

## 2.5 Guidance

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### Sensitive Sites

#### 7-25 Addison Place

**2.5.1** This represents, as a block, a potential redevelopment opportunity. Guidelines are required to ensure that any such redevelopment is in keeping with the low-level, mews/cottagey character of the street:

- Current roof levels should not be exceeded
- Subject to national legislation and Core Strategy policies, no subterranean developments should be permitted
- No windows in rear walls giving onto the gardens of Royal Crescent
- Pitched roofs in slate
- No rear dormers or works of any kind, which would affect the privacy of the gardens of Royal Crescent or affect the setting of these significant Grade II\* listed buildings.

#### 50 -52 Queensdale Road

**2.5.2** These modern in-fill houses, together with the double garage adjoining 52, represent a potential redevelopment opportunity. Any redevelopment should be in keeping with the scale and design of 44 and 48.

#### 49 Princedale Road

**2.5.3** A large 2-storey building, current used as design studios, which has recently been the subject of an application to increase volume and height; the application was withdrawn by the applicant following neighbour objections. The site remains at risk, and sits at the heart of the area.

#### Garages

**2.5.4** While garages have considerable capital value to their owners, the potential value of a residential development on the same site could be much greater. Such is the case:

- on the north side of Queensdale Road, between Carson Terrace and Addison Avenue; loss of this relatively open space should be resisted
- on the south side of Queensdale Road, between 37 Queensdale Road and 10 St Ann's Villas; any redevelopment should be in keeping with 29-37 Queensdale Road
- on the north side of Queensdale Road between 52 and the garden of 12 St Ann's Villas

#### Rear Gardens

**2.5.5** It is difficult to monitor and enforce against rear garden developments. Situations at risk include:

- buildings erected without permission;
- permission sought and obtained but the applicants deviate extensively from the permission in terms of plan size, layout, height or materials;
- developments going beyond "summer houses" or "garden sheds", to the extent of having substantial excavated foundations.

**2.5.6** Royal Crescent has been, and remains, particularly at risk, even though it is Grade II\* listed. Other sites which might pose such a threat are:

- The gardens of 38-44 and 54 Addison Avenue (all listed), and 18-28 Addison Avenue (giving onto Queensdale Walk), which provide valuable open space, already partially eroded by 2-4 Carson Terrace and 20 Queensdale Walk, built in the garden of Cranley Lodge. Any proposal that would result in further erosion of this attractive, almost rural, corner at the end of Addison Avenue gardens should be resisted.
- Back gardens, where garden end walls give onto the street, eg 47-54 St James's Gardens (all listed) and 13-28 Penzance Street, (giving onto Princes Place).
- 49 Princedale Road (entrance in Princes Place), a large space hidden at the back of Princedale Road and Queensdale Road/ Norland Square, currently used as low-level offices/design studios.

**2.5.7** Other back gardens could be at risk, such as:

- 17-35 Addison Avenue
- 86-116 Princedale Road
- 25-41 St James's Gardens
- 2-32 St Ann's Road
- Portland Road
- Wilsham Street

**2.5.8** In gardens belonging to unlisted properties, permitted development is quite generous (eg. up to 50% of the total land around the original house can be developed with a single storey building without requiring planning permission).

**2.5.9** These private open spaces are important to the openness and character of the Conservation Area. Article 4 Directions bring some of these situations under planning control. See Appendix 1 for further details.

## Internal Works

### Interiors

**2.5.10** It is sad to realise the extent to which the original historic interiors of many of the Grade II listed buildings in St James's Gardens and Addison Avenue have been altered, and important historic layout and decorative features lost. Examples are the removals of the dividing walls between the front and back ground floor rooms, the original room cornices and skirtings and sometimes also the original fire surrounds. These works were carried out to suit the fashion for larger open interior spaces, with minimal architectural decoration. It may be the case that some of these alterations have been carried out without Listed Building Consent, on the assumption that interiors are not covered by the listing or possibly prior to the statutory listing. We have not been able to carry out a house-by-house survey to quantify this damage in the area.

**2.5.11** The retention of original internal layouts and decorative features of listed buildings in Norland is every bit as important as the preservation of their exteriors. This should also include old lath and plaster ceilings at the principal ground and first floor levels and halls and staircases, which should not be punctured with recessed downlights. Apart from the destabilisation of the old lath and plaster layers, the 'star studded ceilings' detract from the original historic character and appearance of the rooms.

**2.5.12** Also of importance are interesting interiors in some houses which are not listed (eg 29 and 31 Addison Avenue). The aim of this Neighbourhood Plan is to strongly encourage the owners to preserve these interiors. When the Norland Conservation Society gets to hear of interiors under threat, it will endeavour to dissuade the owners from removing of historic plan form and decorative features.

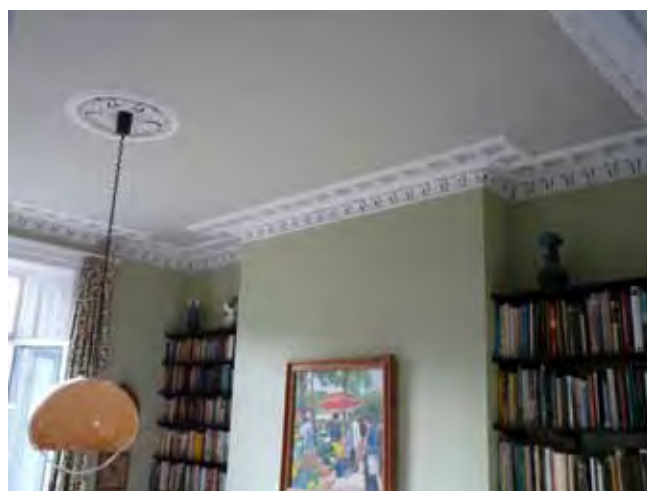
**2.5.13** To this end, the Norland Conservation Society submitted, in 2010, an application for statutory listing the southern end of Addison Avenue (17-35 (odd) and 18-36 (even)) to ensure these interiors are in future protected. Unfortunately this listing was not granted.

