

CONSERVATION AREA CHARACTER PROFILE

Cleverly Estate

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The Cleverly Estate Conservation Area Character Profile was approved by the Planning Applications and Transport Sub-Committee on 24 August 1998 as supplementary planning guidance.

If you have any queries regarding this profile or wish to carry out works in the conservation area please contact Environment Department reception on 020 8748 3020 extension 3330.

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February 2001

McCoy Associates were the consultants for the first draft of the Cleverly Estate Conservation Area Character Profile

Cover photograph: Cleverly Estate circa 1930; Hammersmith and Fulham Archives and Local History Centre

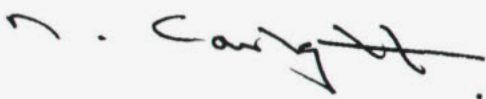
FOREWORD



The London Borough of Hammersmith and Fulham is fortunate enough to have 43 conservation areas covering almost half the Borough. These have been designated in recognition of the importance of the historic and architectural heritage in our Borough. As Deputy for Environment and Contract Services, I am committed to the preservation 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 Profile describes the special character of the Cleverly Estate Conservation Area identifying buildings of note, interesting historic facts and showing how the buildings, open spaces and streets work together to create an environment worthy of protection.

I would like to thank all local groups who helped to prepare these Profiles, in particular the Hammersmith and Fulham Historic Buildings Group under the dedicated leadership of Angela Dixon and the Hammersmith Society. Through the consultation process the documents have evolved to represent not only officers' assessments of the conservation areas, but those of the local amenity societies and residents groups active in each area. I hope these Profiles will now provide extra assistance in the stewardship and preservation of what is best in the Borough.



Councillor Michael Cartwright
Deputy for Environment and Contract Services

1 INTRODUCTION

1.1 Section 69 of the Planning (Listed Buildings and Conservation Areas) Act 1990 states that 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 them as conservation areas. The Borough has 43 such areas designated over 22 years, of which the Cleverly Estate Conservation Area is one.

1.2 Once an area has been designated, certain duties fall on the local authority; in particular under section 71 of that Act whereby the local authority must from time to time formulate and publish proposals for the preservation and enhancement of those conservation areas.

1.3 The Council is doing this in stages. The first stage is this document which is called a Conservation Area Character Profile. The “profile” aims to give a clear definition of what constitutes the special architectural or historic interest which warranted 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 Each profile document is intended to form a sound basis, justifiable on appeal, and for development control decisions and for the guidance of residents and developers.

1.5 The next stage will be the production of more detailed design guidelines where necessary in consultation with Councillors, the Hammersmith and Fulham Historic Buildings Group, Hammersmith Society and other local groups. Policy documents for the preservation and enhancement of individual conservation areas may be prepared and will be the subject of local consultation.

1.6 The profiles and subsequent design

guidelines will be supplementary planning guidance and will support the Council’s statutory Unitary Development Plan which sets out the planning policy framework for the development of the borough and development control decisions. Policy EN1 relates to conservation areas making specific reference to the Conservation Area Character Profiles. They will constitute material planning considerations in the determination of planning applications.

1.7 The Government has given guidance to local authorities on how to operate the legislation in their Planning Policy Guidance document (PPG15), entitled “Planning and the Historic Environment”. Here we are reminded that the prime consideration in identifying conservation areas is the quality and interest of areas rather than that of individual buildings. There has been increasing recognition in recent years that our experience of a historic area depends on much more than the quality of individual buildings. This would include the historic layout of property boundaries and thoroughfares; a particular ‘mix’ of uses; characteristic materials; appropriate scaling and detailing of contemporary buildings; the quality of advertisements, shopfronts, street furniture and hard and soft surfaces; vistas along streets and between buildings and the extent to which traffic intrudes and limits pedestrian use of spaces between buildings. The Secretary of State therefore intends that conservation area legislation should be seen as the means of recognising the importance of all these factors and of ensuring that conservation area policy addresses the quality of townscape in its broadest sense as well as the protection of individual buildings.

1.8 This intention is reinforced by English Heritage in their document “Conservation Area Practice” which recognises that as the number of conservation areas being designated continues to grow their designation is increasingly being looked at more critically. It is therefore even more important than before that there should be a clear definition, recorded in some detail, of what constitutes the special architectural or historic

interest which warranted the designation of every conservation area.

