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The Poets Conservation Area

Character Appraisal and Management Plan

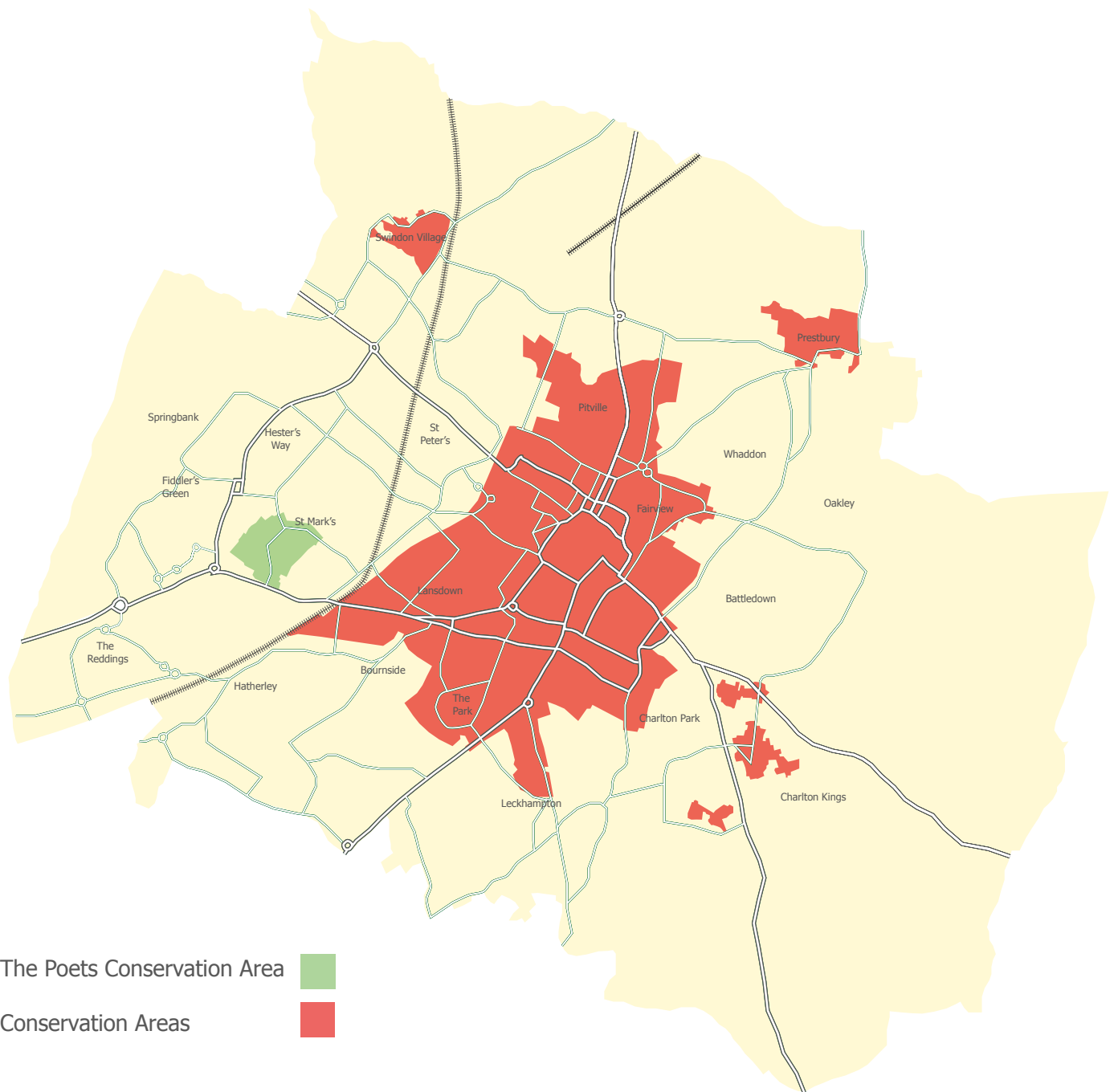
Cheltenham Borough Council
Planning Policy Team
Local Plan Draft Document
May 2017



The Poets Conservation Area Appraisal is a draft document and will not come into force until the consultation stage is completed and they have been adopted by Cheltenham Borough Council. Any suggested boundary change will not take place until that time.

For any comments please contact localplan@cheltenham.gov.uk

For more information on the existing Conservation Area Appraisals please [click here.](#)



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Map 1. The location of the Poets Conservation Area and other conservation areas in Cheltenham

Contents

1.0	Introduction	01	6.0	Assessment of Condition	24
1.1	What is a Conservation Area?	01	6.1	General Condition	24
1.2	What is a Conservation Area Appraisal and Management Plan?	01	6.2	Key Threats	24
1.3	Implications of Conservation Area Designation	01	6.3	Threats to Buildings	25
1.4	Community Involvement	01	6.4	Threats to Streetscape	25
1.5	Dates of survey, adoption and publication	01			
1.6	Proposed extensions	01			
1.7	Statement of Special Character	02			
Part 1: Appraisal					
2.0	Context	05			
2.1	Location and Setting	05			
2.2	Historic Development	05			
2.3	Garden Suburb Principle	08			
2.4	Archaeological Significance	08			
3.0	Townscape Character	09			
3.1	Layout and Plan Form	09			
3.2	Land Uses	09			
3.3	Building Height and Massing	09			
3.4	Key Views	10			
4.0	Streetscape Character	12			
4.1	Public Realm and Open Space	12			
4.2	Street Furniture	13			
4.3	Private Drives	13			
4.4	Boundary Treatments	14			
4.5	Trees	14			
5.0	Architectural Character	16			
5.1	General Architectural Character	16			
5.2	Historic and Architectural Significance of Buildings	16			
5.3	Architectural Analysis	17			
5.4	Positive Unlisted Buildings	17			
5.5	Locally Listed Buildings	23			
5.6	Neutral Buildings	23			



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Map 2. The boundary of the Poets Conservation Area

1.0 Introduction

1.1 What is a conservation area?

1.1.1 A conservation area is an area of special architectural or historic interest, the character or appearance of which it is desirable to preserve or enhance. The power to designate is given to councils through the Planning (Listed Buildings and Conservation Areas) Act 1990 (Sections 69-78). Under section 69 local planning authorities must also review their conservation area from time to time. This document supersedes the previous appraisal and management plan which was previously reviewed in 2009.

1.2 What is a conservation area appraisal and management plan?

1.2.1 A Conservation Area Appraisal and Management Plan is a document which supplements Cheltenham's Local Plan.

1.2.2 The appraisal aims to describe the special historic and architectural character of an area. A conservation area's character is defined by a combination of elements such as:

- Architecture
- Uses
- Materials
- Detailing
- Relationship between buildings and their setting
- Appearance and placement of buildings within their plots
- Key views and vistas
- Relationship between the street and the buildings
- Trees and green spaces

1.2.3 A Management Plan addresses the issues raised in the Appraisal and provides area specific guidelines, in addition to potential enhancement schemes are also explored.