**2.5.14** It is very much in the interest of owners of the historic buildings to preserve the original interior features of their properties. The Norland Conservation Society will endeavour to persuade owners to preserve them in order to retain their historic character (and consequently their monetary value on resale).

**2.5.15** Planning permission is not required for

internal alterations in unlisted buildings. However, owners are encouraged to protect internal layouts and decorative features (internal dividing walls, cornices, fireplaces, door and window surrounds, ceiling roses, plaster and lath ceilings) and prevent interesting original internal features being removed.

**2.5.16** Architectural features such as porticos, bays, pediments and balusters form the characteristic rhythm of the street scene and should be retained and renovated. Original decorative details such as cornices, string courses and console brackets are also very important to the appearance of individual buildings and the integrity of terraces. Some of these details remain missing; every opportunity should be taken to get them restored.



### Basements

**2.5.17** Basements under and within the curtilage of buildings in the conservation area can be very disruptive to the fabric of the building and current or future stability of neighbouring houses.

**2.5.18** Norland Conservation Society's concern for its green spaces and back gardens is not only to maintain its historic character, but for their crucially important role as natural drainage resources. This is particularly important to reduce

risk of sewage flooding, which has been a major problem for years. The Society will object to any planning applications which adversely impact the extent of permeable surfaces, and encourage their re-instatement wherever possible.

**2.5.19** The Council's subterranean development policy is currently under review. As the Neighbourhood Forum, the Norland Conservation Society proposes the following guidelines for basement developments in Norland:

### Listed v Unlisted Buildings

**2.5.20** The Council's current policy gives reasons (detrimental impact on the hierarchy of historic floor levels) for resisting basements under listed buildings, but does not apply this to unlisted buildings.

**2.5.21** In Norland, there are unlisted buildings that predate some of those that are listed as at the southern end of Addison Avenue. There are also houses built at much the same date as most of those listed, though not listed because they are not of such merit, but the argument against allowing basements under listed buildings, should equally apply to unlisted buildings. Examples of such streets and terraces are: Princedale Road (west side) 5-33, 37-45, (east side) 18-22, 30-36, 44-52, 54-82; Queensdale Road 2A-28, 1-57; Addison Avenue 17-35, 18-36; Portland Road.

**2.5.22** Many of these houses and others already have basements; in these cases, in conformity with the Council's basement policy, the Norland Conservation Society would object to additional sub-basements.

**2.5.23** Garden basements are permitted development up to 3m out from the original rear wall of the main house. For reasons of concern about losing soakaway potential, the Norland Conservation Society would object to proposals for any greater loss of garden space than that which is already permitted development. The Norland Conservation Society supports Council policy not to allow basements of more than one storey's depth.

## External Works

### Painting

#### Painted brickwork

**2.5.24** The conservation area contains numerous examples of brickwork having been painted, which destroys the architectural integrity of the whole terrace, as well as an individual houses, eg:

- 56 Queensdale Road and 114 Portland Road, whole façades are painted, destroying the two-coloured brickwork design
- (Rear of) 3 Portland Road
- 71-75 Portland Road, brickwork painted in pleasant pastel colours with white stucco detailing; but this hides the brickwork as originally designed

**2.5.25** Article 4 Directions preventing the rendering or painting of brickwork cover many properties in the conservation area. The aim of these directions is to protect and ensure the architectural integrity of these elevations, and prevent alterations which conflict with their original design concept. See Appendix 1 for where these apply.





## Painted Stucco Features

**2.5.26** Stucco, as a material, was originally left unpainted to imitate Bath stone. Where rare examples of such unpainted surfaces survive, (eg 86-92 Portland Road), it is preferred for these to be left unpainted.

**2.5.27** As a general principle, on houses with a brick façade, stucco ornamentation (including rustication at ground floor and basement level eg 5-33 Princedale Road) should be painted white (not Brilliant White, high gloss or textured), or an off-white colour, so long as this applies to the whole terrace.

**2.5.28** On houses with a stucco façade, ornamentation should be picked out in white, while the main body of the stucco is painted in a gently contrasting pale pastel colour. The result is an integrated scheme with some flexibility to allow for variation and personal choice.

**2.5.29** Some building groups already feature a variety of paint colours which have become part of the established character and add to the local interest. But there are other examples which seriously detract from the overall effect of the street scene, and are not at all what was intended in the original design scheme.

- 2A Queensdale Road: painted black
- 48 Portland Road: stucco decoration and ground floor painted barley-sugar pink
- 134 Portland Road: lower band of cornice painted maroon to match ground floor
- 24 Queensdale Road: painted orange
- 116 Holland Park Avenue

**2.5.30** Article 4 directions prevent inappropriate colour schemes:

- for ornamental stucco detailing throughout the conservation area
- for plain or rusticated stucco surfaces at ground floor and basement levels, on whole terraces where unity is important: eg 5-33 Princedale Road, 84-94 Portland Road
- painting of terraces with whole stuccoed façades where original intention was to imitate stone eg 2A-16, 18-28 Queensdale Road
- painting of bay windows at 11A-D Queensdale Road

**2.5.31** The default colour for all stucco ornamentation should be white, or an acceptable alternative to simulate pale stone, for a whole terrace. Examples of where this is important include:

- Portland Road: where the front elevation at

first and second floor level is, or originally was, of facing brick, or unpainted stucco. In these cases, white or a pale (stone) colour are specified for stucco (often rustication) at ground floor and basement level.

- Princedale Road: where the front elevation at first and second floor level is, or originally was facing brick, white or a pale stone colour are specified at ground floor and basement level. See Appendix 1 Third Schedule for full details and intended colour palettes.



## Detailed Guidance: Stucco

**2.5.32** This detailed guidance for stucco has been taken from extracts from City of Westminster's A Guide to Care and Maintenance STUCCO<sup>2</sup>. This is intended to provide information for homeowners seeking repairs and maintenance of their properties in Norland.