1.9 In line with the guidance given by both the Government and English Heritage, therefore, this conservation area profile will aim to define the character of the conservation area on the basis of an analysis of all or some of the following criteria:-

- the origins and development of the street patterns, the lie of the land;
- archaeological significance and potential of the area, including any scheduled monuments;
- the architectural and historic quality, character and coherence of the buildings, both listed and unlisted, and the contribution which they make to the special interest of the area;
- the character and hierarchy of spaces, and townscape quality;
- prevalent and traditional building materials for buildings, walls and surfaces;
- the contribution made to the character of the area by greens or green spaces, trees, hedges and other natural or cultivated elements;
- the prevailing (or former) uses within the area and their historic patronage, and the influence of these on the plan form and building types;
- the relationship of the built environment to landscape/townscape including definition of significant landmarks, vistas and panoramas, where appropriate;
- the extent of any loss, intrusion, or damage that has occurred since designation;
- the existence of any opportunity sites;
- unlisted buildings which make a positive contribution to the conservation area according to English Heritage's criteria.

2 DESIGNATION

2.1 The Cleverly Estate Conservation Area was designated in March 1991, with support from English Heritage.

3 CONSERVATION AREA BOUNDARIES

3.1 The conservation area boundary can be seen on the plan on page 13.

3.2 The conservation area, encompassing the Cleverly Estate and four houses at the western end of Aycliffe Road, is located in two blocks between Wormholt and Sedgeford Roads to the east and west, and Steventon and Aycliffe Roads to the north and south. Sawley Road bisects the Area east to west.

4 BRIEF HISTORY OF THE AREA

4.1 Reference to a number of maps of the area, shows that before the roads which frame the Estate were built in c.1915, the area was made up of fields with no indication of any archaeological significance.

4.2 In an article, The Peabody Donation Fund, in the Winter 1968 edition of the Architectural Association Quarterly, J. Tarn recounts that George Peabody's (1794-1869) main aim in establishing the Fund was to, "ameliorate the condition of the poor and needy of this great metropolis". It just happened that the Trustees appointed decided to spend the available money on housing.

4.3 It is undeniable that all the Peabody Estates, and particularly Cleverly, are of some historical importance. Indeed, Tarn writes that the Fund's work "is of outstanding importance".

4.4 It was the Peabody Fund's philosophy to create areas of housing distinct and separate from their surroundings. On page 32 of his article, J. Tarn says that, "The Estates were cut off from the surrounding district by great iron railings, complete with gates which were locked each night."

4.5 The site for the Estate was purchased in

1926 with money donated by an anonymous benefactor. Started in 1928 and completed in two years to the designs of the Peabody Fund's architect Victor Wilkins (1878-1972), Cleverly Estate represents the climax in the neo-Georgian design of working class housing by the Fund. The Estate was further developed internally in 1963, 1970 and more recently in 1986.

5 CHARACTER AND APPEARANCE

5.1 The Cleverly Estate was originally built as a result of a strong philosophy for the creation of philanthropic housing and the design of the Estate was strongly influenced by this philosophy. Today the Estate stands as a continuing and powerful reminder of this function.



View to the west along Steventon Road

5.2 The Cleverly Estate Conservation Area is of great interest. The design and build of the Estate, use of materials and incorporation of open spaces being of particular note. It is the composition of the whole Estate which has led to it being designated as an area of historic and architectural importance. All the original blocks in the conservation area are included on the local list of Buildings of Merit.

5.3 The Cleverly Estate is arguably the best example of the Peabody Fund's regimented but humane housing for the poor. The Area is divided in two by the Sawley Road. The Cleverly Estate was built within the constraints of an existing road layout the geometric framework

adding to the monumental character of a design undoubtedly meant as a show-piece to Peabody endeavour.

5.4 Even though the Cleverly Estate Conservation Area is just off the busy Uxbridge Road and surrounded by the suburbs of Shepherd's Bush, it retains a separateness and distinctiveness which is inherent in its design and the ideas of those who built it. As one approaches the Area from the south, up Wormholt Road, the surrounding houses, small in scale and clustered, make way for the Cleverly blocks, appearing with a certain monumentality.

5.5 This order is highlighted, not only by the comparative massiveness of the blocks and their classical detailing, but also by their plan form and the spaces around and between them. These spaces and their treatment are important elements in defining the character of the area.

5.6 There are eighteen separate 10, 12 and 21 bay three storey blocks, all with parapets, built around four open squares. The blocks are of warmly coloured red brick the colour variation from the firing providing a rich texture, constructed in Flemish bond, with pantile roofs and decoration executed in concrete.



