

# COLEHILL GARDENS DRAFT 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 Colehill Gardens 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 Colehill Gardens 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 - Advice Note 1" 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;

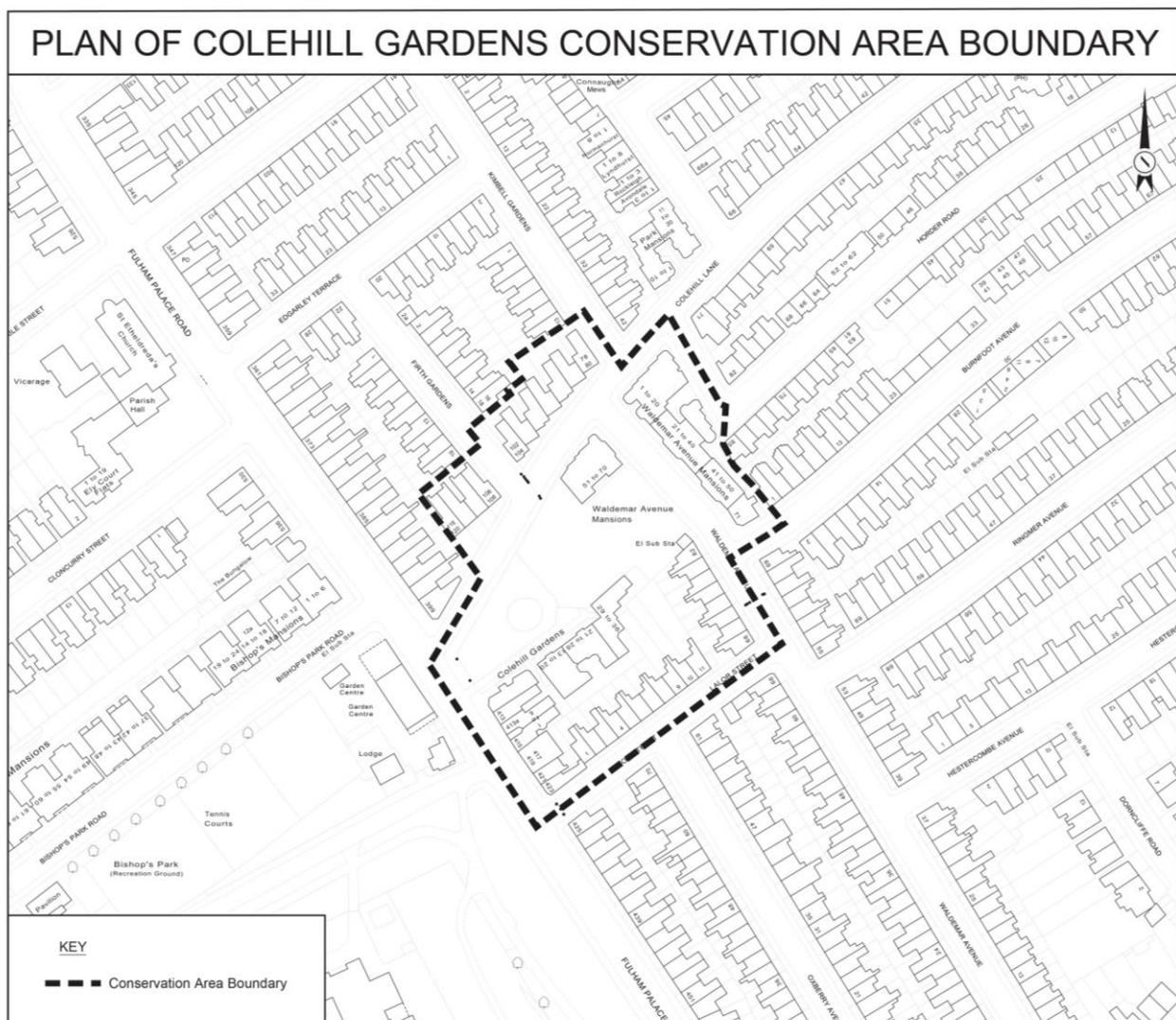
- Relationship of the built environment to landscape/townscape including definition of significant landmarks, vistas and panoramas, where appropriate;
- Extent of any loss, intrusion, or damage that has occurred since designation;
- Existence of any opportunity sites; and
- Unlisted buildings which make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

