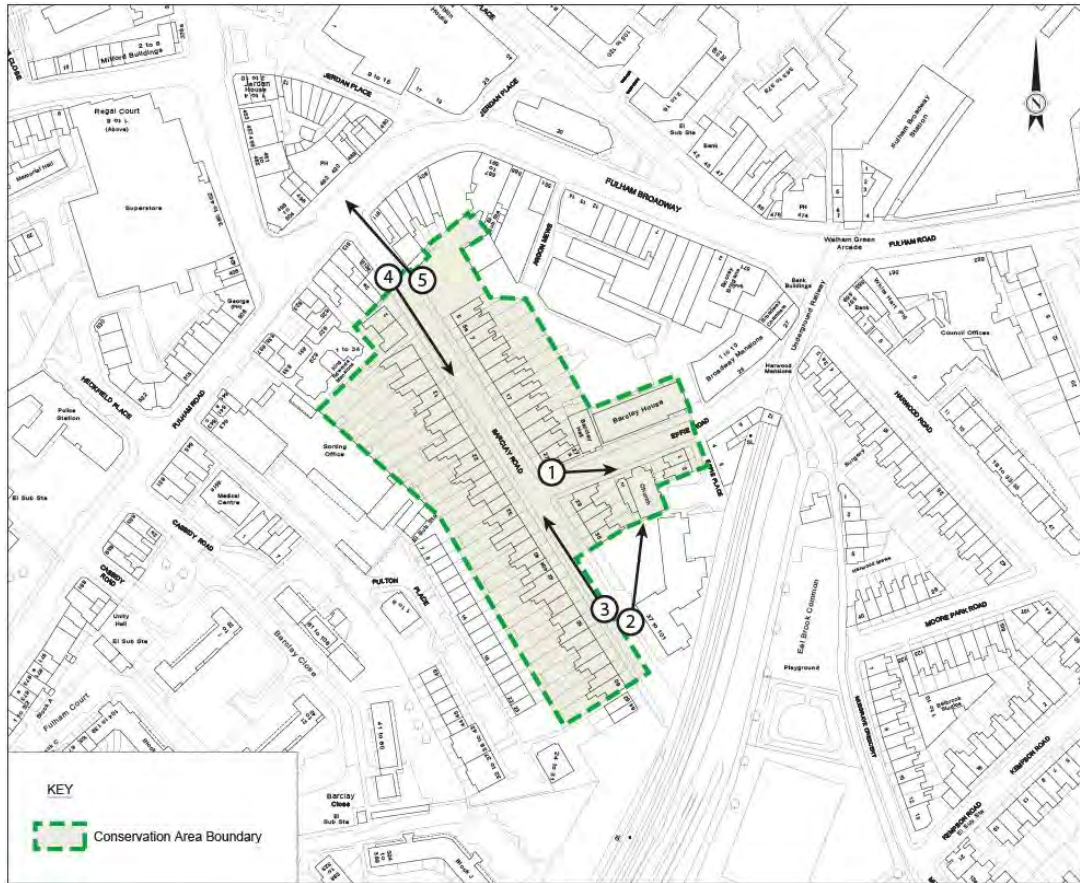
Roads, pavements and public spaces should form a neutral setting for buildings within the conservation area and all work should be carried out in accordance with the Council's street design guide "Street Smart". Original kerb stones and historic paving should be kept and repaired. Where this is not possible, high quality natural materials such as York stone and granite setts can greatly add to the visual interest of an area, however, surfaces should be visually subordinate within the townscape, providing a coherent character throughout the conservation area. Any hard and soft landscaping, paving, road surfaces or footpaths should be designed to contribute where necessary to managing surface water run-off in accordance with the Flood Risk Mitigation and Sustainable Drainage section of the Planning Guidance Supplementary Planning Document.

d. Street Furniture

The Council is committed to improving the street scene. The aim is to promote high quality design and to eliminate visual clutter by removing redundant items of street furniture. Historic cast iron bollards, railings and cast iron or enamel street name plates add to the visual character of an area and should be retained and repaired or, if appropriate, replicas installed. New lighting columns and lanterns should be designed in keeping with the local character and context within the conservation area.