1.3 Implications of Conservation Area Designation

1.3.1 Once designated proposals within a conservation area become subject to local conservation policies outlined in the council's Local Plan and national policies including the Planning (Listed Buildings and Conservation Areas) Act 1990 and the National Planning Policy Framework (NPPF).

1.4 Community Involvement

(To be completed at a later date once consultation/meetings have taken place)

1.5 Designation Background

1.5.1 Following extensive public consultation The Poets Conservation Area was designated by Cheltenham Borough Council in May 2001. The area covers roughly 26 hectares.

1.6 Statement of Special Character

1.6.1 The Poets Conservation Area was the first and most extensive inter-war housing estate constructed in Cheltenham. It is distinctive due to the coherent and consistent architectural character and quality throughout the estate.


1.6.2 The planform of the estate is carefully laid out following a garden suburb inspired principle. This has resulted in substantial semi-detached houses in well-spaced plots which create a unifying rhythm along the street. Houses on corner plots are positioned in architecturally interesting ways to provide terminating views and add to the distinctive character of the area. The density of houses within the estate is low, with on average 12 houses per acre which marks a key distinction between this and neighbouring estates.

1.6.3 The layout and majority of buildings within the conservation area were designed by Chatters, Smithson and Rainger and have distinguishing and unifying architectural features including, plain gables, hipped roofs, sweeping cat-slide roof-line and stepped chimney stacks which help to provide unifying features throughout the estate.

1.6.4 As with other garden suburb inspired estates the natural environment makes an important contribution to the area, with generous tree lined roads throughout. Privet Hedges form a unifying characteristic of the planned estate and have generally been retained. Open grassed spaces at corner plots and where the roads meander add to the sense of spaciousness in the conservation area.

1.6.5 The style is unusual in Cheltenham, giving the area a strong identity of its own. While there have been incremental changes to buildings it is the group value of the estate that contributes collectively towards the significance and designation as a conservation area.

Conservation Area Appraisal



This Appraisal defines the characteristics that make the conservation area special, including its wider context, historic development, townscape, streetscape and architectural character. It also describes the conservation area's current condition.



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Map 3. Aerial photograph of the Poet's Conservation Area and surrounding area

2.0 Context

2.1 Location and Setting

2.1.1 The Poets Conservation Area is located within the ward of St Mark's to the west of the centre of Cheltenham, and is principally a residential area. Until the late 1940s, the St Mark's Estate was in effect a westerly suburb of Cheltenham. Today the conservation area is largely surrounded by higher density suburban developments of Benhall, Rowanfield, Fiddler's Green and Hester's Way. The garden suburb inspired estate of St Mark's providing a juxtaposition to neighbouring areas.

2.1.2 To the north of the estate are Rowanfield Playing Fields and to the east is the former Monkscroft Primary School site which is allocated for housing development in the upcoming local plan. The area is well connected with Princess Elizabeth Way (A4013) and Gloucester Road running adjacent to it.

The conservation area contains 3 buildings on the Index of Buildings of Local Importance (Local List).

2.2 Historic Development

2.2.1 The area of St Marks began development in the mid-19th century, and included the building of St Mark's Church, designed by John Middleton between 1860 and 1866, of which the area is named after (Fig.2.1). Other significant developments include two large residential properties, The Granley and Hillfield circa 1860-70, and properties to the east of the conservation area along Church Road.

2.2.2 It was not until 1918 that the planning of the St Mark's estate began following the Local Government Board's request that local authorities to prepare plans for housing based



Fig.2.1 St Mark's Church, where the areas name originates from

on the requirements of slum clearance. As a result in November 1918 a new Housing sub-committee at Cheltenham Town Council was set up and asked to prepare new housing schemes, of which the following year the Town Council purchased 115 acres of open land in St. Mark's from landowner Mr H. Unwin of Arle Court, and subsequently approving plans for 400 houses on the site, which at the time formed the westerly edge of Cheltenham.

2.2.3 Planning for the estate began following recommendations from the Tudor Walters Report which inspired by the pre-war garden cities movement, recommended low density developments of 12 houses per acre, each 770 square feet with plenty of large windows, indoor bathrooms and WCs, separate kitchens and two or more bedrooms. The layout was undertaken by collaboration between the Borough Surveyor and the Cheltenham based architectural partnership of Messrs Chatters, Smithson and Rainger. The estate aimed to emulate the 'Garden City' aesthetic in its overall form and layout, with wide roads and substantial gardens.

2.2.4 The estate was built in three distinct phases under individual housing acts (Map 5). Funded by the 1919 Housing Act the initial plans for 50 houses at the Libertus Road end of the estate were approved in November 1919 and in April 1920 the mayor cut the first sod for Cheltenham's first council housing estate. These were designed by Chatters, Smithson and Rainger and built by A. C. Billings, with 10 houses on Libertus Road ready



Map 4. 1923 OS Map demonstrating initial development under the 1919 Housing Act



Map 5. Development stages of the St Mark's Estate



Fig. 2.2 Newly completed houses Tennyson Road, 1925.

for occupation on 24 January 1921 and the estate officially opening on 18 January 1921. Included within the act were 119 houses along Tennyson Road and Milton Road, in addition to 20 Dorlonco houses on Byron Road. These houses were originally developed for the families of the Dorman Long Company at Dormans Town. These were designed by Stanley Adshead, Stanley Ramsey, and Patrick Abercrombie and of steel frame construction.

2.2.5 Under the 1923 housing act Shakespeare, and Byron Road were completed by 1926 in an arts and craft style of which today the estate is often associated with. The Housing Act of 1923 also introduced a 'subsidy' for houses built by private enterprise. As a result the corporation sold three plots to individuals who applied for financial assistance from the Ministry of Health to construct their houses on their own plots of land, these are located on Milton Road. The criteria of 12 houses per acre has to be adhered to and the design approved from the housing committee before the commencement of any works.

2.2.6 The 1924 Housing act funded the building of the remaining estate, including Spenser, Kipling, the remainder of Shakespeare Road and Wordsworth Avenue (Fig 2.3). The latter of which was not completed until 1934. It is likely that the majority of the houses within the estate were designed by the architects Chatters, Smithson and Rainger as contractors were requested to put in tenders to the firm when bidding for building the estate. Unfortunately none of the original plans or drawings have been found.



Fig.2.3 View from Wasley Road looking towards Wordsworth Avenue, January 1953



Map 6. Completed St Mark's Estate 1954



Fig.2.3 Bomb damage, Kipling Road

2.2.7 The 16 houses on Kinglsey Garden, fronting Gloucester Road, were built without subsidy, as the Ministry of Health refused the additional costs. Upon the sale of the land Mr Unwin requested that these properties facing Gloucester Road be of a higher value than the rest of the estate. Ultimately Unwin and the housing committee agreed a layout whereby shrubberies and crescents would be formed on the frontage with the proposed houses set back from the road itself. The Ministry of Health considered this to be outside the scope of their funding, and stated that the corporation would have to fund the formation of the shrubberies from their own resources. The housing was erected circa 1928.