Detail of typical decoration to a block

5.7 The blocks are adorned with a level of exuberance which is perhaps surprising for philanthropic housing. On the outward side, each block has a centre-piece made up of four pilasters with composite capitals, a frieze with circular medallions above the pilasters, a cornice including

a dentiled course and with circular “Hampton Court” windows embellished with floral swags above. Three projecting string courses run horizontally around each block. The lower string course is just below the ground floor windows. The next and most decorative one, is between first and second floor level (following on from the cornice), while the upper one is on top of the parapet.

5.8 The entrances to the separate blocks are in the interior of the Estate and are open. These entrances have classical porches with a mixture of segmental and triangular broken pediments. At the northern end of the Estate stand two larger blocks, incorporating finely proportioned Venetian-style entrance arches, supported on Doric columns. The date 1928 is represented in Roman Numerals above each entrance arch on both the north and south sides of these blocks. The six bay wings attached to the east and west sides of the blocks provide variation through their Mansard-style roofs.



Entrance from courtyard to Nos. 85-90

5.9 Other decoration seen on all the blocks includes brick quoins to second floor level and splayed window heads in delicate rubbed and gauged brickwork. The substantial massing of chimneys on each block contributes significantly to the monumental feel of the Estate.

5.10 They have 12 pane white vertically sliding sash windows to the main fenestration. There are casement-style “Hampton Court” windows in the top centre portion of each block, with concrete mullion casements above each entrance. The

windows within particular blocks have been replaced with UPV windows similar to the design of the original ones.

5.11 Trees are visible in all sections and on the roads surrounding and bisecting the area. The trees inside the Estate were not part of the original composition but still enhance the area. The scale of the trees in the inner courts is of importance as large and broad-leaved varieties would be inappropriate. At present the trees are mostly small and do not compete with the scale of the surrounding blocks.

5.12 The iron railings around the perimeter of the estate have been reinstated significantly enhancing this area. The present railings are about one foot lower than the originals. The design was copied from remaining railings which were not removed, around the small stair wells at the front of the blocks.

5.13 The Estate was designed as a whole and this pervading character would be perhaps hard to destroy. Change has taken place and due to the nature of the Estate’s design, around four squares, development has been localised and of a different nature in each section.



View into courtyard of northeast block from Sawley Road

5.14 The classical rhythm created by the well proportioned blocks finds expression and sympathy in the interior of the Area where their rhythm is visible across the open spaces.

5.15 The Cleverly Estate Conservation Area contains a number of other structures within the

general framework of the blocks. Those built as part of the original scheme include the Superintendent's cottage (see para 5.26) and the pram sheds which unfortunately are the subjects of continued vandalism. The pram sheds are single storey with tiled roofs and of a design in keeping with the residential blocks.

North East Section

5.16 The north east section remains closest to the original character of the Areas. Within this Area no development has taken place. The character intended by the design of this section, the open spaces and simple furnishings, combined with the architectural rhythm effected by the surrounding classically proportioned blocks, is still clear, if a little eroded by deterioration.

North West Section

5.17 Some development has taken place in the north west section and this has inevitably disrupted the harmony of the composition. Cleverly Cottages numbers 1-5 (consec.) were built in 1963 and do pay some respect to their surroundings.

5.18 The cottages are single storey and of similar red brick to the encircling blocks, with sharp, fine pointing, giving a crisp effect. They are built in stretcher bond, with a roof covering of plain tiles. The rear porches are decorated with columns of the simple Doric order in sympathy with the order used for the two entrance blocks on the north side of the northern sections.

5.19 The front doors on the east side of the block are set back in recessed porches surrounded by simple brick detail. The windows alternate in size giving a certain rhythm and the pitch of the roof is proportioned to the facade. Simple brick dressings under the window sills and between the top of the porches and the eaves contribute to their appropriateness.

5.20 The extent of the "green" borders has remained almost completely intact. The borders on the west side have been incorporated into

gardens for 1-5 (consec.) Cleverly Cottages. The borders on the east side of the section are grassed and there are a few trees.

5.21 There is an original large shed with some later, unsympathetic additions to the south of it. The shed exhibits details in brick and terracotta which enhance its appearance. It is a two storied, tiled structure, built in Flemish bonded brickwork.