7.0 KEY VIEWS ANALYSIS

7.1 The analysis of the conservation area has identified five key views which are described in this chapter and located on the below map.



Key map showing views in and around the conservation area

Key Views Descriptions

View 1: Haven Trust, Former Effie Road Church



View of Haven Trust, a former Welsh Presbyterian church, dating from 1901 by Edward Avern.

7.2 The viewpoint is from outside No. 27 Barclay Road looking east up Effie Road towards the former Welsh Presbyterian church forming the focal point of the view. The view is looking past No. 2 Effie Road, a single flat roofed two storey house (with semi-basement), to the church. The façade of the church has an unusual flat roofed five faceted double height porch that is the same height as the next door house. The porch entrance is a high round arch that extends to the building's boundary with the street; this style is echoed on the other two façades of the porch in the view, but with segmental pediments. Above these sit wrought iron casement windows that complement the Gothic tracery windows above them on the main façade of the church. The porch has buttresses, two of which encase the striking ornate railings that join the boundary wall. The church's grand porch and tall ornate windows stand out as a striking contrast to the surrounding buildings in terms of style and materials.

View 2: Rose window of Haven Trust from Barclay Road



View of the Effie Road Church's rose window at the rear of the building.

7.3 The viewpoint is from outside No. 56 Barclay Road looking north towards the Haven Trust, former Effie Road Church (Building of Merit). The view is enclosed by four storey flats to the east and the two storey white painted end of terrace wall and pitched roof of No. 35 Barclay Road.

7.4 The front of the view is a garden that leads the view up to the rear rose window in the former Effie Road Church. The ornate stone mullions and transoms frame the rose window drawing the eye to the glass detailing. The garden is enclosed with a brick wall and iron fence that also lead the eye above the tree line toward the building.

View 3: Barclay Road from South to North



View of Fulham Road from Barclay Road.

7.5 The viewpoint is from outside No. 52 Barclay Road looking down the centre of the road towards Fulham Road. The view is linear and enclosed by two and three storey terraced houses (with semi-basements and some with dormer windows) with canted bay windows over the ground floor and semi-basement levels. The houses are set back from the road behind gardens with ornate iron railings that run along the length of the terrace and reinforce the linearity of the view. The view is softened by mature trees that line the road all the way down to where the view terminates at Fulham Road. The view is terminated by the two storey façade of the Slug and Lettuce Public House, which is a Building of Merit.

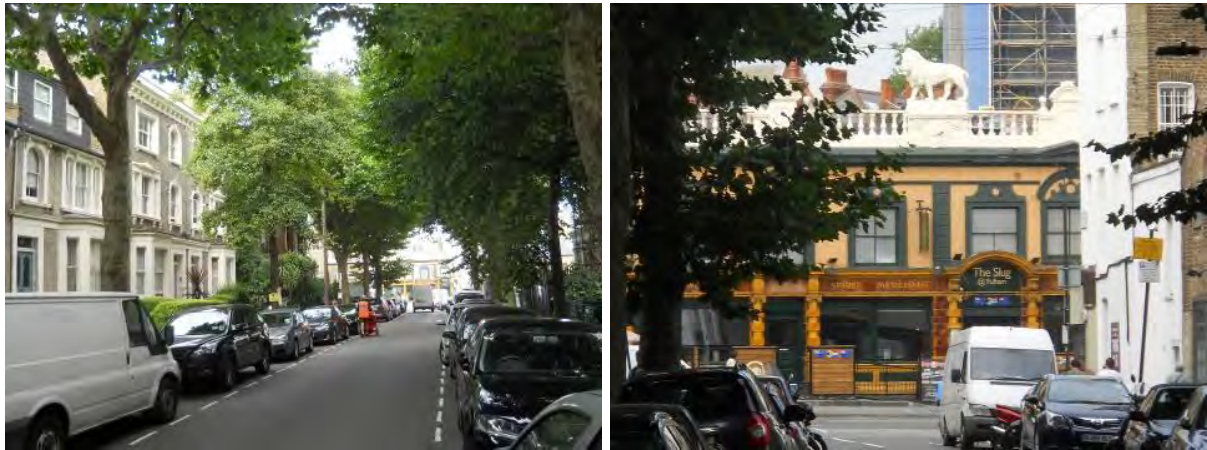
View 4: Barclay Road from North to South



View looking south along Barclay Road, framed by mature trees and terminating on brick wall with mature trees of Eel Brook Common above.