2.2.8 The shops in the centre of the conservation area were completed by 1932, however the area proved less popular than expected and in 1955 the remaining gap sites originally intended for retail were sold for residential housing.

2.2.9 On December 11th 1940 during World War Two six houses were destroyed due to a bomb and a number neighbouring houses damaged. In their replacement in the 1950s a terrace of four and a pair of semi-detached houses were constructed. It appears as if considerable damage was done to neighbouring properties due to likely replacement roofs and unusual window features on the houses neighbouring the bomb sites when compared to the rest of the estate.

2.3 GARDEN SUBURB PRINCIPLE

2.3.1 Garden Suburbs were part of the wider Garden City movement which evolved in reaction to the haphazard, overcrowded and unhealthy growth of cities. One of the leading figures within the garden city and suburb movement was Ebenezer Howard who published *Tomorrow: 'A Peaceful Path to Reform'* in 1898. Howard envisioned towns which enjoyed the benefits of both the city and the countryside, where working people would have the benefit of fresh air and sunlight, with both a closeness to nature and nearness to work.

2.3.2 Raymond Unwin had a profound influence on the design of garden suburbs. In 1902 he and Barry Parker were appointed to design a new industrial village, New Earswick; where the houses and plan were designed by one

architectural firm. Unwin believed 'every house could be planned so that there should be a sunny aspect for the chief rooms and a pleasant outlook both front and back'. His New Earswick houses had a square plan, moving away from deep and narrow plan of the time. These became a general model for the garden city suburb housing later built in Letchworth, Hampstead and in post-WW1 local authority cottage estate such as St Mark's Estate

2.3.3 Unwin's *Town Planning in Practice: An introduction to the art of designing cities and suburbs*, 1909 became the defining work on the planning and layout of garden city and suburbs. His pamphlet *Nothing Gained by Overcrowding!*, 1912 provided the economic justification for low density garden suburb layouts.

3.4 Archaeological Significance

2.4.1 Some archaeological research has been conducted within the Borough of Cheltenham and an in-depth research can be found in 'Pre Regency Cheltenham: An Archaeological Survey'. However no archaeological remains have been unearthed within the Poets Conservation Area.

3.0 Townscape

Townscape is the arrangement and appearance of buildings, spaces and other physical features in the built and natural environments.

3.1 Layout and Planform of the Conservation Area

3.1.1 The conservation area boundary closely follows the perimeter of the completed garden suburb inspired St Mark's Estate with the exclusion of five pairs of houses in Libertus Road.

3.1.2 The street layout and the relationship of built form to open spaces form a key characteristic of the area with development following a regular building line throughout the estate (Fig.3.1). Plot sizes are regularly shaped and generous, with a low density of 12 houses per acre, all featuring small gardens at the front but substantial plots to the rear. New developments on Guinevere Way (former Spirax Sarco site) fail to respect the density.

3.1.3 The planform of the estate, designed by Chatters, Smithson & Rainger in conjunction with the Borough Surveyor is an important element of the estate, with a terminating views created throughout and corner plots at

junctions being largely triangular shaped to allow clear lines of vision across corners and adding to the sense of spaciousness within the estate.

Roads are tree lined, with Tennyson Road and Shakespeare Road being the widest and busiest street in the estate and designed as the main thoroughfares of the estate. The remaining roads are narrower and quieter in character, but the majority are straight with the exception of Kipling Road which is considerably more winding. Furthermore, later developments under the 1924 Housing Act see the introduction of cul-de-sacs such Shelly and Spenser Avenue.

3.2 Land Uses

3.2.1 As of 2016 land uses in the conservation area are predominantly residential, although on Tennyson Road there are a number of retail premises which today form a neighbourhood centre (Fig.3.3). These are set back from the edge



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Map 7. Figure ground Plan of the Poets and surrounding area



Fig.3.1 Regular rhythm of houses



Fig.3.2 Shops, Tennyson Road located at the heart of the area

of the road with a wide pavement. These shops date from the early 1930s and have a historically important function.

3.3 Building Height and Massing

3.3.1 Buildings in the conservation area are two storeys and semi-detached. There is consistent massing throughout the estate, with the majority rectangular shaped houses. There is a regular rhythm of spacing throughout, which further demonstrates the garden suburb principles.

3.3.2 In the centre of the conservation area on Tennyson Road the shops have a greater massing than the rest of the estate, where there is a small terrace with shops at the ground floor and residential above (FIG 3.3).

3.3.2 The flats on Wasley Road are out of character of the area in terms of massing and height.

3.4 Key Views

3.4.1 For the purpose of this character appraisal three types of views have been identified:

LINEAR VIEWS- Long, straight views within the conservation area.

LOCAL VIEWS- These tend to be shorter and confined to a specific locality within the conservation area. They include views of landmarks, attractive groups of buildings, views into open spaces and square.

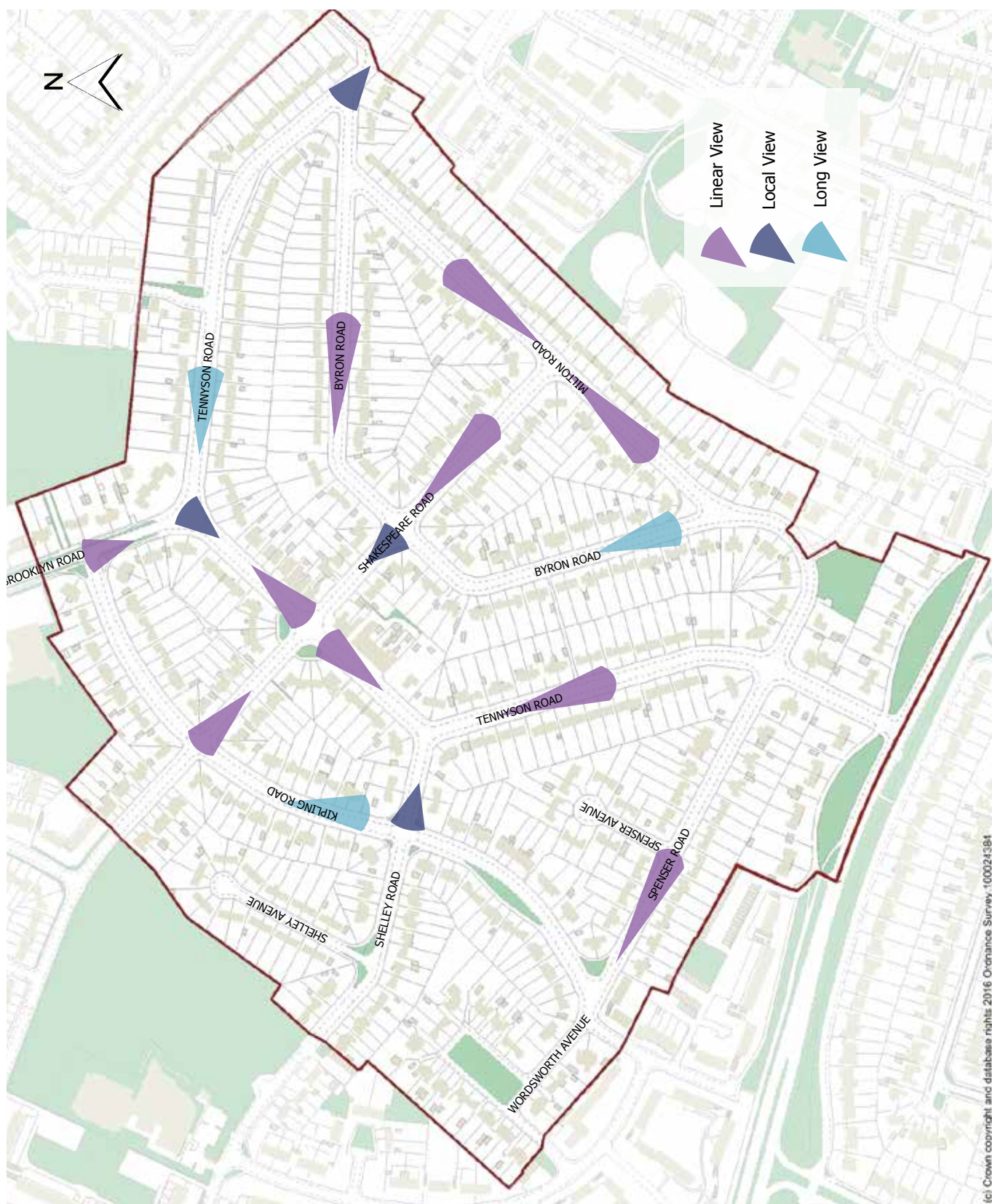
LONG VIEWS- Long-distance views across the city, to key features or landmark buildings.