## Types of Stucco

**2.5.33** The constituent materials of historic stucco varied considerably. However, between 1775 and 1850 when stucco was most popular, there were four principle types, with many variations within each type:

**2.5.34** Lime/sand stucco: Lime and sand mixes have been used for many centuries for exterior rendering. One of the earliest examples in Westminster is at Inigo Jones's Queen's Chapel



(1623-25) at St. James's Place. This type was the most readily available throughout the 18th and 19th centuries.

**2.5.35** Oil based stucco: This type includes many variations, patented and used in the 18th and the 19th centuries. One of the best known variations - Liardet's mix - was produced and used by the Adam brothers, for example in Portland Place, Westminster. The critical constituent of this mix, boiled linseed oil, was used instead of water to make the mixture workable.

**2.5.36** Roman cement stucco: This type dates from the late 18th century and was a mix of naturally hydraulic lime mixed with sand. In Westminster it was used, for example, by John Nash in the building of Park Crescent and in many other buildings in the Crown Estate. Its use became very popular throughout the first half of the 19th century. Some buildings in Westminster still retain Roman cement stuccos, which are characterised by their rich brown colour.

**2.5.37** Portland cement stucco: Portland cement is a hydraulic binder produced by firing a mix of clay and limestone. It was not widely available until the 1850's, when stucco was falling out of fashion; it was however used extensively by developers, for stucco cornices, window surroundings and other stucco decoration.

## Repair

**2.5.38** Stucco was always made as a combination of a 'base' material (varying from sand to powdered marble and pulverised glass) mixed with a bonding substance (from egg-white to lime or artificial cement) and oil or water. Often

reinforcing materials were added such as hair, straw and wire-mesh. Each type of mix produced stucco particular texture, colour, strength, structural compatibility with other building materials, water resistance, etc. Many of these types of mix can be produced and used today to repair old stucco.

**2.5.39** In modern times many artificial bonding materials and emulsifying additives have become available for use in rendering and stucco work. In repairing old stucco, these should be used with extreme caution and never without expert specifications and confirmation that they can be used in a way which is compatible with the old materials.

**2.5.40** If you wish to repair stucco, it is very important to establish the type of the original mix. Use of an incompatible type is likely to result in 'patches' which look different to the rest of the facade and may cause cracks and serious deterioration. The Council's conservation officers or English Heritage experts will be pleased to advise you.

**2.5.41** The following information explains repair procedures for two types of stucco (Lime/Cement Stucco and Oil Mastic Stucco) which are appropriate for many buildings .

**2.5.42** However, it is emphasised again that this information should not be use indiscriminately without a specialist's approval in respect of a specific stucco building.

## General Maintenance

**2.5.43** Regular maintenance of the building is vital as stucco deteriorates rapidly once the surface is broken or if lack of repair enables water to damage the structure. As a general rule, repair works should be carried out to match the original works and where possible, missing details should be reinstated.

## Stucco Mouldings and Other Details

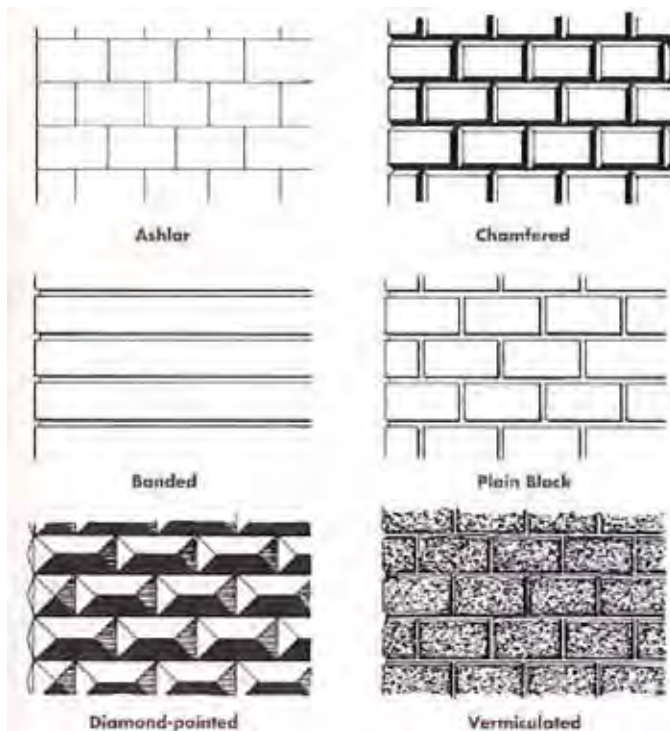
**2.5.44** Where moulded decoration has deteriorated, it should be repaired rather than removed. The reinstatement of missing stucco details such as balustrades and cornices is very important in building conservation and is becoming increasingly popular as it improves the appearance and value of a property. Occasionally, these details can be reproduced in modern materials but the use of traditional materials is favoured and may be required on listed buildings. In reproducing mouldings in original materials, it is very important to use the traditional method of 'running' mouldings in situ, using a 'horse mould' ie. a stencil with the profile of the moulding carefully



cut out; this is mounted firmly in a frame which is run between guides fixed on either side of the cornice.

## Stucco Walls

**2.5.45** The original purpose in the use of stucco was to resemble the appearance of distinguished traditional forms of stone masonry, often by imitating intricately cut and wrought stone blocks. The following are examples of such type of stuccowork; their names are usually derived from corresponding forms of stone masonry. Repairs of each type require application of different techniques, and the use of experienced plasterers and specialist advisers is highly recommended.



## Painting of Stucco

**2.5.46** Stucco buildings need regular repainting to preserve their appearance and weather resistance. Buildings that form part of a unified group should always be painted in the established colour. The generally recommended colours for external stucco (under British Standards No. BS 4800) are BS10B15, BSO8B17 and BSO8B15, the choice depending on the predominant shade of a particular group or terrace. Landowners of extensive estates in Westminster exercise satisfactorily control over stucco painting of their buildings. For example, stucco buildings owned by the Georgian Estate within Belgravia are consistently painted in 'Magnolia'.