## 2.0 DESIGNATION

2.1 Colehill Gardens Conservation Area was initially designated on the 13<sup>th</sup> March 1991.

## 3.0 CONSERVATION AREA BOUNDARY

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

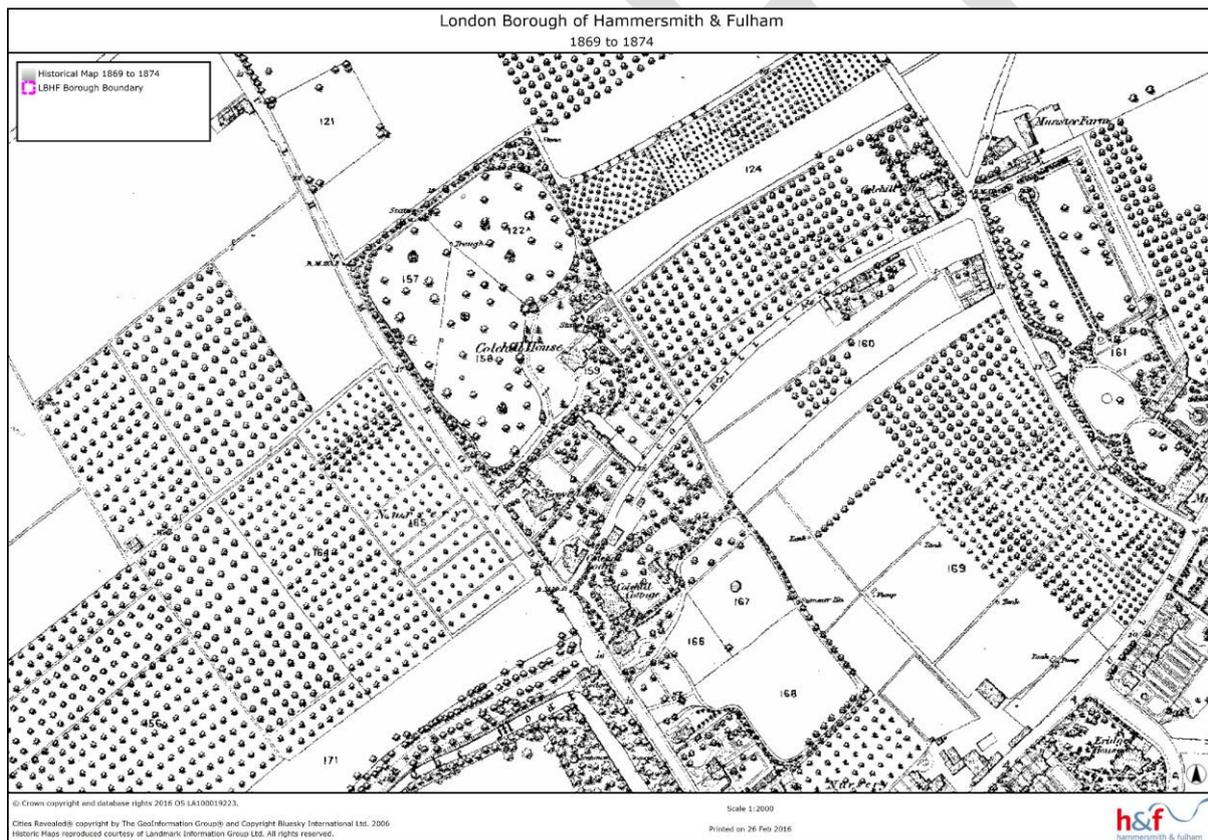


*Conservation Area Boundary*

3.2 The conservation area shares part of its boundary to the north east with Central Fulham Conservation Area and to the south west with Bishops Park Conservation Area.

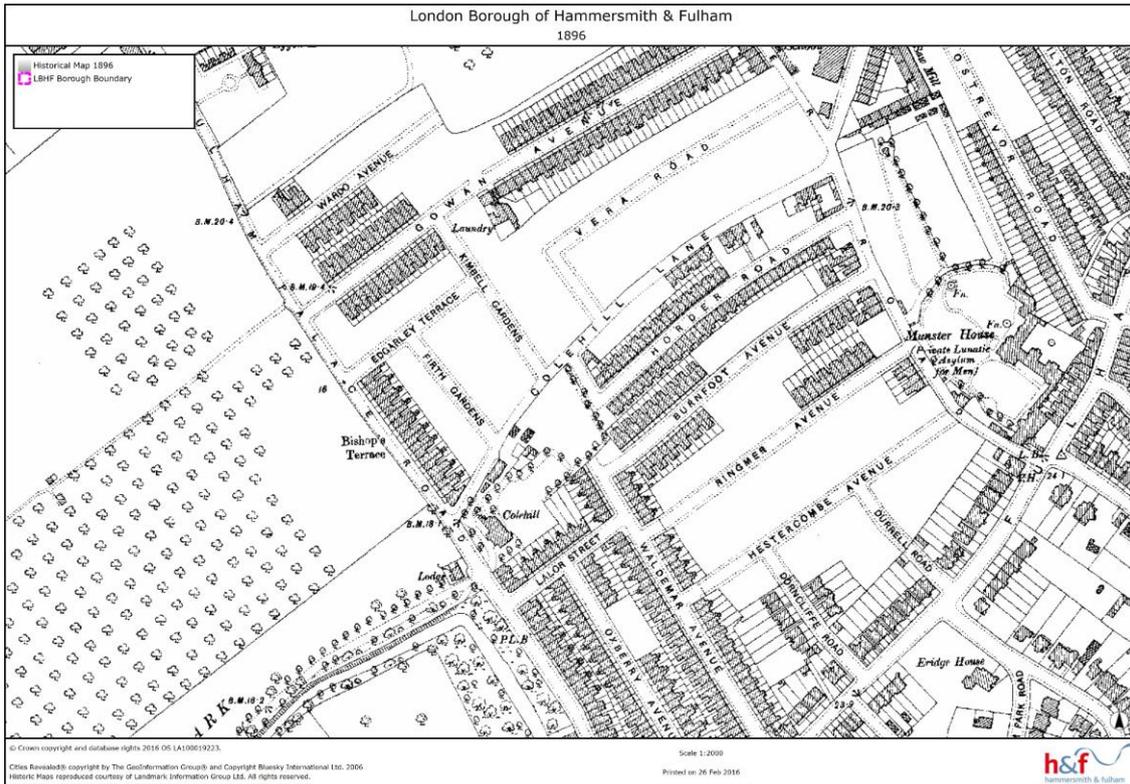
#### 4.0 BRIEF HISTORY OF THE CONSERVATION AREA