3.4.2 A variety of attractive views are apparent within the conservation area, ranging from local, linear and long views. There are numerous local views within the estate due to the precise nature of the garden suburb layout having been deliberately planned to allow the best possible outlook. This is particularly evident at corner plots, where properties are set back, often behind substantial grass verges allowing views across junctions and adding to the sense of openness within the estate (FIG .3.8).

3.4.3 Linear views from an important element within the conservation area where front elevations, trees and pockets of vegetation from private gardens and open space make a valuable contribution (FIG.3.3 & 3.10). Furthermore, a number of these views are designed to terminate in a particular way, such as with gaps in buildings (FIG.3.4) or with distant views of key buildings such as the view from

Shakespeare Road terminates with the spire of St Mark's Church above the rooftops and trees (FIG 3.6). Other important view is of Jesse Mary Chambers Almshouses from Tennyson Road (FIG.3.10). Properties located on corners and curves in the roads are also angled in order to provide terminating views at corners.

3.4.4 Long views also contribute to the appearance of the conservation area. The tower of Christ Church, located on Malvern Road can clearly be seen from Tennyson Road, forming an important backdrop of the conservation area, protruding above the roof tops with Cleeve Hill in the background (FIG.3.9). Views over the Cotswold Escarpment can also be seen both from Kipling and Byron Road, but also through glimpses between properties (FIG.3.7).



Map 7. Figure ground Plan of the Poets and surrounding area



FIG.3.3



FIG.3.5



FIG.3.4



FIG.3.6



FIG.3.7



FIG.3.8



FIG.3.9



FIG.3.10

4.0 Streetscape

Streetscape is the outward facing visual appearance and character of a street or locality.

4.1 Public Realm and Open Space

4.1.1 The sense of open space is an important feature throughout the Poets and is provided from the wide tree lined roads and the large paths. These formerly included grass verges, but over the years have been lost to be replaced with asphalt patches to enable residential parking, owing to the houses being designed without drives.

4.1.2 Areas of grass are still common at corner plots such as Tennyson Road and Byron Road (Fig 4.1 & 4.4) and where the road meanders for example through Kipling and Tennyson Road. These features are important, however are increasingly being replaced with asphalt to enable the creation of drives, which has a detrimental impact on the green space throughout the area.

4.1.3 Wordsworth Avenue forms an attractive green amenity space to the west of the conservation area, however ultimately the character of this later section is arguably different from the rest of the estate, with only two trees planted there and less of an emphasis on terminating views. Wasleys Brake, to the south of Spenser Road is a designated local nature reserve containing mature trees.

4.1.4 The asphalt roads are in a fair condition, with the condition of Byron Road being particularly poor. The ad-hoc replacement and introduction of dropped has a detrimentally impacted on consistency of the character of the area. Furthermore, where this process has happened over a long period of time there are a number of different treatments including brick replacements and the more modern concrete dropped kerbs. The condition of the concrete kerbs is also poor throughout (Fig 4.5). It is not only the dropping of the kerb but the introduction of asphalt over the predominantly concrete slab footpaths on roads such as Kipling Road that alters the appearance.

4.1.5 Parking within the conservation area is a significant issue, partly due to the loss of original



Fig.4.1. Prominent open corner plot Tennyson Road



Fig.4.2 Poor quality foot-paths



Fig.4.3 Loss of paving slabs



Fig.4.4 Open corner plot Byron Road



Fig.4.5 Poor condition of concrete kerbs

boundary wall treatments, but also parking on the verges and footpaths which significantly clutters the street scene.

4.1.6 Generally the footpaths are in a poor condition, with slabs largely uneven and in many cases due to tarmacking up to the tree this has resulted in considerable lifting and damage from the tree roots (Fig 4.2). The paths would have originally been gravel, and today resin bound gravel would be a more suitable treatment, particularly surrounding trees.

4.1.7 Traffic calming measures are present on Shakespeare Road, such as speed tables which help to slow down traffic and limit the use of the roads as a rat-run.

4.1.8 There are a number of historic street plates on houses in Byron Road and Wordsworth Avenue that have been retained, these make a positive contribution to the area (Fig.4.7).

4.2 Street Furniture

4.2.1 Street furniture is generally limited in the conservation area, with the majority located in the centre surrounding the shops and along Tennyson Road. This includes a George V pillar box (Fig.4.9) located outside the shops, in addition to a bus stops and bins of which both are of a standard design and do not enhance the area. A number of road signs are in a poor condition, with rust and general discolourisation common. Metal gates on Brooklyn Avenue also make a positive contribution to the conservation area (Fig.4.8).

4.2.3 Historic Swan neck street lights are prevalent throughout the area however in recent years efforts to improve their efficiency have resulted new heads of a utilitarian design being added. Many of these lights are in need of maintenance, often in need of painting.

4.3 Private Drives

4.3.1 When the houses were built no provisions for parking were made, as a result over the years drives have been added in an ad-hoc manor. Today private drives are a mixture of tarmac, brick, gravel and paving slabs. A significant proportion have resulted in the total loss of front gardens which have a detrimental impact on the uniformity of the street scene (Fig.4.7).