**2.5.47** Generally 'Brilliant White' should be avoided, except where this is the established colour for the terrace. The paint finish should be gloss or eggshell, never a textured paint, and

excessively glossy finishes should be avoided. Moulded stucco details should not be highlighted in different colours, as this can upset the balance or continuity of the group. Fairface brickwork should never be painted and timber door and window frames should be painted to match the prevailing pattern, generally gloss white or on some buildings black. Any original stucco which has not been painted in the past, should, subject to its general condition, remain unpainted.

**2.5.48** Heavily textured paints, whether applied by brush, roller or spray gun should not be used. These finishes completely alter the character of a building by obscuring fine detail and by changing the smooth surface. The textured finish rapidly accumulates dirt in the urban atmosphere, leading to an expensive cleaning operation if the building is not to appear drab. If you are in doubt, please contact the Council prior to starting work. Similarly, enforcement action may be taken if a listed building is painted in an appropriate colour.

**2.5.49** Attention is drawn to health hazards involved in the removal or finishing (especially mechanical sanding) of lead based paints, as well as to existing legal restrictions on the use of such paints.



Example of badly deteriorating mid 19<sup>th</sup> C stucco in the Westbourne area (photo 1988)



Middleton Buildings: Successfully detailed and finished reinstatement of band-rusticated stucco.

## Architectural Features

### Cornices

**2.5.50** In much the same way that the vertical spacing and proportions of windows define the proportion of individual house facades, the continuous horizontal details such as cornices, string courses and stucco channelling unite a terrace in terms of its horizontal character.

**2.5.51** The function of cornices is to break water away from the front wall of the building to stop stucco and paint or facing brickwork from being stained by water, which will otherwise run down the facade. As originally constructed they are prone to infiltration by water and some have decayed beyond safe retention, as was the case in Royal Crescent and Norland Square. Their maintenance and repair is important in deference to their practical role as well as the visual continuity of terraces.

**2.5.52** Many cornices are still missing, though considerable progress has been made over the past 30 years with reinstating them. This problem is particularly noticeable on the south side of Queensdale Road (15, 25-27, 39, 43-55; also 2A-10, 32-38 on the north side).

**2.5.53** Whenever any planning permission or listed building consent is requested for any houses to which this applies, the owner should be encouraged to take the opportunity to put this right.



### Fenestration patterns, window designs and external surrounds

**2.5.54** Windows represent one of the key visible external elements of a historic façade. The variety of different period window types and glazing patterns, their spacing and the proportions of the openings, their three-dimensional modelling with often deep finely sculpted glazing bars, as well as the uneven lively character of multi



**54-60 Princedale Road.** It would be desirable to reinstate the original window designs.

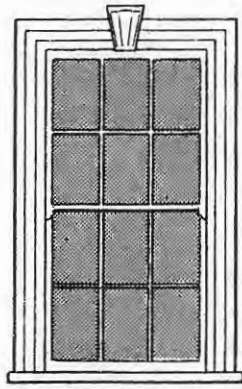
paned window with the characteristic glitter of the individual panes of historic glass, all contribute to their special historic character and significance.

**2.5.55** Apart from the considerable charm of historic windows they provide one of the main tools to date a historic building. Window alterations can have a dramatic impact on the building's appearance as well as the character of the townscape of which it forms part. Historic fabric is a precious and finite resource that should be preserved for future generations and the loss of the surviving historic windows may result in a significant erosion of the building's special architectural and historic character.

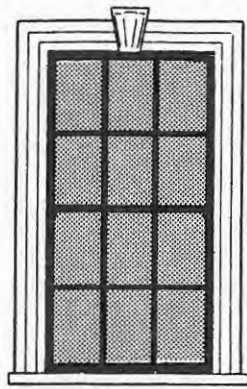
**2.5.56** Throughout the 19th century, architectural design in London kept the theme of verticality of the individual unit within the horizontality of the whole (ie. the individual house within the terrace, the proportions of window frames and architraves within the elevation, window pane sizes and glazing pattern proportions within the sash or casement, etc). The success of the architectural design of individual houses and whole terraces depends on the careful design and proportions of all these elements.

**2.5.57** Where a more distant view of any group is available across a square or where there are front gardens, the importance of continuity of detail is emphasised. Cornices, parapet and roof lines, rhythm of fenestration, and repeated decorative details are all seen in the context of a group of buildings rather than in isolation.

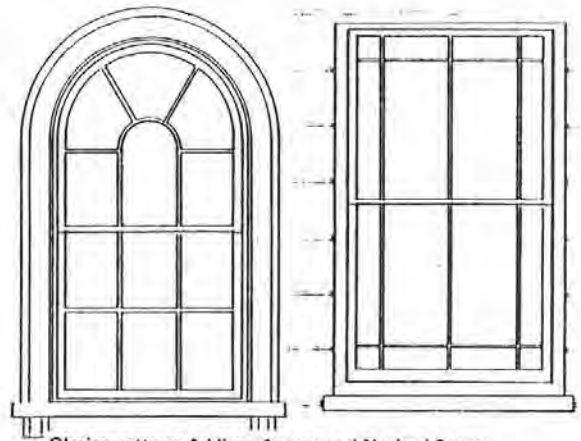
**2.5.58** With windows the proportions of the frame or architrave within the elevation may be spoilt by the removal of glazing bars. Individual sashes are sometimes wider than their height, but the division of the sash into six or more panes emphasises the window's overall vertical proportions. The sketches of different window designs show how different glazing patterns alter the perception of the same window.