7.6 The viewpoint is from the northern edge of the conservation area outside No. 4 Barclay Road looking south. The view is linear and enclosed by three storey terraced buildings in the foreground to the west and two storey terraced houses (with semi-basements and some with mansard roofs) in the background and on the opposite side of the road. All of these buildings are characterised by canted bay windows that run from ground floor down to semi-basement level. The buildings are set back from the road behind planting and ornate iron railings that run along the length of the terrace and reinforce the linearity of the view. The view is softened by mature trees that line the road all the way down to where it terminates at the attractive restored original yellow London stock brick wall in front of the underground rail track, with mature trees on Eel Brook Common visible above in the distance. Fortunately, the height of the wall in this section permits views above it. Out of the view the wall has been compromised with mesh wire. When viewed from Eel Brook Common the trees are visible in the reverse view but the vista is blocked by the railway walls.

View 5: The Slug PH from Barclay Road



View of The Slug PH on Fulham Road from Barclay Road.

7.7 The viewpoint is from the north end of the conservation area on Barclay Road looking north towards The Slug PH (formerly the Red Lion PH) No. 490 Fulham Road, a Building of Merit in the adjacent Walham Green Conservation Area. The view is framed by three storey buildings on either side of the junction of Fulham Road and Barclay Road.

7.8 The view focuses on The Slug PH's well-proportioned two storey façade. The ground floor entrance has striking yellow tile rusticated pilasters with ionic capitals and a segmental pediment which is part of the burgundy tile frieze that houses the original lettering. The first floor has dark green sash windows and pediments, some decorative green pilasters and yellow painted stucco. The main focus of the view is the white bottle balustrade parapet with lion sculpture.

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9.0 STATUTORY LISTED BUILDINGS IN THE CONSERVATION AREA

9.1 There are no listed buildings within the conservation area.

10.0 BUILDINGS OF MERIT IN THE CONSERVATION AREA

Effie Road, SW6

- Haven Trust, Former Effie Road Church

11.0 ARTICLE 4 DIRECTIONS IN THE CONSERVATION AREA

11.1 Planning permission is needed for most forms of development, including many building alterations. However, in order to prevent unnecessary interference in more straightforward work the “Town and Country Planning (General Permitted Development) (England) Order 2015 as amended” grants a general planning permission for some types of development, including some alterations to dwelling houses. Because even these more simple developments can harm the character and appearance of a conservation area, Local Planning Authorities can remove these permitted development rights. This is done by the Council making a Direction under Article 4 of the General Permitted Development Order.

11.2 There are no Article 4 Directions within the conservation area.

12.0 GLOSSARY

Architrave: A strip or moulding used to cover the joint between a frame and a wall, around a door or window frame; the lowest of the three sections of an entablature in classical architecture.

Apron: mainly rectangular projecting section of brickwork often found below a window.

Baluster: A pillar or column supporting a handrail or coping, a series forming a balustrade.

Barge board: A board fixed to the projecting end of a roof over a gable, usually in pairs, one to each slope.

Bays: Compartments into which the nave or roof of a building is divided. The term is also used for projecting windows.

Bow window: Similar to a bay window but curved in plan.

Bracket: A projecting support. In brickwork or masonry it could be called a Corbel.

Building line: The main mass of a building as defined by its facades.

Canopy: A roof-like projection over a door or window; a hood.

Capital: The head or crowning feature of a column.

Cill/Sill: A slab of stone or wood at the base of a window or door opening giving protection to the wall beneath.

Colonnade: A series of columns.

Console: An ornamental bracket.

Corbel: A projection from a wall, often in brick, iron, wood or stone, which provides support for a beam or roof truss. Sometimes decorated.

Corinthian: The Corinthian is the most ornate of the three main orders of classical Greek architecture, characterized by slender fluted columns and elaborate flared capitals decorated with acanthus leaves and scrolls. There are many variations.

Cornice: Projecting horizontal moulding. There are many variations in design. Usually placed on the parapet, at the top of bays or on the entrance entablature.