4.3.2 Total loss of drives should be avoided, and

complete hard-standing prevented. Certain properties have attempted to mitigate the loss of front gardens by introducing small drives and maintaining privet hedges as the boundary treatment. The management plan provides design guidance on a best practice approach to ensure the character and appearance of the conservation area is maintained.

4.4 Boundary Wall Treatments

4.4.1 Privet Hedges play a significant role within the conservation area forming a visually attractive and historic boundary treatment (Fig.12, 13 &14). Generally they are well maintained, but the introduction of drives in many cases has resulted in the partial and in certain cases the complete loss of original boundary treatments. This is a particularly evident on Shelley Avenue where very few properties have any boundary treatments as a result of the introduction of parking.

4.4.2 Other common boundary wall treatments which are largely alien to the estate and replacements should be encouraged include brick walls, wooden fences



Fig.4.7 Historic street signs



Fig.4.6 Swan neck street lamp



Fig.4.10 Loss of front gardens

and metal railings. Of particular note include Jesse Mary Almshouses which the end of a key terminating view has wooden fencing in front of the hedge. Furthermore, new developments on Tennyson Road do not respect the original boundary wall treatments with the introduction of low wooden fences.

Burch (*Betula utilis* var. *jacquemontii*) of which two located on Shelley Road are dead, likely due to the lack of water. Where trees have been replaced the original tree stumps in a number of cases have not been ground, resulting in trees and soil protruding above the pavement.

4.5 Trees

4.5.1 Trees play a fundamental role in the setting of the Poet's Conservation Area, with tree lined avenues being a key characteristic of the garden suburb principle which the estate is based on. There were intended to be three types of trees within the estate; Black locust (Fig.4.18), Cherry (Fig.4.15) and Box-elder (Fig.4.11).

4.5.2 Today, few of the trees are the original, with almost all being replaced over the years. Furthermore, due to incremental loss of trees there are large sections of certain roads without any, of particular note is Tennyson and Byron Road. This leaving being empty tree pits (Fig.4.19).

4.5.3 Furthermore, the introduction of driveways have resulted in the loss of trees and means that reinstatement could be a potential issue. This issue will be addressed in more detail in the Management Plan. Current common species of trees include Norway Maple, Purple Leafed Plum, White-beam, Rowan and Black Locust. .

4.5.4 There is evidence of tree replacements carried out by Amey on behalf of Gloucestershire highways, however a significant proportion of new trees have been with species which are largely alien to the estate such as Hornbeam (*Frax Fontaine*) (Fig.4.17) and Himylian



Fig.4.12 Original style Privet Hedge



Fig.4.13 Privet Hedge



Fig.4.11 Box-elder



Fig.4.14 Privet Hedge



Fig.4.15 Cherry and Norway Maple



Fig.4.16 Lime Trees



Fig.4.17 Hornbeam Frans Fontaine



Fig.4.18 Black Locust



Fig.4.19 Empty tree pit



Map 9. Boundary Wall Treatment and Significant Tree Groups

5.0 Architectural Character

5.1 General Architectural Character

5.1.1 An inter-war garden suburb inspired council led development constructed in three distinct phases, each with its own architectural style and features between 1920 and 1934. The houses have unifying elements which provides the area with a unique and distinctive character. This includes similar footprints, size, scale positioning and a homogeneous pallet of materials which helps contribute to the formation of a cohesive group.

5.1.2 The dominant architectural character is semi-detached houses built in an arts and craft style with the majority of brick construction, but a notable number of houses are also rendered from the ground floor upwards. Roofs are a mixture of hipped, catslide or steeply pitched machine made clay tiles, with projecting gables and prominent chimney stacks which helps to create a varied and interesting roofscape.

5.1.3 Earlier houses are rendered and completed in a less decorative design with steeply pitched roofs located along Tennyson Avenue and to the north of Byron Road.

5.2 General Condition

5.2.1 This section explains the contribution buildings make to the special architectural or historic interest of the area as outlined in MAP 10.

A) Locally Listed Buildings

5.2.4 Three buildings are included on Cheltenham's Index of Buildings of Local Interest. These buildings have a significant level of local value and make a positive contribution to the special character of the conservation area. There is a presumption in favour of their retention with demolition considered to constitute substantial harm.

B) Positive Unlisted Buildings

5.2.5 Buildings that positively contribute to the conservation area's overall character and appearance. Demolition of these buildings is also considered to constitute substantial harm. Special attention should be paid towards preserving important historical features present on these buildings

C) Neutral Buildings

5.2.6 A number of buildings in the area,

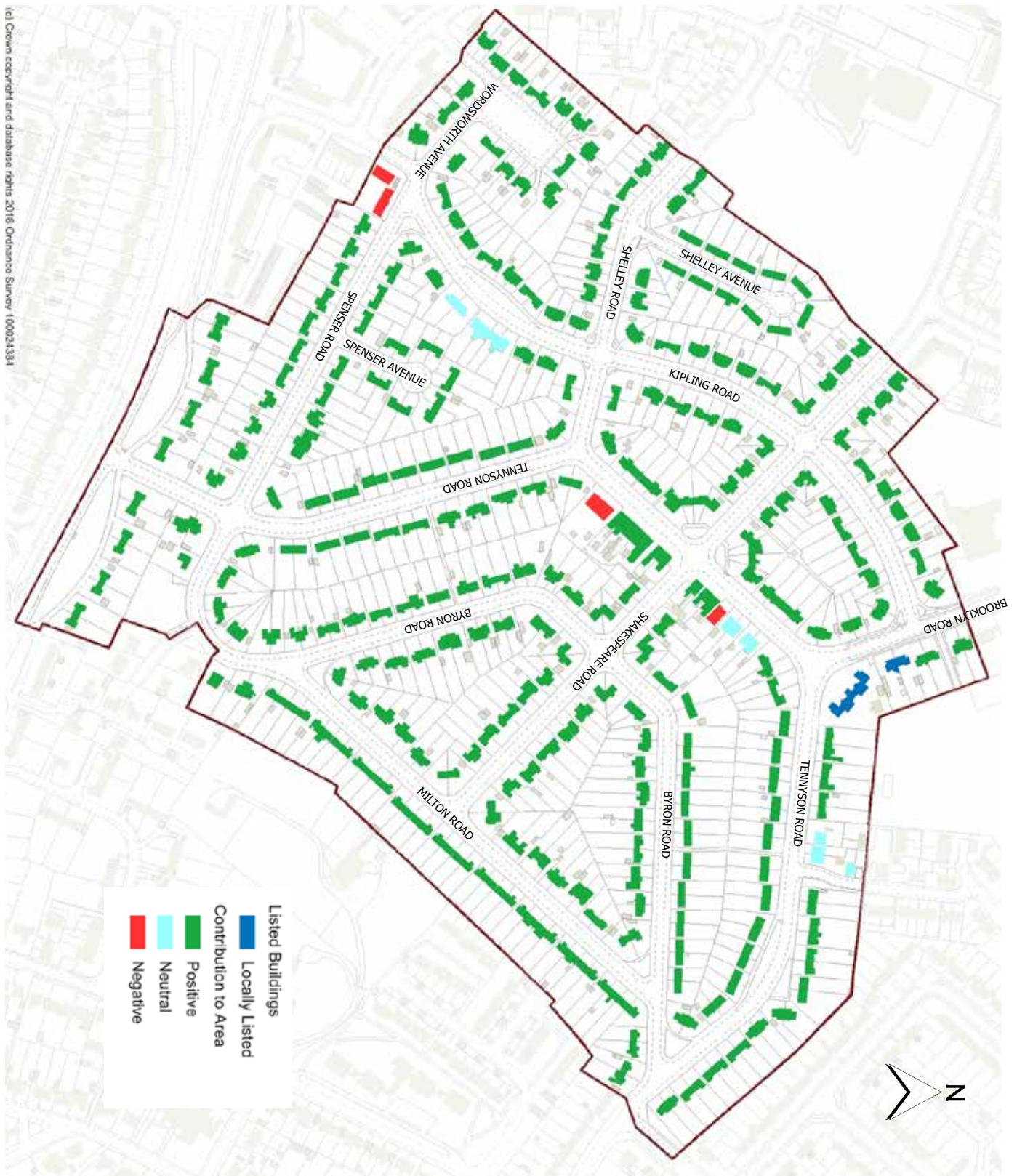
particularly 20th century developments, do not positively contribute nor actively detract from the area's special character due to out of proportion massing or the introduction of materials out of character with the area. In principle, redevelopment of these sites will not be resisted, provided the proposed replacement buildings is in line with relevant planning policy and of high quality design consistent with the area's special character.