View west along Sawley Road of southern blocks

South West Section

5.22 The south west section has a similar appearance and "feel" to the north west one. In this section there are more cottages, nos. 6-11 (consec.). These cottages, built in 1970 are also single storey, but of a different design and different materials to those in the north west section. The brick used is of poorer quality, parts of the facade are rendered. The roof is covered with grey concrete tiles and the low pitch makes these bungalows look squat. This section also contains a row of garages and a playground area.

5.23 Numbers 1-7 (odd) Aycliffe Road are included in the south-west corner of the conservation area and are clearly visible from the southwest section, although do not appear as part of the Estate. They were built some time between 1915 and 1936 as they do not appear on the 1915 O.S. Map.

5.24 These houses are semi-detached buildings with tiled half-hipped roofs, projecting bay windows to first floor level. Nos. 1 and 3 are almost entirely pebbledashed, except for the south

side ground floor, facing Aycliffe Road, which is red brick. Nos. 5 and 7 are also pebbledashed, except for the brick front which is painted white. Both houses exhibit a line of brick dentils running between ground and first floor level and open porches, held up at the corner by a slim square brick support. No. 3 now has an enclosed porch.

South East Section

5.25 The south east section has a different appearance and “feel” to the others. On entering this section, one is immediately aware of the predominance of trees and well-tended green areas.

5.26 The Superintendent’s Cottage is in this section and is now the Estate’s Office and administration centre. The Cottage, in good repair and original condition, is two storeys with two single storey shelters with good column details attached to the east and west with simple column details. Built of Flemish bond red brick with timber vertical sliding sash windows, the Cottage sits well with the surrounding blocks.



The Superintendent’s Cottage

5.27 The other development in this section is Blackenham Court, built by the Fund in 1986. This range of one and two storey darker red brick buildings with concrete tiled roofs has an organic quality hinted at on plan. Through its presence Blackenham Court disrupts the feeling of openness and rhythm in the Estate’s design. There are many mature trees and well kept green areas and this helps to counteract the negative effect of the Blackenham Court development.

6 BROAD DESIGN GUIDELINES

6.1 The previous section described the character of the conservation area looking at individual buildings, groups of buildings and the general townscape. This section identifies key components which define the character, or those which affect it, suggesting broad design guidelines to deal with each one.

6.2 Piecemeal changes to individual properties, when considered cumulatively, can have a severely negative affect on the special character and appearance of an area. The following section outlines factors the Council considers to be important in preserving the character of an area through encouraging good practice. Not all the alterations and works listed below require planning permission or conservation area consent (This is set out in a general leaflet for this conservation area which residents of the conservation area should have received through their door. Alternatively it is available from the Council at the address on page 1).

6.3 In respect of the highway and its infrastructure the constraints on local government expenditure and the duty to maintain a safe surface means that priority cannot be given to providing historical materials or upgrading or altering street furniture.

Uses

6.4 The balance of uses within a conservation area are important in defining its character particularly if they reflect the historic development of the area.

6.5 The main land use within the conservation areas is residential. However there are also areas of open space, a play area, garages, estate office and the drying sheds.

Alterations to Buildings

6.6 The character of the conservation area is derived from the groups of blocks and their uniform appearance and form. Also of importance

is the retained uniform appearance and form of the infill development. Alterations to buildings can have a particularly damaging effect on this destroying the homogeneity. The massing and rhythm of the buildings within a street is a key element in defining its character. Extensions and alterations to properties should not visibly affect their scale, rhythm and massing when seen from the street or any public space and should not be excessive additions to the properties.

Disabled Access

6.7 The Council will support dignified and easy access to and within historic buildings for disabled people. Suitable access for disabled people, which does not compromise a building's special interest, can normally be achieved if treated as part of an integrated review of access requirements for all visitors or users, and a flexible and pragmatic approach is taken.

Roof Extensions

6.8 Front roof extensions are generally considered unacceptable and will only be considered if the property is within a terrace which has been significantly impaired by front roof extensions.

6.9 The design of any rear roof extension should be sympathetic to the character of the conservation area. Where they are visible from the street, including long views, then particular attention will need to be paid to their appearance. In some cases, high visibility of the rear roof of properties may prohibit a roof extension where it would have a detrimental affect on the character of the conservation area.

6.10 Where traditional materials remain in place repairs or alterations to roofs and dormer windows should use matching traditional materials, i.e. slate, lead and timber. The reinstatement of traditional materials to roofs is encouraged whenever the opportunity arises.

6.11 Original features such as decorative ridge roof tiles, finials, cast iron gutters and down pipes,

original roofing materials and their pattern and decorative swags should all be retained.