4.1 Like much of Hammersmith and Fulham until the mid-19<sup>th</sup> Century, the land surrounding Colehill Gardens was largely undeveloped, consisting of open field nurseries and market gardens. However, as seen in the 1896 survey, land fronting the east side of Fulham Palace Road had previously been developed and was known as the Little Colehill Estate (circa 1771). The estate included within its grounds Colehill House, Grove Lodge and Colehill Cottage. As the survey shows, the land upon which Colehill Gardens Conservation Area now sits was the grounds of Colehill Cottage, bought by the Flew family in 1883. The Flew Family formed part of the notable Gibbs and Flew Ltd building company, who were renowned house builders in Fulham at the time. The cottage was demolished by the company in 1890 to make way for development of the terrace to the north of Lalor Street.



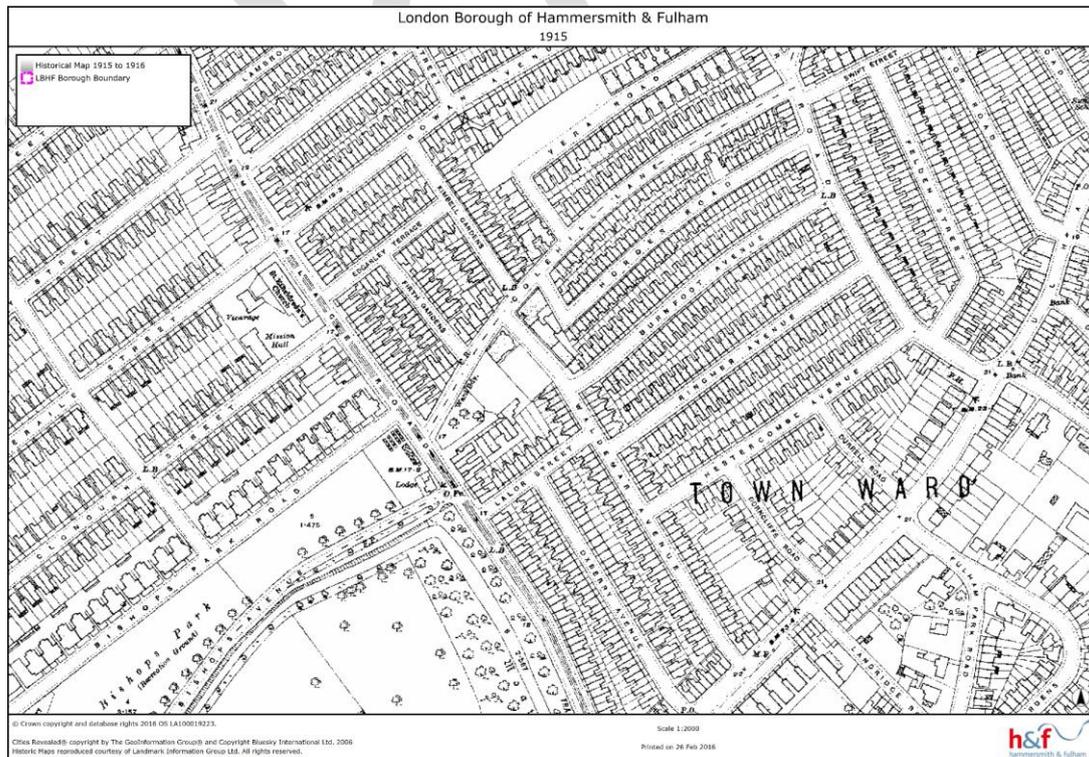
*Previous use as gardens to Colehill Loge, 1869 to 1874.*

4.2 The Survey from 1896 clearly shows the shift from agricultural land to urban, with the lands to the north, south and east of Colehill Cottage being redeveloped into streets of formal residential terraces.