D) Buildings that Detract Away from the Areas Special Character

5.2.7 Some development detracts from the character and appearance of the conservation area. In principle, redevelopment of these sites will not be resisted, provided replacement proposals are of a high quality design that will make a positive contribution to the conservation area.

5.3 Architectural Analysis

All buildings follow a similar plan form and plot layout however there are three distinct phases of building design within the estate, each built under separate housing acts; the 1919, 1923 and 1924 Housing Acts. Despite the obvious visual differences it is likely that almost all were designed by the architecture firm Chatters, Smithson and Rainger. The following section describes the key features and key characteristic of houses built under the three separate acts, in addition to the remaining positive unlisted buildings.



Map 10. Building Contribution Map

5.4 Positive Unlisted Buildings

The Housing (Addison) Act 1919

5.4.1 Houses are predominantly semi-detached with a rectangular planform. Variation to the initial development is introduced on corner plot buildings by the formation of a front and rear projective bay (Fig.5.4). Houses generally follow a uniform building line, however some are set back slightly (Fig.5.5). Properties are generally constructed of block work and rough-cast render, although in recent years a number have been re-rendered with smooth render which alters the character (Fig.5.4). There is a mixture of brick and blockwork stepped chimneys. Most designs incorporate a pre-cast concrete corbelled porch canopy over the main entrance. Windows would originally have been steel or timber casements.



Map 11. Houses built under the 1919 Housing Act

5.4.2 Milton Road features small terraces of 4 houses, which feature a forward projecting storey at either corner and half bays with either hipped or gabled roofs (Fig.5.6). These have brick string courses and are either rendered with brick to the ground floor and rendered above. The lack of uniformity in colour harms the cohesive character of the estate.

5.4.3 Byron Road also features 10 pairs of Dorlonco Houses (Fig.5.2). These are Neo-Georgian style semi-detached houses of steel frame construction, with blockwork and render. The majority still have cast iron gutters and slate roofs. Originally these properties would have had timber sash windows, but today none of the windows survive.



Fig.5.1 Front elevations of houses on Tennyson Road. Reproduced with permission from Harvey Faulkner-Aston

1919 Housing Act

Key Architectural Features

- Corbelled Porches
- Stepped Chimneys (Fig.5.3 & 5.6)
- Projecting Bays (Fig.5.6 & 5.7)
- String course (Milton Road) (Fig.5.3)
- Cast Iron Rainwater Goods
- Plain Gables (Fig.5.7)

Common Building Materials

- Roughcast Rendered Blockwork
- Brick and Render (Milton Road) (Fig.5.3)
- Pantiles (Fig.5.9)
- Bridgewater Interlocking Tiles (Fig.5.3)
- Brick Chimneys
- Timber Doors
- Slate (Dorlonco Houses) (fig.5.2)



Fig.5.2 Dorlonco Houses with roughcast render, slate roofs and cast iron rainwater goods



Fig.5.3 String course & Bridgewater tiles



Fig.5.4 Introduction of smooth render

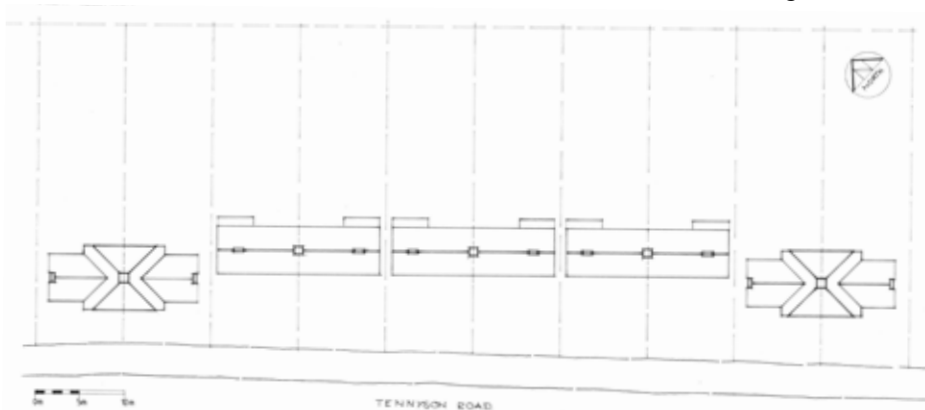


Fig.5.5 Layout of 1919 Housing Act Development. Reproduced with permission from Harvey Faulkner-Aston



Fig.5.6 Forward projecting half storey



Fig.5.7 Corner plot with projective bay



Fig.5.8 Houses on Tennyson Road



Fig.5.9 Original and replacement pantiles

The Housing (Chamberlain Act 1923)

5.4.4 Houses in this period were completed in an arts and craft style, reminiscent of the original houses from Hampstead Garden Suburb. Properties follow a more varied planform ranging from rectangular to U-shaped houses for example at the entrance to Spenser Road. Furthermore, although plots are of a similar size, the location of the houses vary with some further set back than others, helping to create a more varied street scene. Houses on corner plots are angled, and at the cross roads designed in an L-shaped plan to allow views across the junction.

5.4.5 Properties are constructed of red brick, with roofs of flat machine made clay tiles. There is a mixture of hipped, catslide and gable roofs. Plain and simple gables are a significant feature on front elevations.

5.4.6 Many of the houses feature elements of architectural detailing for example full width string courses of horizontal laid plain tiles with nibs exposed as decoration. The introduction of cement on top in certain circumstances heavily detracts away from the effect and should be avoided (Fig.5.18).