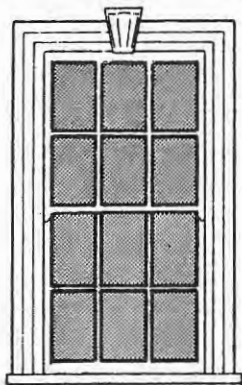
The original



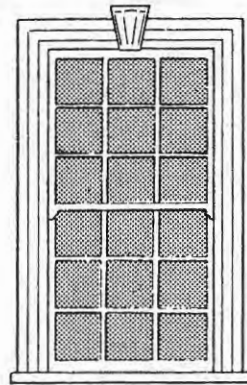
Black painted bars



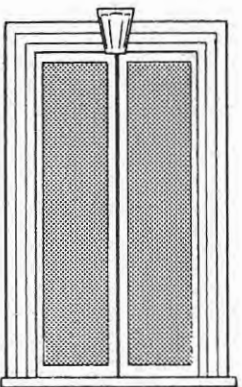
Glazing patterns Addison Avenue and Norland Square



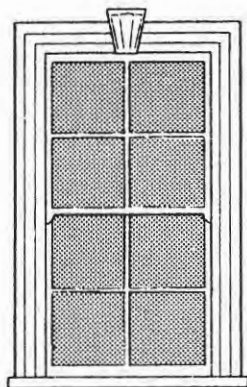
Thick glazing bars



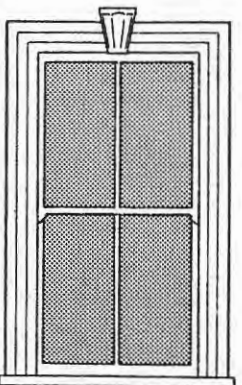
A loss of vertical proportion



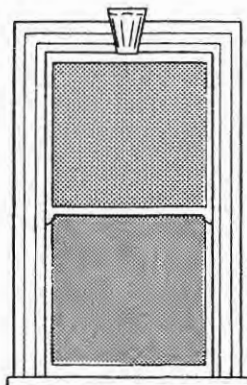
Large panes and a loss of the sash



Horizontal emphasis introduced



Right proportion – wrong pane size



Uninteresting

**2.5.59** Changed or lost glazing bars are particularly noticeable in formal groups and terraces. Return to the original glazing patterns should be a priority, since even minor deviations are noticeable.

**2.5.60** It is also important that the glazing pattern can be clearly seen: black glazing bars can diminish the impact of the original fine proportions of the windows.

**2.5.61** Some window designs have been altered (eg. 42-46, 80 Portland Road and 32, 33, 35 Addison Avenue).

**2.5.62** There are many examples of unsympathetic glazing patterns to list them but the diagram opposite gives some idea just how much a window's character changes with different glazing patterns. The glazing patterns are also helpful in dating the different building groups.

**2.5.63** When restoring glazing bars it is important to use the correct cross-section, which may be so slender as to require hardwood and not one of today's rather "heavier" softwood sections. In this context absolute originality may in some limited cases be sacrificed in favour of conformity with the neighbouring properties, although it may be worth checking that the neighbouring properties are not contemplating a change themselves to conform with the property in question.

**2.5.64** Having completed the restoration, the joinery paint should match the other painted joinery of the property and should be usually white or of a light colour. Painting glazing bars black makes them less obvious in the facade. From the mid 19th century, advances in glass manufacture made it possible to produce large single panes of glass which were then used for windows to principal rooms on the front facades. The large panes were expensive and the owners were showing off their status on the publicly visible elevations whilst sometimes painting 'out' the glazing bars in



the lesser windows of the house to disguise the use of cheaper multiple panels of glass.

**2.5.65** The same comments apply to window architraves/external surrounds. They frame the windows and contribute strongly to the rhythm of the facade features. Even one missing architrave can be very disturbing to the overall character and appearance of the building frontage. Architraves are often missing or have been inappropriately restored.

**2.5.66** There are examples at:

- Princesdale Road 44, 56, 60, 72, 82;
- Portland Road 15, 41, 73, 119, 167-169, 175.

**2.5.67** Wherever permission is sought for alterations to street elevations in the conservation area, the owner should be encouraged to restore the original window and architrave designs. This is particularly important in the case of listed buildings. PvC windows are unacceptable in the conservation area.

### Heritage assets and double glazing

**2.5.68** Climate change issues are high on the agenda and consideration of the principles of energy efficiency and conservation has to be extended to our historic environment.

**2.5.69** Windows can be improved in ways that are sustainable but not harmful to the special architectural or historic character or appearance through the loss of historic material. This could include:

- Repairing cracks and eliminating gaps
- Using existing shutters
- Using secondary glazing
- Installing blinds or heavy curtains or
- Sophisticated draft-proofing systems

**2.5.70** These can all improve thermal performance and a combination of these methods will bring a significant reduction in draughts and heat loss.

### Front gardens and hardstandings

**2.5.71** Many front garden enclosures (railings, walls, fences and hedges) are historically protected from front garden car parking by Article 4 Directions. But some remained to be so protected - at the south end of Addison Avenue in particular. Article 4 Directions are in place to prevent the removal of enclosures and the creation of hardstandings where this possibility exists. See Appendix 1 for where these apply.

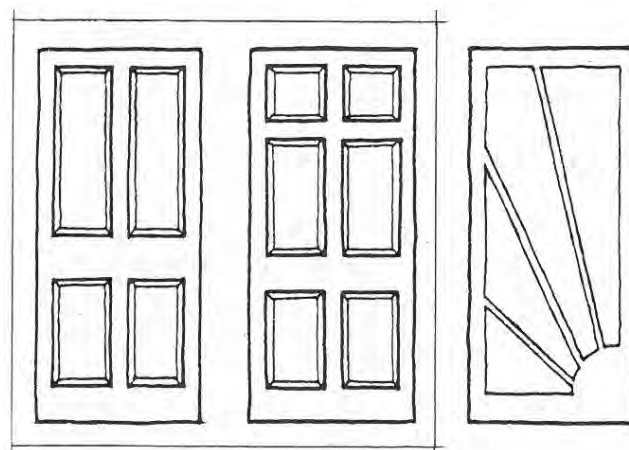


### Entrance door designs

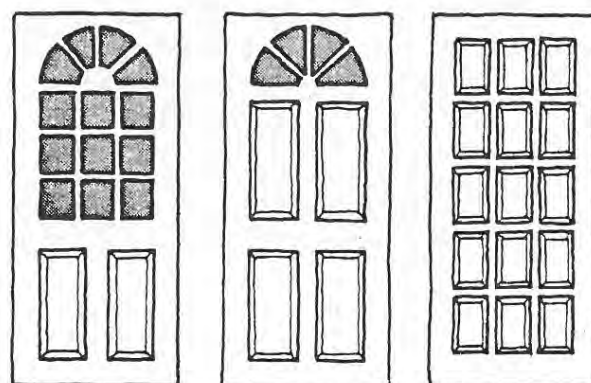
**2.5.72** There are countless examples of unoriginal door designs, for example:

- 27, 49, 53, 55, 65 Portland Road
- 162, 164, 166 Holland Park Avenue
- Norland Square
- 20, 24, 26 St Ann's Road

**2.5.73** In the same way that lost details on windows can spoil the facade of a building, it is disappointing to see a magnificent original portico framing a flush-faced hardboard door pock-marked by numerous doorbells, and lacking the original ironmongery. Similarly it is regrettable to see an over-decorated or fake panelled door of incorrect architectural period and style.