*Terraces on Fulham Palace Road and Lalor Street developed, 1896.*

4.3 The Mansion blocks of Waldemar Avenue Mansions (70 units) and Colehill Gardens (36 units) were built at the turn of 20<sup>th</sup> Century and comprised 1,2 and 3-bedroom flats. Colehill Gardens was built in 1906, as denoted in the date plaque on the Fulham Palace Road gable.



*Mansion blocks built in 1890. Map shows the area fully built out. 1915.*

## 5.0 CHARACTER AND APPEARANCE

5.1 The Colehill Gardens Conservation Area is centred around Colehill Gardens open space which is its focal point. Also included in the boundary are Nos. 1–70 Waldemar Avenue Mansions, Nos. 1–36 Colehill Gardens, Nos. 78–120 (even) Colehill Lane, Nos. 68–82 (even) Waldemar Avenue, Nos. 1–11 Lalor Street and Nos. 411–423 Fulham Palace Road.

5.2 Colehill Gardens Conservation Area is located on the east side of Fulham Palace Road opposite Moat Gardens and the Fulham Palace Garden Centre, with Fulham Palace and Fulham Palace Meadows (409 allotments) beyond. The designated open space on the west side of Fulham Palace Road is situated within the Bishops Park Conservation Area and includes two Registered Historic Parks and Gardens and a Scheduled Ancient Monument. It also forms part of the setting of Colehill Gardens Conservation Area.

5.3 The residential streets which surround Colehill Gardens act as enclosure for Colehill Gardens open space. The buildings are part of a three-dimensional image which relate to the open space and act as the compositional elements of the setting.

5.4 The mansion blocks of Waldemar Avenue Mansions were built with uniform scale and massing and in typical late Victorian style. The mansion blocks of Colehill Gardens were built around a decade later, their scale and massing complement the characteristics of Waldemar Avenue Mansions, but they retain a distinct character of their own. The scale, massing, architectural detailing and typology of the mansion blocks at Nos. 1–70 Waldemar Avenue Mansions and Nos. 1–36 Colehill Gardens are significantly different from the surrounding townscape of late Victorian terraces.

5.5 The special architectural and historic interest of the Colehill Gardens Conservation Area is derived from:

- the historic street pattern, which remains largely unchanged;
- the historical significance of the surviving grounds of Colehill Cottage and Colehill Lodge and as an example of high quality residential development during the late Victorian period and;
- the open character and soft landscaping of Colehill Gardens open space and;
- the character of a predominantly residential late Victorian suburb and the mix of buildings and open spaces associated with that role and;
- the high quality of the townscape within the Conservation Area including the buildings and the spaces between them.

## **Colehill Gardens Open Space**

5.6 Colehill Gardens is an unusual semi-public area of open space, a legacy of the large landscaped grounds of Colehill Cottage and Colehill Lodge which once occupied the land. It incorporates an approximate area of 2,180 sq. metres. The open space is divided into two distinct areas for recreational use. The north eastern end fronting Waldemar Avenue has traditionally been used for allotments whereas the area to the south western end of the site at the corner of Colehill Lane and Fulham Palace Road has parkland characteristics and sitting areas.

5.7 Colehill Gardens Conservation Area contains two clusters of trees which are subject to protection by Tree Preservation Orders which, under section 198(3) of the TCPA 1990, prohibit: “the cutting down, topping, lopping, uprooting, wilful destruction of trees except with the consent of the local planning authority”. As well as contributing to the biodiversity of the gardens, the protected trees on the site have significant amenity value and contribute to the wider townscape.

5.8 It is also considered that Colehill Gardens acts as a valuable resource for wildlife in the surrounding area, notwithstanding the presence of Bishops Park in the vicinity. In this heavily built up part of Fulham, ‘green lungs’ are an important resource for flora and fauna as well as people.

5.9 Rusticated gate piers and a plinth survive along the Fulham Palace Road frontage to Colehill Gardens open space. A modern mesh fence allows the rich landscaping to provide verdant frontages to Fulham Palace Road, Colehill Lane and the access road to the mansion blocks of Colehill Gardens. The reinstatement of the original boundary treatment to Colehill Gardens open space would significantly improve the appearance of the streetscene. On the Waldemar Avenue frontage a timber fence prevents such open views from the street but large trees form prominent elements in the streetscene.

## **Colehill Gardens mansion blocks**

5.10 Colehill Gardens mansion blocks were built in 1906, surrounding the garden of the same name adjacent to Fulham Palace Road and they are included on the Council’s Local Register of Buildings of Merit. They are four story residential buildings with pitched roofs that extend along a private access road adjacent to Colehill Gardens. The main façades overlook the garden space across the access road. The access road is framed by the adjacent open space and the mansion blocks provide a strong sense of enclosure. A large number of the trees within the garden space are protected with Tree Preservation Orders.