Curtilage: The total land area attached to a dwelling house.

Dentils: A row of small rectangular blocks forming part of the bed mould of a cornice.

Doric: The Doric is the oldest and simplest of the three main orders of classical Greek architecture, consisting typically of a channelled column with no base. The capital takes a simple circular form supporting a square abacus.

Dormer: A window in a sloping roof, usually that of a sleeping-apartment, hence the name.

Eaves: The lower part of a roof projecting beyond the face of the wall.

Entablature: The upper part of an Order of architecture, comprising architrave, frieze and cornice, supported by a colonnade.

Façade: The face or elevation of a building.

Fascia: The wide board over a shop front.

Finial: The upper portion of a pinnacle, bench end or other architectural feature.

Gable: The triangular portion of a wall, between the enclosing lines of a sloping roof. In Classic architecture it is called a pediment.

Gault bricks: gault clays are often heavy and tough, but contain enough chalk to make the bricks pale yellow or white when burnt. In their uncleaned state they often look grey.

Gibbs surround: A surround of a door, window, or niche consisting of large blocks of stone interrupting the architrave, usually with a triple keystone at the top set under a pediment. It is named after the architect James Gibbs (1682-1754).

Glazing bar: A thin rebated wood b& which divides a large window into smaller lights.

Hipped gable: A roof which is hipped at the upper part of its end but has a part gable below the hip.

Hipped roof: A roof which is sloped at its ends as well as on the sides.

Ionic: The Ionic order is lighter, more elegant, than the Doric, with slim columns, generally fluted. It is principally distinguished by the volutes of its capitals.

Light: One window as bounded by the mullions and transoms and sometimes itself divided into several panes.

Lintel: The beam spanning the opening of a window or doorway. It may be wood, concrete, stone or steel.

Mansard roof: A roof with steep lower slope and flatter upper portion, named after Mansart. Also known as 'gambrel' roof.

Modillion: a projecting console bracket under the corona of the Corinthian and Composite orders.

Order: An Order in architecture comprises a column, with base (usually), shaft, and capital, the whole supporting an entablature. The Greeks recognised three Orders: Doric, Ionic and Corinthian. The Romans added the Tuscan and the Composite (later known as Roman), while using the Greek Orders in modified form.

Pantile: A shaped clay tile with a double curve across its width from concave on one side to convex on the other so that it overlaps the tile adjoining it on the side.

Parapet: The portion of wall above the roof gutter, sometimes battlemented; also applied to the same feature, rising breast high, in balconies, platforms and bridges.

Party wall: A wall separating two adjoining buildings and common to them.

Pediment: In Classic architecture, a triangular piece of wall above the entablature, enclosed by raking cornices. In Renaissance architecture used for any roof end, whether triangular, broken or semi-circular. In Gothic such features are known as gables.

Pilaster: A rectangular feature in the shape of a pillar, but projecting only about one-sixth of its breadth from a wall, and the same design as the Order with which it is used.

Porch: A roofed projecting structure to give protection against the weather to an entrance.

Quoin: A term generally applied to the cornerstones at the angles of a building and hence to the angle itself.

Ridge tile: A tile for covering the ridge of a roof: commonly of half-round or angular section.

Rustication: A method of forming stonework with roughened surfaces and recessed joints, principally employed in Renaissance buildings.

Sash: The sliding light of a sash window.

Semi-basement: A storey set halfway below ground level below the ground floor storey of a property.

Stock brick: The most commonly used brick in the district at any given time. In London mostly yellow or red stock bricks were used. Also the gault brick can be found in parts of Hammersmith.

Storey: The part of a building between each floor level and the floor above it.

String course: A decorative or slightly projecting horizontal band of brickwork or stone in the external face of a wall.

Stucco: A fine quality of plaster, much used in Roman and Renaissance architecture for ornamental modelled work in low relief. In England, it was extensively employed in the late 18th and early 19th Century as an economical medium for the modelling of external features, in lieu of stone.

Terracotta: Clay material moulded and burnt and used for features such as cornices, vases etc. Can be used with or without a glazed finish.

Voussoirs: The wedge-shaped stones or bricks of an arch.

Volute: The scroll or spiral occurring in Ionic, Corinthian and Composite capitals.