'Two acceptable doors compared to unacceptable patterns'



**2.5.74** There is no definitive front door pattern in the conservation area. However the majority of the original pattern doors are the four-panel type with a limited number of properties where the original door was the grander six-panel door. Another very attractive period pattern door type is the elegant two-panel door with the two panels spanning the whole door height.

**2.5.75** Norland Square originally had four-panel doors. Though it is difficult to be certain without inspecting the doors from the inside, the existing doors at 3, 10 and 15 appear to be original, and therefore the best to copy in future at other properties.

**2.5.76** The original double doors of listed buildings in St. James's Gardens and the north end of Addison Avenue are particularly attractive. Their alteration or replacement would be severely detrimental to the buildings' special architectural or historic character and appearance. Pseudo-Georgian semicircular headed doors would be particularly unwelcome additions to buildings within the conservation area.

**2.5.77** When considering applications for alterations and improvements to unlisted, as well as listed, buildings, appropriate restoration of original doors should be included in the proposal.

### Front door steps

**2.5.78** For many reasons the original front door steps in many streets have been replaced with concrete, tile or even tarmac covered steps. Recently, as houses have been renovated, those who can afford the considerable cost have replaced or restored their front steps in an appropriate stone.

**2.5.79** Whenever planning or listed building consent is requested for any houses which have altered front entrance steps, the owner should be encouraged to replace concrete, tile, or tarmac steps in material or covering to match the original design.

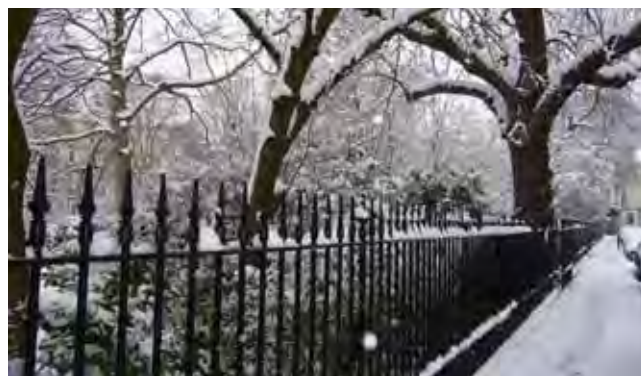


### Railings

**2.5.80** Railings serve as protection and security for individual houses and square gardens. They act as a form of demarcation of area, emphasising unity in a building group without masking it from view.

**2.5.81** Significant numbers of the original railings were removed and melted down to help the Second World War effort. However, the increasing prosperity over the past 30 years has led to extensive reinstatements of the original pattern railings.

**2.5.82** Examples in Norland area are the extremely fine railings round the gardens in Royal Crescent and Norland Square. By contrast the railings in St James's Gardens, (a pioneer square garden in replacing its wire netting) look somewhat under-privileged.



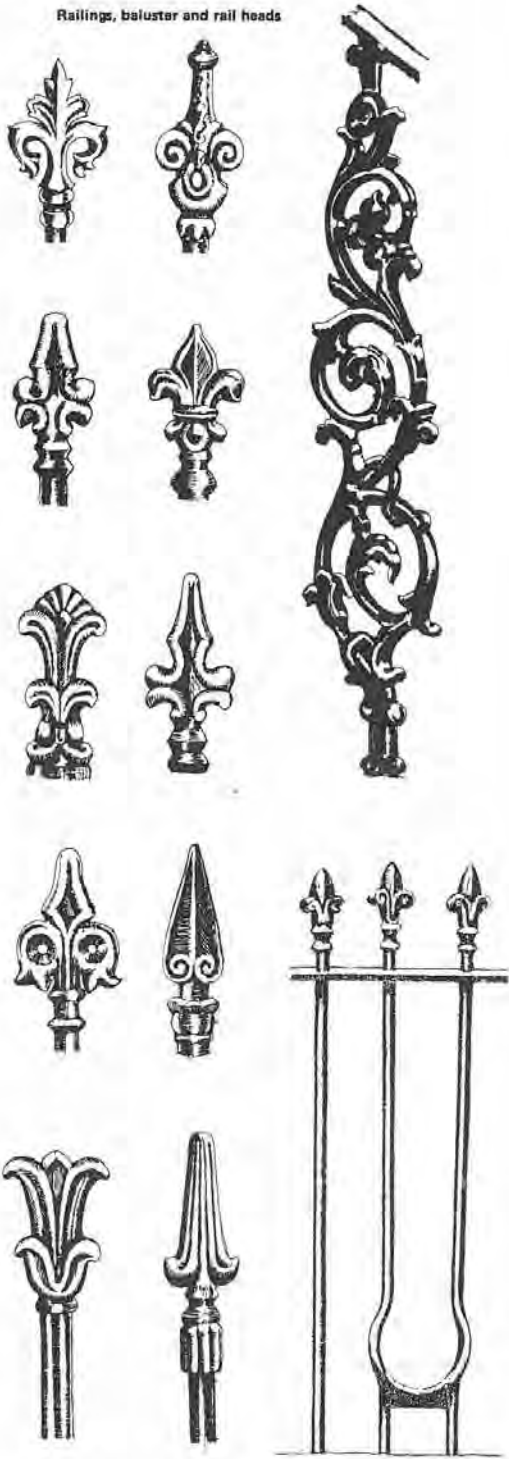
**2.5.83** There was considerable variety in the type of the original railings used in the conservation area. Any one pattern is usually retained for the whole length of a terrace or building group. The exception is St Ann's Villas and Road, and the west end of Queensdale Road, where a variety of different railings, fences and walls are to be found. In some cases too, hedges have been planted as an inexpensive way to define the front boundary, and achieve a degree of privacy.