5.11 At Nos. 13-36 Colehill Gardens, the main features of the building are a keyed oculus window within a triangular brick gable at fourth floor level and two projecting three storey bays that house the entrance to each mansion block. There is banded rustication on the ground floor and at first floor level above the porches and string

course mouldings define the upper floors. There are timber sash multi-paned windows and segmental pediments with original lettering over the porches. Nos. 1-12 Colehill Gardens follow a similar style with a porch, string course mouldings at second and third floor levels, quoins and timber multi-paned windows. Rusticated gate piers survive at the entrance to each mansion block, although the stone plinths along the boundary of the landscaped areas at the front of each block appear to have lost their railings.



*Colehill Gardens mansion blocks built in 1906.*

## **Fulham Palace Road**

5.12 Fulham Palace Road is a busy north-south route through the Borough connecting Shepherds Bush to Putney Bridge. The road lacks street tree planting and the surrounding pockets of landscaping provides welcome visual relief in the streetscene.

5.13 Nos. 411-415 (odd) Fulham Palace Road consists of a four storey mansion block, a continuation of the Colehill Gardens development also built in 1906. It is included on the Council's Local Register of Buildings of Merit and has retail units on the ground floor with residential accommodation above. It has two canted bays fronting Fulham Palace Road at first and second floor levels which are topped with balustrades to form balconies at third floor level. The windows are timber multi-pane sashes within moulded stucco surrounds.

5.14 The residential entrance in the bay to the right of the façade has a broken segmental pediment and is separated from the shopfronts on either side by pilasters. These are unified by a continuous plain frieze housing the retail signage with decorative brackets which run the entire length of the façade. On the stairwell above the residential entrance, there are paired sliding sash windows above and below the original 'Colehill Gardens 1906' bas relief. At first floor level flanking the bas relief are sash windows in stucco surrounds with broken segmental pediments. The facade is unified by moulded string course features running between the second and third floors and at eaves level. Two pairs of sliding sash windows at fourth floor level are topped by stucco segmental pediments in triangular brick gables.

5.15 Numbers 419–423 (odd) Fulham Palace Road continue the typology of ground floor retail with residential accommodation above, but lack the grandeur of the Colehill Gardens mansion blocks. No. 419 is four storeys, dates from the postwar period and lacks any architectural detail. No. 421 is four storeys, has steps up to the ground floor retail unit, an oriel window at first floor level and a painted brick façade. Unfortunately, these features look out of place in the streetscene. No. 423 is a three storey red brick building with a splayed bay to the corner of Fulham Palace Road and Lalor Street. The building has a traditional corner shopfront with dentil cornice and access to the upper floors is provided by an entrance on the Lalor Street elevation with a grand segmental arch incorporating a coade stone with the figure of a human face. Unfortunately, inappropriate replacement windows have been installed to the upper floor windows.

## **Lalor Street**

5.16 Lalor Street is a quiet residential street that has a vehicular barrier at its junction with Fulham Palace Road. It has parking on both sides of the road and some small street trees. Nos. 1–11 have lance arch porches with the house names on the paired string courses above each porch and the recessed front doors have glass surrounds. There are canted bay windows over two floors with Corinthian stucco detailing, some

still topped with original bottle or pierced balustrades. At first floor level above each front door there are paired projecting balconies with brackets and ornate iron railings.

5.17 There are some mansard roof extensions in the terrace, some have railings around front roof terraces. There are some original front walls with iron railings, though most are brick walls. Some houses are painted whilst others retain their original brickwork unpainted. No. 11 is unpaired, has a pebbledash façade and a stucco porch which contrasts with the rest of the houses in the street.



*Some architectural detailing on Waldemar Avenue with the Lalor Street signage.*

## **Waldemar Avenue**

5.18 Waldemar Avenue is a quiet residential street with a barrier between the junctions with Burnfoot Avenue and Lalor Street that restricts vehicular access. There are a couple of mature street trees. The Colehill Gardens allotments to the rear of Nos. 51-70 Waldemar Avenue Mansions introduce views of mature trees and a sense of spaciousness to both the streetscene and setting of the mansion block.

5.19 Nos. 62-82 (even) are three storey terraced houses. They were originally red brick but unfortunately the majority of them have been painted. They have canted bay windows at ground and first floor level with Corinthian detailing. The paired porches have fluted Corinthian pilasters, and ornate pediments with a frieze incorporating the name of each house. The properties have recessed front doors that have glass surrounds. Some properties have additional floors at roof level. No. 71 is a three storey residential building at the corner of Burnfoot Avenue, it has painted brickwork at ground and first floor levels, and is rendered at second floor level. Originally a two storey building incorporating a retail unit at ground floor level, the brick dentil cornice

at the original eaves level has been retained, however the additional floor built sheer off the front elevations is out of character with the building and the streetscene.