6.12 Chimney stacks which are visible from the street or public spaces should be kept. Original chimney pots should not be removed.

6.13 Modern additions such as satellite dishes, T. V. aerials, rooflights and vents should be as inconspicuous as possible. Enclosed water tanks on roofs should be avoided.

Rear Extensions

6.14 The design and materials of rear extensions should be in keeping with the existing property and all planning standards in the Unitary Development Plan should be met. When they require planning permission rear extensions will be considered on their own individual merit.

6.15 Rear building lines should respect and take into account the value of rear gardens.

Brickwork, render and painting

6.16 Properties should be retained in their original condition if they are not already rendered or painted.

6.17 Existing brick elevations including chimney stacks should be properly maintained and appropriate repointing undertaken where necessary. If a property has been painted advice should be sought from the Council regarding whether the paint can be safely removed or the property should be repainted a brick colour to match the colour of the original brick.

6.18 On properties which are already rendered or have stucco mouldings or render detailing these should preferably be left in their original state and specialist advice should be sought where re-rendering or repairs are necessary. On properties where render or stucco is painted, it should be repainted an appropriate colour (or colours) i.e. white, pale or pastel shades rather than vivid colours.

Windows and original features

6.19 Original architectural features such as timber sash windows, panelled doors, decorative stucco, moulded window surrounds, door cases, and historic shopfronts should be maintained and repaired wherever possible. Where renewal is unavoidable or features missing, owners are encouraged to reinstate these with traditional or matching designs.

6.20 All original features should ideally be kept. If their loss is unavoidable they should be replaced with exact replicas.

6.21 Owners of properties with poor replacement windows should be encouraged to change them for those of a more appropriate design when an opportunity arises.

Other Additions

6.22 Alarm boxes should be located away from important architectural detail so as to minimise their affect on the townscape quality of an area and the appearance of the building on which they are located.

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

6.24 Further detailed guidelines may be helpful in ensuring that they do not have a negative impact upon the character of the conservation area.

6.25 The positioning of gas and electricity meters on external walls is to be avoided or, if absolutely necessary, their location should be carefully considered. The routing of external telephone, tv cables, etc., on external walls should be carefully considered.

6.26 Gutters, rainwater pipes and soil pipes should be replaced, when necessary, in their original form and material. The use of uPVC should be discouraged.

Setting of the conservation area

6.27 The setting of a conservation area is important in defining its character and appearance. Any development, or alterations to properties, affecting the setting of the conservation area should take full account of the character and appearance of the conservation area, and should preserve or enhance it, as described in the profile.

Continuity and historic names

6.28 The Council considers the retention of the old names of sites and properties within the conservation area to be desirable. This would enable the historic identity and continuity of areas to be preserved. The names of historic or locally important developments and their associated signage and features should be kept. This is particularly relevant to public houses. Historic names and associations should also be taken into account in the naming of new developments.

6.29 The Council would also like to see the inclusion of date plaques on any new developments. This would provide interesting features in the townscape and points of reference for the future.

Landmarks

6.30 The blocks themselves are of landmark quality due to their apparent scale and detailing. They are particularly visible in the immediate surroundings which consists mainly of two storey terraces or semi-detached residential development.

Views

6.31 Great care is required so as not to block, or have an impact on, key views by intervening or inappropriate development. The existence, and importance of these views should help determine the permitted heights of new buildings in the conservation area. The views through the courtyards are important.

Building line

6.32 The frontages on either side of a street define an enclosed space which is in a critical relationship to the scale of the buildings. This

relationship has sometimes been lost by redevelopment breaking the rhythm of the elevations and spaces. Any new development in the future should respect the dominant building line within a street, and the general rhythm of the facades, conforming to the height and alignment of the existing frontage. This also applies to the spaces formed by the blocks within the development.

6.33 There is a definite pattern to the 'fronts and backs' of the blocks within the conservation area. The facades fronting the road having more detailing than the facades of the blocks facing the central court. The building line at both the front and rear of buildings is important as is the relationship between the blocks and the internal and external gardens/open space. This should be maintained as much as is possible throughout the conservation area through the careful design of any proposals.

Boundary Treatment

6.34 The north and southern sections of the estate are bounded by railings which are important in defining the setting of the blocks and the character of the streetscene.

6.35 It is considered that black the most appropriate colour to paint the railings.

6.36 Permission should not be granted for alterations or removal of the railings and their footings. Owners should be encouraged to maintain the railings in good repair. Where gates are required, these should match the railings.

