

Bedford Park Conservation Area Appraisal

September 2007



BEDFORD PARK CONSERVATION AREA CHARACTER APPRAISAL

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1. Introduction

1.1. The definition and purpose of conservation areas

According to Section 69 of the *Town and Country Planning (Listed Buildings and Conservation Areas) Act 1990*, a Conservation Area (CA) is an “area of special architectural or historic interest the character and the appearance of which is desirable to preserve or enhance”. It is the duty of Local Authorities to designate such areas and to use their legal powers to safeguard and enhance the special qualities of these areas within the framework of controlled and positive management of change.

1.2. The purpose and status of this appraisal

Bedford Park CA was first designated in 1969 and subsequently extended to include properties on the east side of Fielding Road in 1994.

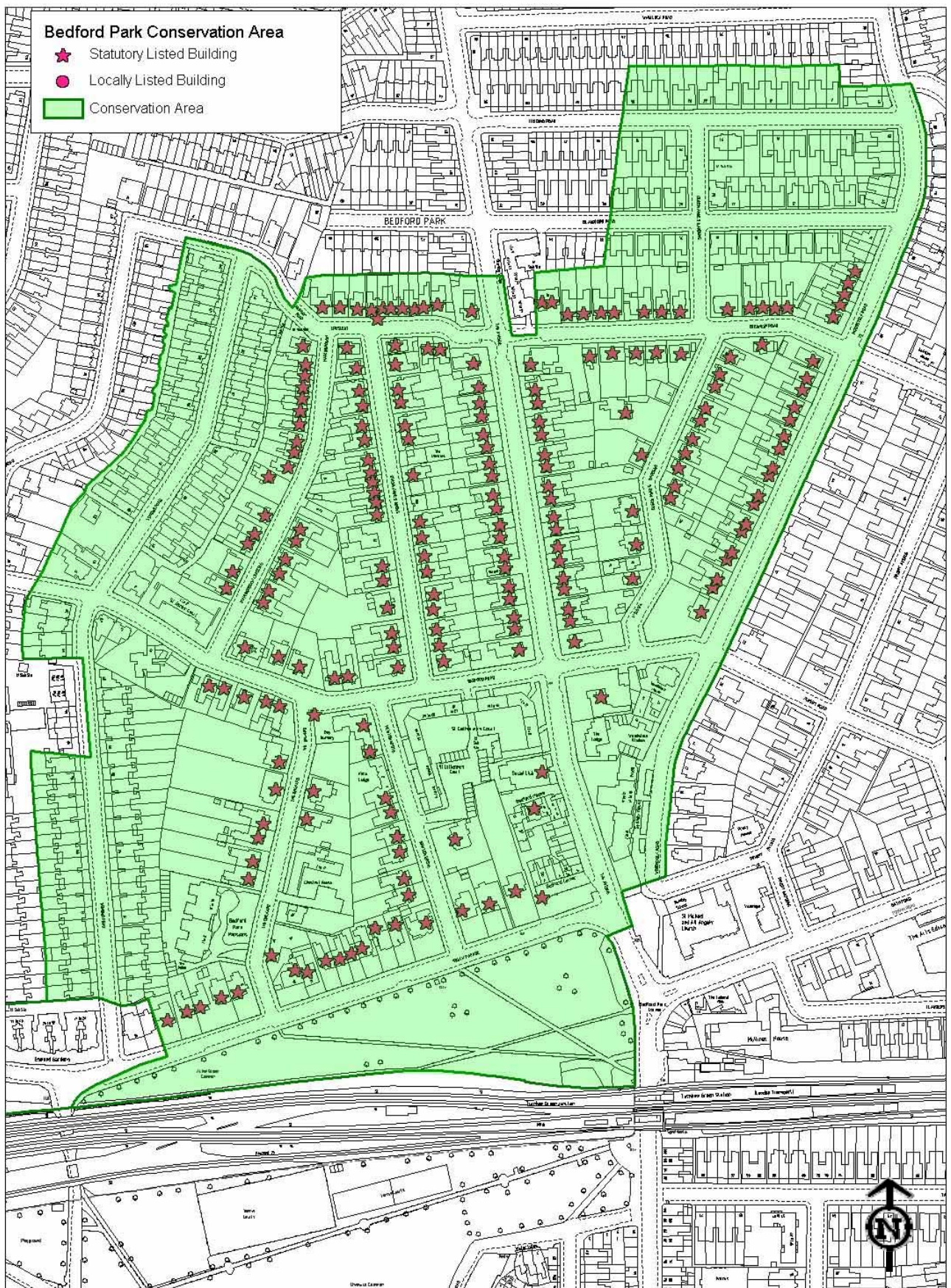
The scope of this appraisal is summarised in the following points:

1. Assessment of the special interest of the architectural heritage of Bedford Park CA highlighting elements of special merit, which contribute to the character.
2. Assessment of the actions needed to protect and enhance the special qualities of the CA.
3. Assessment of the need to revise the boundaries of the CA.

This document replaces the existing appraisal published in 1999. However, it is not intended to be comprehensive in its scope and content. Omission of any specific building, space or feature or aspect of its appearance or character should not be taken to imply that they have no significance.

The methodology of the CA Character Appraisal for Bedford Park follows the guidance provided by the *Planning Policy guidelines 15: Planning and the Historic Environment* (1994); the *Guidance on Conservation Area Appraisals by English Heritage* (2005); and the *Guidance on Management of Conservation Areas by English Heritage* (2005).

The analysis has been conducted on the basis of visits to the area, the involvement of local associations, and with consultation of primary and secondary sources on the local history and architecture.



1.3. Summary of special interest

- Bedford Park CA is situated in the former historic County of Middlesex south east of Ealing Town Centre, between Acton and Chiswick. The CA is bounded to the south by the embankment of the District and Piccadilly lines, and to the west, north and east by later residential developments.
- The layout of Bedford Park was based on three main roads, The Avenue, Woodstock Road and Bath Road converging onto the church of St Michael & All Angels at a point just north of Turnham Green Station. The other roads were laid on an approximate grid but with irregularities, this allowed the retention of mature trees.
- The present street layout and character areas in the section of Bedford Park within the Borough of Ealing, was heavily influenced by the layout and boundaries of pre-existing fields. At around 1865, the various parcels of land came into the ownership of Jonathan Carr, the original developer.
- The CA breaks down into four main areas of character:
 - Character Area 1: Acton Green
 - Character Area 2: Commercial Core
 - Character Area 3: Inner Residential
 - Character Area 4: Outer Residential
- The consistent architectural language within Bedford Park is one of the most significant aspects of the overall character. The prevailing “Queen Anne” style is based primarily on a free interpretation of seventeenth century English architecture.
- Walls and gates are vital components in the character of the CA. Also trees and fences around properties constitute an important part of the suburban character of the CA.
- Construction materials are mainly red bricks with terracotta courses. Windows and doors are timber and they strongly contribute to the façade patterns.
- Roofscape is made out of very high pitch roofs covered with tiles and very often terminated with prominent gables.

2. Location and setting

2.1. Location and context

Bedford Park Conservation Area (CA) is at present divided between the London Borough of Ealing (west side) and the London Borough of Hounslow (east side) with the boundary running along Woodstock Road. Although the general character and special interest of the area is consistent overall, the present document will be only concerned with the part of the area falling within the London Borough of Ealing.

Bedford Park CA is situated in the former historic County of Middlesex south east of Ealing Town Centre, between Acton and Chiswick. The CA is bounded to the south by the raised embankment of the District and Piccadilly lines, and to the west, north and east by slightly later residential developments of generally similar scales but less distinctive character.

2.2. General character and plan form

Bedford Park is a residential estate of particular significance locally, nationally and internationally. During its brief heyday it became the place most identified with the Aesthetic Movement, and with progressive political and social thought at the time, and its character and consistent architectural style became a vital visual expression of a broadly shared sense of values. As such, it attracted sympathetic artists, architects, writers and politicians, forming a colony of unusual coherence, whose presence gives added strength to its present cultural value.

Bedford Park CA character is mainly defined by its distinctive architecture, complemented by detailing of streets and public spaces. The layout of Bedford Park was based on three main roads, The Avenue, Woodstock Road and Bath Road converging onto the church of St Michael & All Angels at a point just north of Turnham Green Station. The other roads were laid on an approximate grid but with irregularities. No clear difference of scale or intention is apparent between the road layouts of the estate and its surrounding areas.