5.20 Nos. 1-50 Waldemar Avenue Mansions are included on the Council's Register of Buildings of Merit. They have a continuous red brick façade along Waldemar Avenue that is three storeys with semi-basements and a mansard roof. There are four projecting two storey over semi-basement bays that incorporate balconies at second floor level. The mansion blocks have six panelled timber front doors and the porches have Tuscan pilasters and traditional pediments. Above these sit paired casement windows with Tuscan arched mouldings to the stairwells. Most windows are timber sliding sash but there are examples of tripartite casement windows, some of which retain their original leaded lights. The partial mansard roof has a brick eaves cornice and decorative painted brick dormers painted in dusty pink that complement the brickwork. Unfortunately, one of these has been repainted cream. The mansion blocks retain their original cast iron railings to the lightwell, front entrance steps and at balcony level. The return elevation to Colehill Lane is plainer, mostly in London stock brick with red brick window arches and some projecting balconies.

5.21 This typology is continued across the street at Nos. 51-70 Waldemar Avenue Mansions, a three storey red brick mansion block with semi-basement and partial mansard roof. It has a two storey over semi-basement canted bay topped with balcony at third floor level to the Waldemar Avenue elevation. There are examples of timber sliding sash and tripartite casement windows, some of which retain their original leaded lights. The partial mansard roof has a brick eaves cornice and decorative brick dormers painted dusty pink with plaster surrounds. The entrance is located on the Colehill Lane elevation. The block retains its original cast iron railings to the lightwells, front entrance steps and at balcony level.



*Corner of Waldemar Avenue and Colehill Lane -Nos. 51 – 70 Waldemar Avenue Mansions.  
Mansion block dating from the 1890s.*

## **Colehill Lane**

5.22 Colehill Lane is a quiet residential street with a barrier to the east of the junction with Firth Gardens that restricts vehicular movements. Nos. 78-104 (even) are identified on the Council's Register of Buildings of Merit. They are two storey late Victorian purpose built maisonettes with timber sash multi-paned windows and two storey front bays. The properties are slightly angled to the street and set back from one another. They have pitched roofs with a gable above the paired sash windows to each floor. Most properties have two adjacent front doors at ground floor level with separate garden paths and gates. Each first floor flat has a balcony at first floor level above the front doors with original cast iron railings. Front boundaries are mainly brick walls and the brickwork of some properties have been painted.

5.23 Nos. 106–120 (even) are two storey late Victorian purpose built maisonettes and all properties have painted brickwork. They have large paired porches with Corinthian style detailing and two storey front bays with timber sliding sash windows and brick gable at roof level. Boundary treatments are mainly brick walls and most gardens are well planted with soft landscaping which contributes to the green character of the Conservation Area.



*Corner façade detail at Waldemar Avenue Mansions, junction of Colehill Lane and Waldemar Avenue.*

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## **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 in Planning Note 3: 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 a church, theatre, town hall, rail station, an imposing office or mansion block or industrial building, 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 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.

### **Shopfronts, Shop Signs and Awnings**

6.9 The removal of historic shopfronts will be resisted and where they have been fully or partially removed, restoration will be encouraged. New shopfronts, including signage, lighting and other external installations, should incorporate high quality designs and materials which are appropriate to the architectural character of the building.

6.10 Proposed works to shopfronts will be considered with regard to their characteristic setting and features:

a. Shopfronts

New shopfronts and alterations should be designed to achieve a satisfactory visual relationship between the frontage and the rest of the building. Shopfronts spanning more than one original shop unit should not disrupt the vertical emphasis by the removal of intermediate pilasters and corbel brackets that originally divided the individual shop units.

b. Shopping Parades

A group of shops within a terrace normally has a unified appearance within well designed surrounds common to each shop and with related shopfront designs. The replacement of shopfronts with individual features and surrounds that are not common to the group would harm the unified appearance of the terrace. The retention, repair or restoration of original shop surrounds and frontages therefore is of high importance to the character and appearance of historic buildings and conservation areas.

c. Shop Fascias, Signage and Lighting

Fascia panels and shop signs should be integrated into the design of a shopfront, respect architectural details, use appropriate materials of high quality and should be located below the perceived floor level of the first floor. Internally illuminated box fascias and signs are considered to be inappropriate for shops within conservation areas.

d. Shop Security Shutters and Awnings

Security grilles, where absolutely necessary, should consist of an open mesh to avoid dead frontages and be located internally. Shutter boxes should always be hidden from external views. Awnings should be traditionally designed and integrated into the shopfront.

More detailed guidance can be found in the Planning Guidance Supplementary Planning Document.

### **External Installations**

6.11 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.

6.12 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**

6.13 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.

6.14 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. Many open spaces within the Borough's conservation areas are identified within the Council's Local Plan as Nature Conservation Areas or Metropolitan Open Spaces. Any development should be designed to ensure it is harmonious with the open space context, and views within and from the outside of open spaces should be given special consideration. Where sports pitches, playgrounds and associated lighting are appropriate and satisfy these policies, they must be carefully integrated within the original layout and landscape to minimise their visual intrusion and enhance their surroundings.