5.4.7 Rendered infill panels, with tile surround are a feature over ground floor windows on a proportion of houses. Relieving arches with tile keys are also another common arts and craft detail (Fig.5.10 & 5.18). However, a significant number have been lost as a result of replacement windows.

5.4.8 Slightly recessed porches are found on the majority of houses, however with the replacement of original doors with modern uPVC alternatives this feature is being lost.

5.4.9 Tall, stepped chimneys are prominent and should be retained however, replacements,

many of which have been executed poorly are common which has resulted in a loss of architectural detailing (Fig.5.14 & 5.19).

5.4.10 Windows would originally have been timber casements with glazing bars, but almost all have been lost. It is likely that a number of houses on Spencer Avenue had art-nouveau inspired designs on windows above the porches, of which today there are two surviving examples (Fig.22).



Map 12. Houses built under the 1923 Housing Act



Fig.5.10 Arts and crafts inspired house



Fig.5.11 Distinctive red brick with stepped chimneys



Fig.5.12 Front elevations of houses on Milton Road. Reproduced with permission from Harvey Faulkner-Aston

1923 Housing Act

Key Architectural Features

- Rendered infill panels with tile surround above windows (Fig.5.13)
- Full width string courses of horizontal laid tiles (tile creasing) (Fig.5.16)
- Recessed porches (Fig.5.20 & 5.1)
- Cast iron rainwater goods
- Soldier courses above windows
- Stepped chimneys (Fig.5.19)
- Plain gables (Fig.5.18)
- Catslide, Hipped and Gabled Roofs
- Relieving arch (Fig.5.18)

Common Building Materials

- Red Brick
- Flat Machine Made Clay Tiles
- Brick Chimneys
- Timber Doors (Fig.5.20 & 5.21)



Fig.5.13 Rendered infill panels



Fig.5.14 Loss of character with replacement chimney



Fig.5.16 Horizontal tile creasing

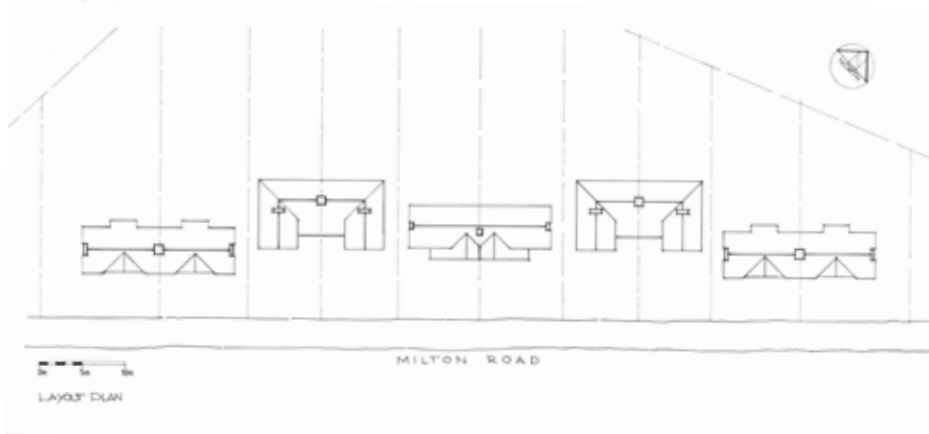


Fig.5.17 Layout of 1923 Housing Act Development Reproduced with permission from Harvey Faulkner-Aston



Fig.5.18 Plain gable with relieving arch over window



Fig.5.19 Tall stepped chimney



Fig.5.20 Recessed porches



Fig.5.21 Recessed porches



Fig.5.22 Art-nouveau windows

The Housing (Wheatley) Act 1924

5.4.11 Houses under the 1924 Act were constructed to the north-west of the earlier properties, and formed the last phase of development in the estate.

5.4.12 Development initially occurred along the existing Spenser and Shakespeare Roads, before expanding out to Kipling Road and others. This phase of construction saw the introduction of cul-de-sacs and open squares such as Wordsworth Avenue.

5.4.13 The majority of houses built in this phase of construction conform to the pattern of red brick construction to the ground floor and roughcast rendered blockwork to the first floor. The lack of cohesive colour scheme today harms the uniform character of the conservation area, and is particularly damaging with semi-detached houses painted different colours (Fig.5.24). It is likely that the render would originally of been painted white. Furthermore, there is a great deal of staining on paint due to lack of maintenance (Fig.5.29). Spenser Road and Avenue are the exception, with brick houses throughout and mark a stage of transition from the 1923 to 1924 Housing Act.

5.4.14 Tall, stepped chimneys are common throughout. The stepped chimneys on Shelley Avenue are visually distinctive, and notable for being taller than all others (Fig.5.33). A number of these chimneys have been lost or replaced with poor alternatives. Houses on Spencer Road have large central chimneys (Fig.5.26).

5.4.15 Gables and generally plain, with the exception of Shelley Avenue which is the only street on the estate to feature wavy horizontal boarding to the first floor gables (Fig.2.28). Poor quality replacements are becoming increasingly common which harm the character and appearance of the conservation area and should be avoided.

5.4.16 Roofs are predominantly plain clay tiles (Fig.5.34), but there are also examples of Bridgewater Interlocking Tiles (Fig.5.26). Bomb damage during World War Two a considerable number of roofs were replaced in Kipling and Shelley Road, which accounts for the darker brown coloured plain tiles. On Kipling Road properties also have brick detailing under the eaves.

5.4.17 String cornices above ground floor windows, and in many cases above the first floor windows.



Map 13. Houses built under the 1924 Housing Act



Fig.5.23 Houses on Wordsworth Avenue



Fig.5.24 Mismatch of colour



Fig.5.25 Front elevations of houses on Kipling Road. Reproduced with permission from Harvey Faulkner-Aston

1924 Housing Act Key Architectural Features

- String Cornices
- Plain Gables
- Stepped Chimneys
- Brick detailing at eaves (Fig.5.30)
- Centrally located chimneys (Fig.5.26)
- Horizontal boarding on Gables (Shelley Avenue) (Fig.5.28)

Common Building Materials

- Red Brick
- Flat Clay Tiles (Fig.5.34)
- Bridgewater Tiles
- Brick Chimneys (Fig.5.26 & 33)
- Timber Doors



Fig.5.26 Centrally located chimney
Spencer Road and Bridgewater tiles



Fig.5.27 Kipling Road



Fig.5.28 Horizontal boarding on gables



Fig.5.29 Stained render with uPVC
windows



Fig.5.30 Catslide roof and brick detail-
ing and string cornice



Fig.5.31 Layout of 1924 Housing Act Development. Reproduced with permission
from Harvey Faulkner-Aston



Fig.5.32 Original timber windows



Fig.5.33 Stepped Chimneys Shelley
Avenue



Fig.5.34 Catslide roof with flat clay tiles



Fig.5.35 Original Crittall windows

5.4 Positive Unlisted Buildings (cont.)

Kingsley Gardens

5.4.20 16 houses are located within the two crescents. All houses are similar to those constructed in the 1923 Housing acts, however were built without government subsidy.