**2.5.84** Individual residents have in some cases replaced railings, but not always with the correct design. Some houses in Addison Avenue have either not reinstated their railings, or keep them hidden in a thick hedge, for privacy's sake. or missing altogether (eg. Addison Avenue, 80 Portland Road, and St Ann's Villas).

**2.5.85** The repetitive pattern is the most distinctive feature of railings and one or two missing heads or broken rails can easily harm their effect as part of the attractive unifying feature of a building group.

**2.5.86** The drawings show examples of different railing designs typical of Norland. Whenever

Railings, baluster and rail heads

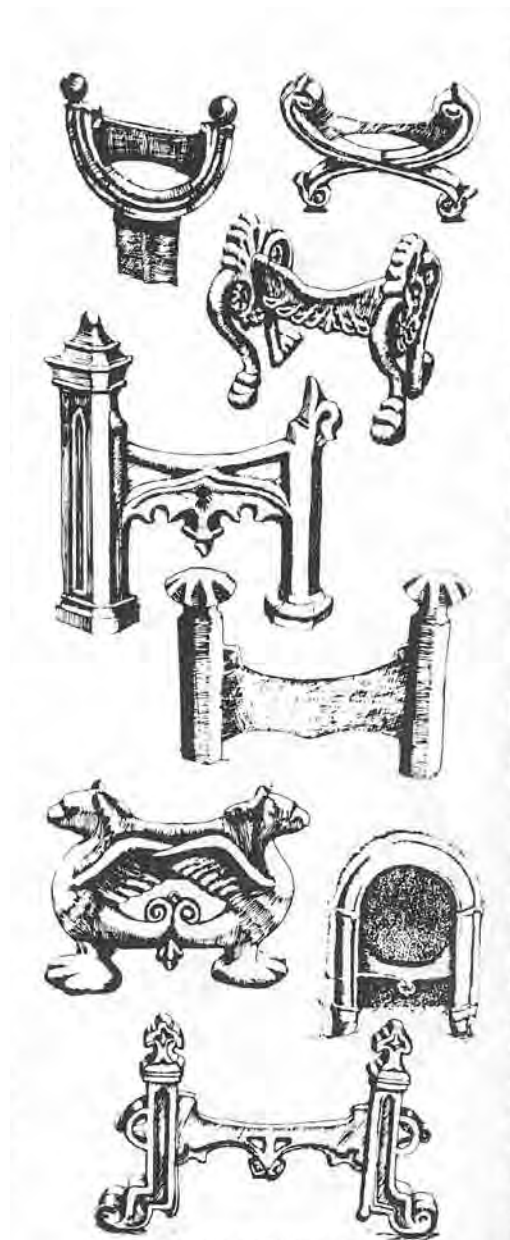


the opportunity arises, (eg when any planning permission is requested for any houses which have broken or missing rails, railings of an inappropriate design, or hedges, walls or palings), the owner should be encouraged to replace them to match the original design.

**2.5.87** Whenever any planning permission is requested for any houses to which this applies, the owner should be encouraged to put this right, following consultation with the Conservation Officer as to the right design.

## Door knockers, footscrapers, ironwork

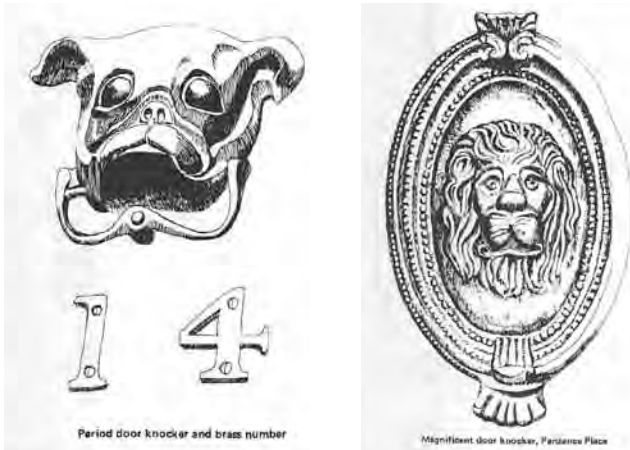
**2.5.88** Victorian ironware catalogues gave a remarkable choice of letter-boxes, door knockers and door knobs and some are still available in reproduction and when appropriate design is chosen can look particularly well on the panelled doors of the terraced buildings. They also offered a large variety of footscrapers of which over twenty styles are to be seen around the Norland area.



**2.5.89** Unfortunately a lot of these original features have been lost in breakages or covered in rust and layers of paint (which also applies to railing heads). Since these are grouted in with lead, they are difficult to remove for bead blasting or some other form of paint stripping and cleaning prior to re-painting. The sketches show their full detail, where discernible on existing scrapers or catalogue illustrations. Although not a major piece of street furniture, these scrapers represent one of the smaller details which would be sadly



missed and which contributed to the attention to detail in the design of the estate when built. Owners should be encouraged, where possible, to repair or reinstate them where the original design detail is known.



## Small Scale Additions/Alterations

**2.5.90** Small scale additions and alterations can have a significant cumulative impact upon the character and appearance of the neighbourhood area. This section offers advice on minor works and appropriate alterations in order to ensure the continued protection and enhancement of the Norland Neighbourhood Area.

### External pipework

**2.5.91** The later addition of sanitation and plumbing has resulted, in some cases, to pipe-work being attached to façades facing onto the street, detracting from their original design and appearance.

- 13-31 Portland Road
- 44 Portland Road
- 54 Portland Road (painted black)
- 81 Portland Road (down middle of façade)

**2.5.92** Refurbishment and enhancement over the past 40 years has gradually reduced the number of instances of such eyesores/blemishes on facades. But more remains to be done and owners should take every opportunity to rectify this problem.