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.

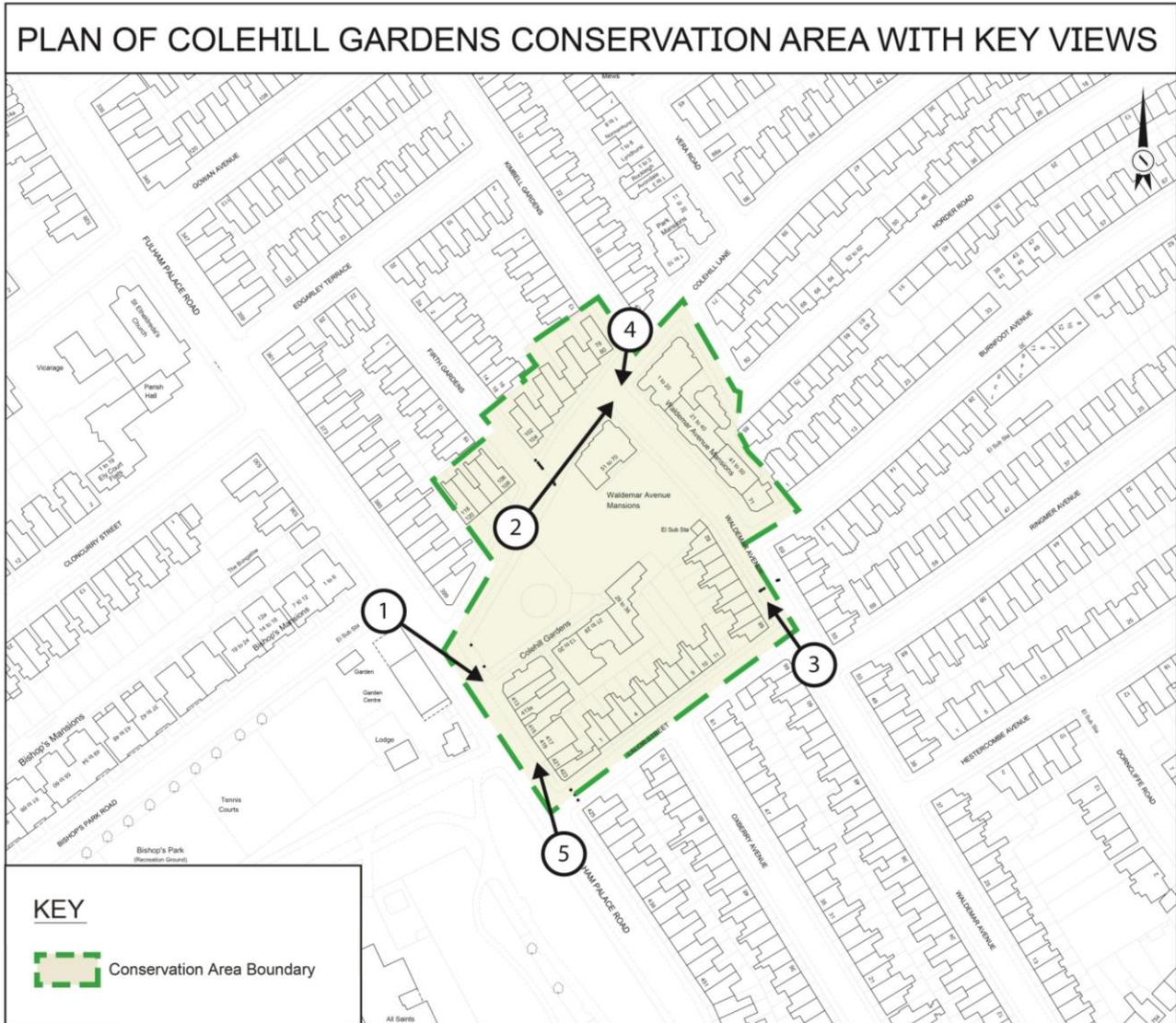
d. Street Furniture

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.

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## 7.0 KEY VIEWS ANALYSIS

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



*Key map showing views in and around the conservation area*

## Key Views Descriptions

### View 1: Colehill Gardens



*View looking south to Colehill Gardens from the corner of Bishops Park Road and Fulham Palace Road*

7.2 The viewpoint is from the corner of Bishop's Park Road and Fulham Palace Road in the Bishops Park Conservation Area looking south east towards the green space at Colehill Gardens forming the focal point of the view.

7.3 The view shows the break between Nos. 399 and 413 Fulham Palace Road provided by the Colehill Gardens open space and its mature trees, it forms a 'green lung' on the north east side of Fulham Palace Road. The Fulham Palace Road frontage to the south consists of three and four storey buildings with ground floor retail units and residential flats above, including one mansion block of Colehill Gardens. The other mansion blocks forming Colehill Gardens are visible beyond the trees. These are four storey late Victorian mansion blocks that continue perpendicular to Fulham Palace Road behind the open space.