Shops/Commercial Units

5.4.18 The shops at the centre of Tennyson Road, the heart of the conservation area dating from the early 1930s. They occupy visually distinctive buildings which are set back from the road within prominent positions on the junction of Tennyson and Shakespeare Road. The properties have no boundary treatments; however vehicles are frequently parked outside of these shops.

5.4.19 The buildings vary in form, comprising of several semi-detached and a long terrace, all having domestic accommodation above. Several contain their original shop fronts, and these should be retained (Fig.5.37). Vertical tile hangings have been incorporated into the design, predominantly on first floor elevations.



Fig.5.36 Shops Tennyson Road



Fig.5.38 Jesse Mary Chambers Almshouses



Fig.5.37 1930s shop-front



Fig.5.39 1 & 3 Brooklyn Road

5.5 Locally Listed Buildings

JESSE MARY CHAMBERS ALMSHOUSES

5.5.1 Two storey construction, with hipped roofs and low eaves levels commencing at one and half-storey height (Fig.5.38). The ground floors are of exposed brickwork, with the first floor walls of natural colour render. The roof is made of clay tiles, and unlike many properties all original timber doors and windows are retained.

1 and 3 Brooklyn Road

5.5.2 Semi-detached houses. C1925, by Chatters, Smithson & Rainger (Fig.5.39). Two storeys, rendered and half-timbered with prominent roof slopes and hipped gables of red clay tile and a tall central chimney.

5.6 Neutral Buildings

5.6.1 There has been a number of occasions where infill has occurred, first where the bomb landed in 1944. The properties have been replaced with a terrace of four houses, which are neutral to the conservation area, in respect that they follow the line of development, and have a number of unifying features, such as tall chimneys, and plain gables.

5.7 Buildings that Detract Away from the Area's Special Character

5.7.1 There is a poor quality block of flats and two bungalows on the corner of Spenser Road and Wasley Road. The size, scale and foot print of the development is out of character with the area. Furthermore, new developments on Tennyson Road do little to enhance the area, due the excessive massing and the introduction of alien boundary wall treatments.



Fig.5.40 Unsympathetic flats, Spenser Road



Fig.5.41 New developments Tennyson Rd

6.0 Assessment of Condition

6.1 General Condition

6.1.1 The conservation area is in a fair physical condition. The majority of the historic buildings retain their original character, however almost all have lost original architectural features. This commonly includes loss of original doors and windows and replaced with uPVC, but also loss or poor replacement of stepped chimneys.

6.1.2 Furthermore, there have been various incremental accretions over the years, which while individually appear small, collectively result in damage to the area's character, including the introduction of satellite dishes, alarm boxes, and introduction of alien boundary wall treatments. Minor threats in the conservation area include the general lack of maintenance to properties, this includes damaged rainwater goods, stained and flaking render and paint.

6.1.3 The condition of the public realm is generally fair, but the incremental loss of trees and greenery within the conservation area has had a dramatic effect on the streetscape. Footpaths and kerbs are in a poor condition, with various patch repairs and alterations as a result of the introduction of drives causing



Fig.6.1 Flaking render



Fig.6.3 Loss of architectural features



Fig.6.2 Loss of original boundary treatments



Fig.6.4 Loss of front gardens and windows

Threats to Buildings

- Loss of historic architectural features (Fig.6.3)
- Alterations to external finish such as cladding or smooth render
- Inconsistent colours
- Re-pointing of walls with cement
- Replacement of original doors and windows with uPVC
- Poor quality new developments
- Poor maintenance (Fig.6.1)

Threats to Streetscape

- Loss of front gardens and original boundary treatments (Privet Hedges) (Fig.6.2 & 6.4)
- Loss and poor maintenance of trees
- Loss of grass verges
- Poor street signs and furniture and loss of historic fabric

damage. The almost complete loss of grass verges results from parking of cars, today the majority are covered in asphalt.

6.1.4 Parking in general is an issue throughout the conservation area. It is generally accepted that there is a need for parking; however this should not result in the total loss of gardens which has a detrimental effect on the character of the conservation area. The management plan recommends the best practice approach in mitigating harm.

6.2 KEY THREATS

6.2.1 While insensitive development can instantly harm the conservation area's special character, negative change can often occur incrementally through alterations that do not require planning permission, or that occurred prior to the area's designation. The quality of the public realm also has an impact on the area.

6.2.2 The conservation area is under pressure from a number of changes, which could result in threats to its special character and appearance. Existing and potential future threats are categorised as to whether they impact directly on buildings or the wider streetscape.

6.3 Threats to Buildings

Loss of Historic Architectural Features

6.3.1 Removal of traditional details such as door canopies, original chimney stacks, chimneys and recessed porches has had a detrimental impact on the area. Where they remain traditional features should be preserved and where possible reinstated.

Alterations to External Finish

6.3.2 There have been unsympathetic changes to the original external finishes, including the introduction of smooth render, the painting of bricks and the introduction of fake quoins on houses. Many of these finishes detract away from the uniformity of the estate and should be avoided.

Replacement Windows and Doors

6.3.3 There has been almost complete replacement of windows and doors within the conservation area. Where out-of-character replacement doors and windows have been inserted, these have a significant and detrimental cumulative impact on the architectural integrity of houses and the conservation area in general. The omission of glazing bars from windows, where they were original to the building is particularly detrimental to character. The management plan provides guidance on replacement windows.

Poor Maintenance

6.3.4 Buildings suffer from a lack of maintenance which if this continues could result in further loss of character. Of particular note includes flaking and failing render, damaged and full rainwater goods, and stained paint.

of the Conservation Area.

Trees

6.4.3 There has been widespread loss of trees within the area which undermines the quality of the area and detrimentally impacts the street-scene. Furthermore, through the introduction of drives a proportion of trees have been lost and not replaced.

6.4.4 There is also evidence of a lack of maintenance of existing trees where a number have died or in need of pruning.

Poor Quality Street Signs, Furniture and Loss of Historic Street-Lights

6.4.5 Poor quality street signs have a detrimental impact on the area, and add to clutter. Many are in need of painting and regular maintenance should be undertaken.

6.4.6 Street furniture can make an important contribution to the conservation area, however unsympathetically sited or non-traditional street furniture can be highly detrimental to the public realm, as demonstrated by the modern triangular BT phone-box, which is currently pending removal.

6.4.7 The loss and alteration of historic street lights has an adverse impact on the character of the conservation area. Of particular note includes the introduction of LED lights to the conservation area, which results in a change of appearance of the swan-neck street lamps.

6.4 Threats to Streetscape

Loss of Gardens, Privet Hedges and Grass Verges

6.4.1 The loss of front gardens to off-street parking, the loss of traditional privet hedges, or their replacement by other boundary treatments; and the incorporation of grass verges into private hard-standing is beginning to undermine the landscape quality.

6.4.2 The use of a mixture of non-traditional surface materials, block paving, concrete, and asphalt is also gradually eroding the uniformity

Conservation Area Management Plan