2.3. Landscape setting

Acton is divided into northern upland clay and southern gravel, which drops away towards the Thames.

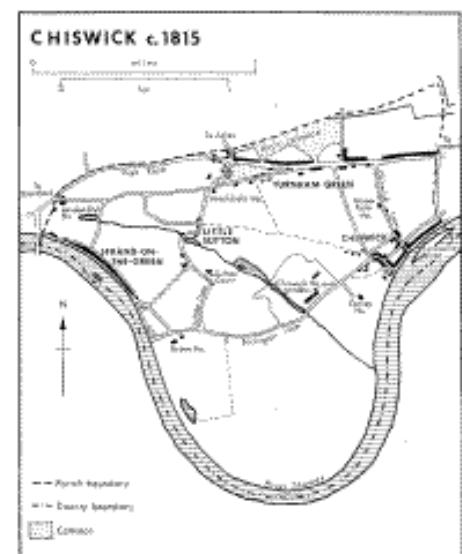
From the Geological Survey it appears that the underlying geology of Bedford Park is Langley Silt ("Brickearth"), but gravel is also present, especially towards the southern border of the CA. Through this gravel bed run a number of tributaries which link with the Stamford Brook forming the eastern boundary of Bedford Park.



Turnham Green Underground Station



Woodstock Road marks the boundary between the LB of Ealing and the LB of Hounslow



Chiswick c. 1815



Church of St Michael & All Angels

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Maps from different periods show the course of these brooks that made the area very damp. (for further historical information on the nature of the land, please see section 3.1)

The land in this area is flat and low-lying with no notable topographical features.

The CA landscape setting is provided by Acton Green Common identified as “Public Open Space in Ealing’s UDP, and by the District line/ Piccadilly line identified as Green Corridors¹.

The CA adjoins Acton Green CA on the south-western side. Otherwise on the northern, western and eastern side Bedford Park CA is set within a broad area of late Victorian and Edwardian development.

3. Historic development and archaeology

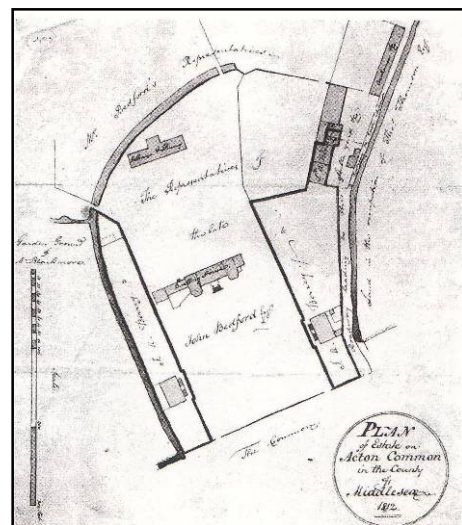
3.1. Historic development

Prior to 1875 the area now known as Bedford Park was mostly open country with farmlands and orchards. In 1793 John Bedford constructed the three villas Melbourne House, Bedford House and Sydney House as a symmetrical neo-Palladian composition on a twelve-acre plot of land called Chambers Mead fronting onto Acton Green. Bedford House and Melbourne House still survive, although much altered and extended. The present Woodstock Studios are formed from the remains of the shared stables and coach house for the three villas. The lands to the north and west of this piece were enclosed in 1859, and the resulting layout can be seen on the first edition Ordnance Survey map of 1865.

The present street layout and character areas in the section of Bedford Park within the Borough of Ealing was heavily influenced by the layout and boundaries of pre-existing fields. At around 1865, the time of the first OS map, the various parcels of land came into the ownership of Jonathan Carr, the original developer.



Acton Green



Plan of part of the Bedford Estate
1812



Early view of Bedford House



Early view of Melbourne House

¹ UDP Vol 1 p. 45, policy 3.4 and, Vol 2, p.12.

² Most of the text included in the Historic background derives from: *BEDFORD PARK – Conservation Area Guidelines (DRAFT)*, by Ian Brocklebank RIBA IHBC, June 2006.