## View 2: Colehill Lane from South to North



*View looking north along Colehill Lane*

7.4 The viewpoint is from the corner of Firth Gardens and Colehill Lane looking north-west up Colehill Lane. The view is enclosed by Buildings of Merit on either side in the foreground. On the right Waldemar Avenue Mansions are four storey over semi-basement late Victorian mansion blocks in red brick with single sash windows and rendered flat segmental arches. This uniformity is broken by canted bays which add interest to the elevation and the streetscene. The view shows Nos. 1–20 with a canted bay at basement, ground and first floor levels with a balcony at second floor level accessed by an attractive tripartite window with a brick relieving arch. The top two floors fronting Waldemar Avenue are painted dusty pink. On the left are two storey purpose built Victorian maisonettes in Colehill Lane on the Local Register of Buildings of Merit, which are slightly angled towards the view. They incorporate two storey bays with paired sash windows at ground and first floor levels with gable above.

7.5 Looking out of the Conservation Area Colehill Lane curves to Park Mansions, a four storey mansion block on the Local Register of Buildings of Merit with semi basement and striking chimney stacks; and then on to a row of two storey terraces that curve out of view. The centre of the view is the roof, spire and chimneys of the

Grade II listed St John's Walham Green Church of England Primary School at the corner of Filmer Road and Munster Road.

**View 3: Waldemar Avenue from South to North**



*View looking north up Waldemar Avenue*

7.6 The viewpoint is from outside No. 66 Waldemar Avenue looking north towards Waldemar Avenue Mansions. The view is linear and enclosed by three storey terraced houses with two storey canted bay windows and four storey mansion blocks. The terraced houses have small front gardens and some have additional floors at roof level. The view is softened by the street trees on the west side of the road.

#### View 4: Waldemar Avenue Mansions



*View looking south to Waldemar Avenue Mansions from the junction of Kimbell Gardens and Colehill Lane*

7.7 The viewpoint is from the corner of Kimbell Gardens and Colehill Lane outside the Conservation Area, looking at No. 51-70 Waldemar Avenue Mansions which is framed by trees in Colehill Gardens open space beyond. This late Victorian red brick mansion block occupies an important corner location with fully detailed elevations to both Colehill Lane and Waldemar Avenue. It is unusual in being a stand-alone element in the street scene, surrounded by Colehill Gardens open space on either side.

## View 5: Fulham Palace Road to Colehill Gardens



*View looking north northward up the east side of Fulham Palace Road*

7.8 The viewpoint is from the corner of Bishop's Avenue and Fulham Palace Road in the Bishops Park Conservation Area looking towards Colehill Gardens. The view focuses on the street facing mansion block of Colehill Gardens (No. 413 Fulham Palace Road) and the mature trees in the Colehill Gardens open space beyond. Ground floor retail units provide an active frontage to Fulham Palace Road. Nos. 417-419 (odd) Fulham Palace Road is an unattractive three storey postwar infill block in brick with an additional mansard floor at roof level. Nos. 421-423 (odd) are three storey brick buildings, No. 421 has an additional floor at roof level and an inappropriate oriel window at first floor level. No. 423 retains a traditional shop surround.

## **8.0 STATUTORY LISTED BUILDINGS IN THE CONSERVATION AREA**

There are no listed buildings within the conservation area at the time of writing.

## **9.0 BUILDINGS OF MERIT IN THE CONSERVATION AREA**

The following are included on the Local Register of Buildings of Merit at the time of writing.

Fulham Palace Road, SW6

- No. 413–417 (even)

Colehill Gardens, SW6

- Nos. 1–36

Waldemar Avenue, SW6

- Nos. 1–70 Waldemar Avenue Mansions

Colehill Lane, SW6

- Nos. 78–104 (even)

## **10.0 ARTICLE 4 DIRECTIONS IN THE CONSERVATION AREA**

10.1 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” 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. There are no Article 4 Directions within this conservation area at the time of writing.

## **11.0 TREE PRESERVATION ORDERS**

11.1 There are several protected trees in the Colehill Gardens Conservation Area which are located within two clusters. One along Waldemar Avenue, to the south of Nos. 51-70 Waldemar Mansions, and the other within the green space at the corner of Colehill Lane and Fulham Palace Road. Due to the life-cycle of trees as natural townscape elements, Tree Preservation Orders are often subject to change and are therefore kept under continual review by the Council. Further enquiries about Tree Preservation Orders should be directed to Hammersmith and Fulham’s Urban Design and Conservation Team. All works to a tree within a Conservation Area will require

six weeks prior written notification be given to the Council under Section 211 of the Town and Country Planning Act 1990.



Plan of TPO Groups

### 13.0 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 Classical 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 Gibb (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 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 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 in the district at any given time. In London mostly yellow or red stock bricks were used. Gault brick can also be found in parts of Hammersmith and Fulham.

**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.

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