## Wiring on façades

**2.5.93** This also applies to external wiring, which in some cases is even left trailing loosely across façades:

- 61, 65 Portland Road
- 71, 73 Portland Road
- 81, 91, 105, 121-127 Portland Road
- 169 -171 Portland Road
- 26, 40, 44 Portland Road
- 14, 20, 27, 28, 43 Royal Crescent

**2.5.94** The unsightliness of wires and aerials can be due to poor workmanship on installation or the desire to save money by avoiding internal routing of these runs.

**2.5.95** Putting this right is outside planning control, and a matter for individual owners. On principle, whenever exterior or interior renovation is required, the aim should be to remove wires from façades. But if wires have to be fixed to a front elevation their effect may be minimised by their running vertically along the line of down pipes and horizontally along gutters and string courses and by matching cable colour to the background.

**2.5.96** Cabling might be run inside trunking alongside down-pipes and painted in to match; this would prevent coming adrift and flapping about in the wind. Wires are less obtrusive if fixed securely. Moreover, tidying up wires is cheap and quick.

**2.5.97** Where aerials are placed on the roof they should be as far to the rear of the roof as possible, behind the parapet line on low pitched or flat roofs, and on the rear roof slopes so that they are screened from the street view.

### Burglar Alarms

**2.5.98** Brightly coloured alarm boxes are usually displayed prominently as a deterrent. However, wherever possible, they should be placed on basement walls, or on the side of houses to avoid detracting from the appearance of the facades.



## Satellite dishes

**2.5.99** Any dish or other antenna must be positioned in such a way that its effect on the outside appearance of the building and the effect on surroundings is reduced as far as possible.

**2.5.100** Further advice is available from the Department of Communities and Local Government. at <http://www.communities.gov.uk/publications/planningandbuilding/householdersguideantennas>

## Solar panels

**2.5.101** Only very discreet locations for these installations can be considered as acceptable in proposals for Listed Building Consent. In conservation areas there are also restrictions in relation to unlisted buildings. This Neighbourhood Plan proposes that solar panels only be permitted in discreet locations that would not harm the setting of any listed buildings or any key view or vista within the conservation area.

**2.5.102** Further advice is available from the Government: <http://www.planningportal.gov.uk/permission/commonprojects/solarpanels>

## Shopfronts and Advertising

### Shopfronts

**2.5.103** Our preference for future retail and leisure development on Holland Park Avenue is to be more prescriptive, in order that the overall pleasant ambience of the Avenue should not be overwhelmed by an accumulation of brash, plastic signage.

**2.5.104** The Conservation Area Proposals Statement (1982) made prescriptive suggestions as to acceptable design concepts for shop and restaurant fronts on Holland Park Avenue and more recently the Supplementary Planning Document on Shopfront Design, adopted on 25 November 2011, should be rigorously applied to all applications.

**2.5.105** This provides useful context and very comprehensive guidelines for future design of shopfronts within the Neighbourhood Area. Wherever possible, shop owners should be encouraged to follow the guidelines to upgrade and enhance shop fronts to fit in with conservation area surroundings.

**2.5.106** The unity of Holland Park Avenue might also be enhanced by controlling the paint colour of houses behind and above the shops, and, particularly, the houses with small front gardens and no shops (130-132). Owners will be encouraged to consider coordinated painting as and when redecoration becomes necessary.

## Advertising

**2.5.107** There are currently, fortunately, very few examples of back-lit or otherwise illuminated signage and advertising in the conservation area. However, with the development of Westfield, residents are subjected to light pollution from illuminated hoardings that are positioned around Shepherds' Bush roundabout and on the outside of Westfield overlooking the Norland Conservation Area.

**2.5.108** Internally illuminated advertising always needs advertising consent in a conservation area (Class 4 of Advertisement Regulations). The Norland Neighbourhood Forum would not support back-lit or otherwise illuminated signage anywhere in the conservation area.

**2.5.109** The Council's Shopfronts SPD states:

*Illumination should be appropriate to the context and general character of the street as well as being discreetly sited on the building itself. The intensity of illumination should allow the sign to be easily read but not cause a distracting glare.*

**2.5.110** The Norland Conservation Society and the Royal Borough of Kensington and Chelsea will also resist all LED or similar advertising screens (even if located outside, or on the boundary of, the conservation area) which have a detrimental impact.

**2.5.111** The following general principles for advertising in conservation areas (very similar to those for shopfronts) should apply in Norland:

### Character and Appearance of the Conservation Area:

- Advertisements should respect the character and appearance of the Conservation Area - preserving or enhancing the character of buildings and streets.
- The size, form, materials, colours, positioning and lettering of advertisements should be designed to relate to the character of the buildings on which they are attached and should be visibly compatible with the traditional appearance of their street
- Specific proposals, especially on listed buildings, can be discussed with the Norland Conservation Society, or officers of the Planning Department
- Additional considerations relating to listed buildings and conservation areas are contained in the Planning (Listed Buildings and Conservation Areas) Act 1990

### **Position on a Building or in the Street:**

- Advertisements should be confined to the ground floor or basement area of buildings.
- Projecting signs should be fixed to the pilasters or columns between buildings, or the fascia above the ground floor window, if one exists.
- Advertisements fixed above the ground floor will not normally be allowed, unless they cannot reasonably be fixed at a lower level, or if it can be demonstrated that they make a positive contribution to the character of an area or a building.
- Attention will be paid to the potential impact of the advertisement upon pedestrian and vehicular safety.
- Advertisements will not normally be allowed to be fixed to street furniture within conservation areas

### **Materials, Illumination and Detailed Design:**

- In general, traditional materials such as painted timber, wrought iron, bronze and other alloys or ceramics will be more appropriate than acrylics and other plastics, particularly on listed buildings
- Harsh and gaudy fluorescent colours, unsympathetic to the building, should be avoided
- Illuminated advertisements will not be permitted

### **Advertisements on Street Level Front Boundary Railings**

- These should normally be avoided, unless a small sign fixed to the railings is the only way of drawing attention to the existence of, for example, a separate unit at building level, with direct access from the street.