6.37 Dustbin, meter enclosures or any other development/fixtures should not detract from the appearance of the area.

Landscape and floorscape

6.38 It is not only an area's buildings but also the spaces between them which are important to the character of an area. It is important that the roads and pavements form a neutral backcloth to the building within the conservation area.

6.39 Footpaths should be of uniform materials, ideally traditional, which are visually distinguishable from the road surface (which should ideally be black, unless original cobbles or setts exist) and visually subordinate within the townscape providing a coherent character throughout the conservation area.

6.40 All original granite kerb stones and areas of historic stone paving should be kept if practicable where it forms part of a significant composite scheme.

6.41 Ideally new paving should be rectangular and not square, and of an appropriate colour.

6.42 Tactile surfaces are not always appropriate in conservation areas. Where they are absolutely necessary (i.e. at controlled crossings such as zebra and pelican) they need to be of contrasting colour for safety reasons. However we will not install them anywhere else.

6.43 Any highway management scheme's should be of sympathetic materials which relate to their surroundings and are properly 'joined' to the surrounding footpaths/roads and take into account where practical English Heritage guidelines for conservation areas.

Open Spaces

6.44 There are no public open spaces within the conservation area. The central spaces to the blocks are key in defining the character of the conservation area as is the open space to the front of the blocks.

Trees

6.45 Significant mature street and private trees of value to the townscape in the conservation area have been indicated. All trees in a Conservation Area, including those in rear gardens, are protected. Owners should be urged to look after trees on their land and plant new trees in order to ensure a continuing stock of mature trees for future generations.

6.46 If resources become available in the future planting more street trees could be considered throughout the conservation area providing underground services allow.

6.47 A programme of planting should be initiated where appropriate to ensure there is new stock to replace these in the future.

Street furniture

6.48 The conservation area would benefit from more sympathetically designed lighting columns and lanterns should the opportunity ever arise.

6.49 All existing concrete or metal bollards should be reviewed, and if they are still required be replaced with an appropriately designed bollard.

6.50 Careful consideration should be given to the number and location of street signs so as to avoid clutter. These should be reviewed with a view to reducing the number of columns by fixing signs to lamp posts etc.

6.51 The remaining original block signs should be retained.

Opportunity Sites

6.52 Opportunity sites are sites where visual improvements are desirable and could be achieved through redevelopment or refurbishment. It is considered that there are no opportunity sites at present in the conservation area.

6.53 Redevelopment should be judged against criteria suitable for a conservation area, in which new buildings should contribute positively to the visual quality of the area, respecting the dominant pattern of development in terms of plan form and height of the townscape.

Advertisement hoardings

6.54 The proliferation of advertisement hoardings in the conservation areas should be discouraged. Permission should not be granted for new hoardings.

7 OTHER RELEVANT DOCUMENTS

The Unitary Development Plan; London Borough of Hammersmith and Fulham, adopted December 1994.

Department of the Environment/Department of Heritage; Planning and the historic environment PPG 15, September 1994.

Conservation Area Practice, English Heritage guidance on the management of conservation areas; English Heritage, June 1993.

8 LISTED BUILDINGS IN THE CONSERVATION AREA

There are no listed buildings in the conservation area at present.

9 BUILDINGS OF MERIT IN THE CONSERVATION AREA

Cleverly Estate:

Blocks Nos. 1 - 246

Superintendent's Cottage

10 ARTICLE 4 DIRECTIONS IN THE CONSERVATION AREA

Planning permission is needed for most forms of development, including many building alterations. But in order to prevent unnecessary interference in more straightforward work the "Town and Country Planning (General Permitted Development) Order 1995" grants a general planning permission for some types of development, including some alterations to dwellinghouses. 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

PLAN OF THE CONSERVATION AREA



KEY

 Building of Merit

 Conservation Area Boundary

Drawing No. 56050/43/02

NOT TO SCALE

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making a Direction under Article 4 of the General Permitted Development Order.

There are no Article 4 directions in the conservation area at present.

Please note that these planning controls are in addition to those which apply everywhere. If you need advice as to what development does or does not need planning permission you should contact the Environment Department reception at the address on page 1.

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

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.

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

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.

Facade 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.

Glazing bar A thin rebated wood bar 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.

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 semicircular. 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 corner-stones 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 in the district at any given time.

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.



Cleverly Estate circa 1930; Hammersmith and Fulham Archives and Local History Centre

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