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Phase 2: 1877-9

With the introduction of Richard Norman Shaw as principal architect for the estate, Bedford Park immediately started to gain its distinctive character and ambience. Also active contributors at this period were Maurice Adams and W Wilson, the latter who appears to have been clerk of works. Shaw introduced the fully-developed “Queen Anne” style in its most delicate and balanced form for which Bedford Park is so widely recognised. It continues the language of materials established previously, with particular emphasis on moulded and enriched red brickwork and white painted moulded and turned joinery, offset with tile hanging and the introduction of panels of roughcast render.

Houses at this period were built closely on narrow plots to achieve a relatively high density, and were normally semi-detached or terraced. Nevertheless, streets were laid out as wide as possible to preserve existing mature trees, and were then generally tree-lined to enhance the leafiness of the area.

This phase ended with the resignation of Norman Shaw, the (apparent) loss of Wilson, and the refinancing of the estate development as a limited liability company.

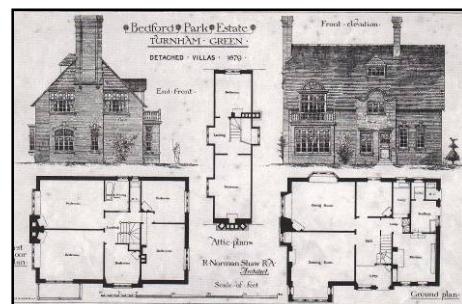
Phase 3: 1880-6

Stylistically, development continued smoothly after 1880 in the same well-developed “Queen Anne” manner, as Shaw was replaced as principal designer by E J May, his pupil and protégé. This period is, however, marked by the loosening of the tight, street-oriented layout previously adopted, and the construction in the south-east of an estate of a range of free-standing villas on much larger plots of land, many of them designed to fit the requirements of individual owners, and giving a more open feel to the whole ensemble.

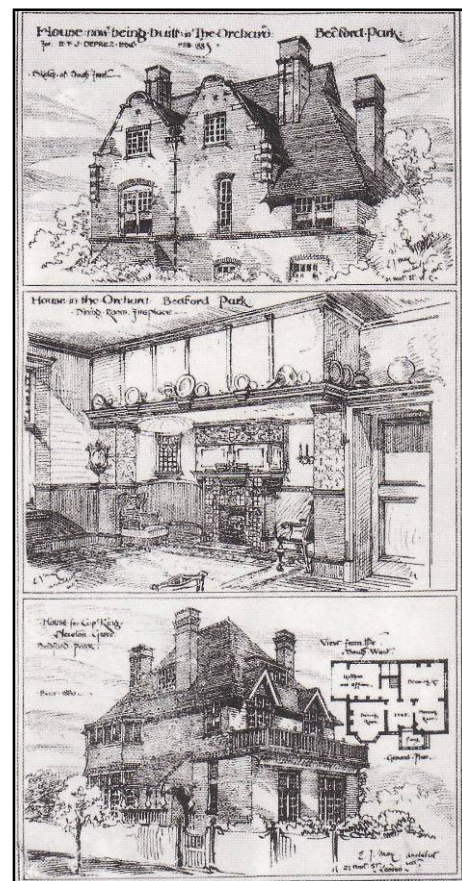
The end of this phase is marked by the failure of the Bedford Park Company. After this neither Jonathan Carr nor any of his chosen designers had any further influence on the development of remaining parts of the estate.

Phase 4: 1887-1914

The remaining, unbuilt areas of the Bedford Park Company's land holdings were completed by other developers. Following the success of the original estate, several of these continued to use elements of the established architectural language, although these were now superficially applied to standard generic house types of the period, creating a watered-down version of the main estate character. Some of these areas are now within the CA, forming a zone of gradual transition between the core of Bedford Park and the rather more anonymous areas which surround it. In contrast with previous phases, none of the buildings from this period are listed.



The second of Shaw's published designs for a larger detached house



Drawings by E J May in The Orchard and Newton Grove



The Priory (now in the Hounslow side of the CA) by E J May (photo taken in 1947)

Bedford Park Conservation Area Character Appraisal

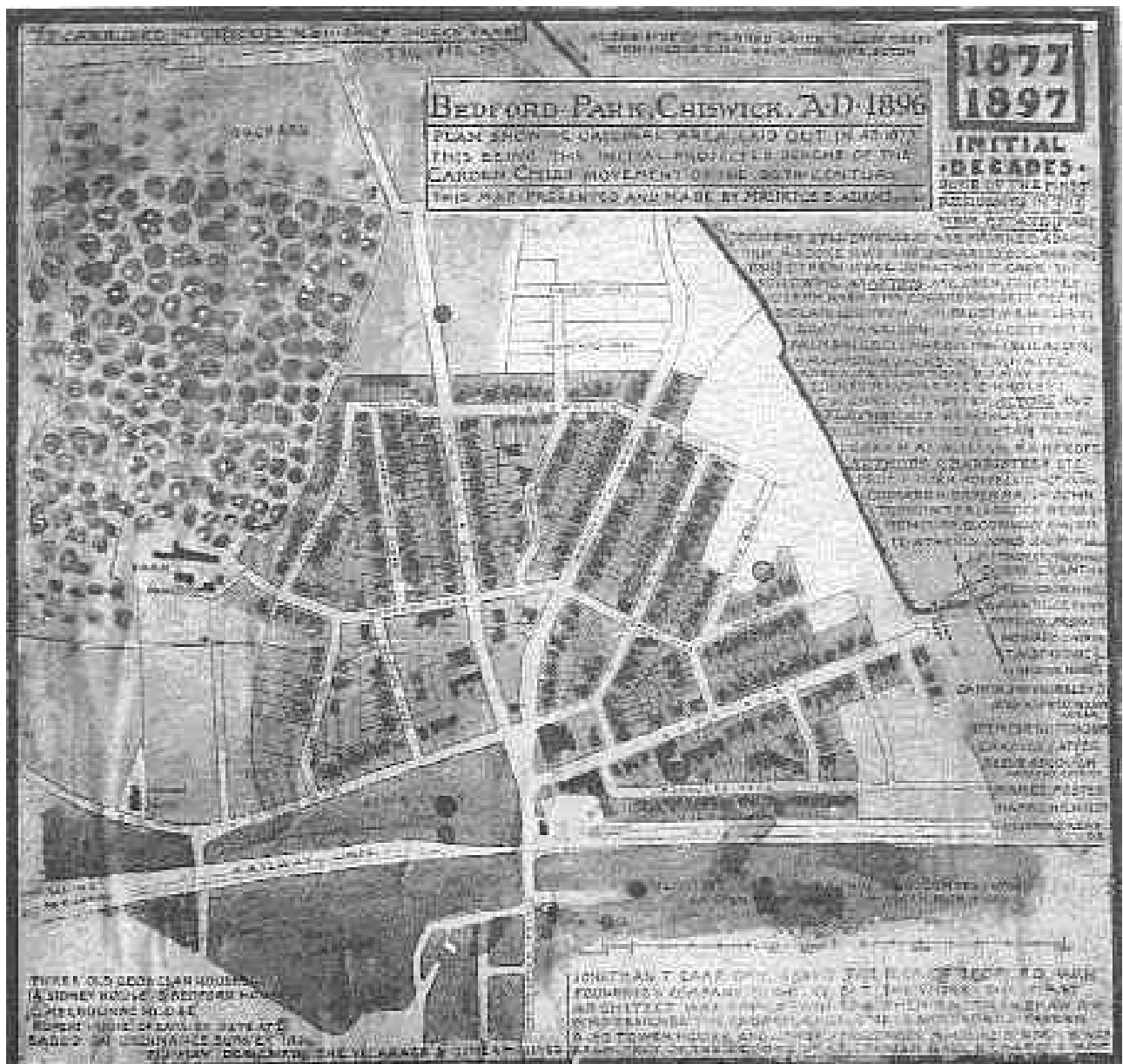
Only the southernmost houses in Esmond Road can be seen on the Ordnance Survey map of 1896, and at this date the north side of Fielding Road was also incomplete. The next edition map in 1915 shows the majority of the CA complete as it is now, including the full length of Esmond Road and the mansion blocks of Bedford Park Mansions and Sydney House (1906). Part of the original Sydney House boundary wall of 1793 still survives with its rear facing The Avenue.

Following the death of Mrs. Agnes Fulton, Bedford House was converted to flats, and the shops of Bedford corner were built into the front elevation in 1924.

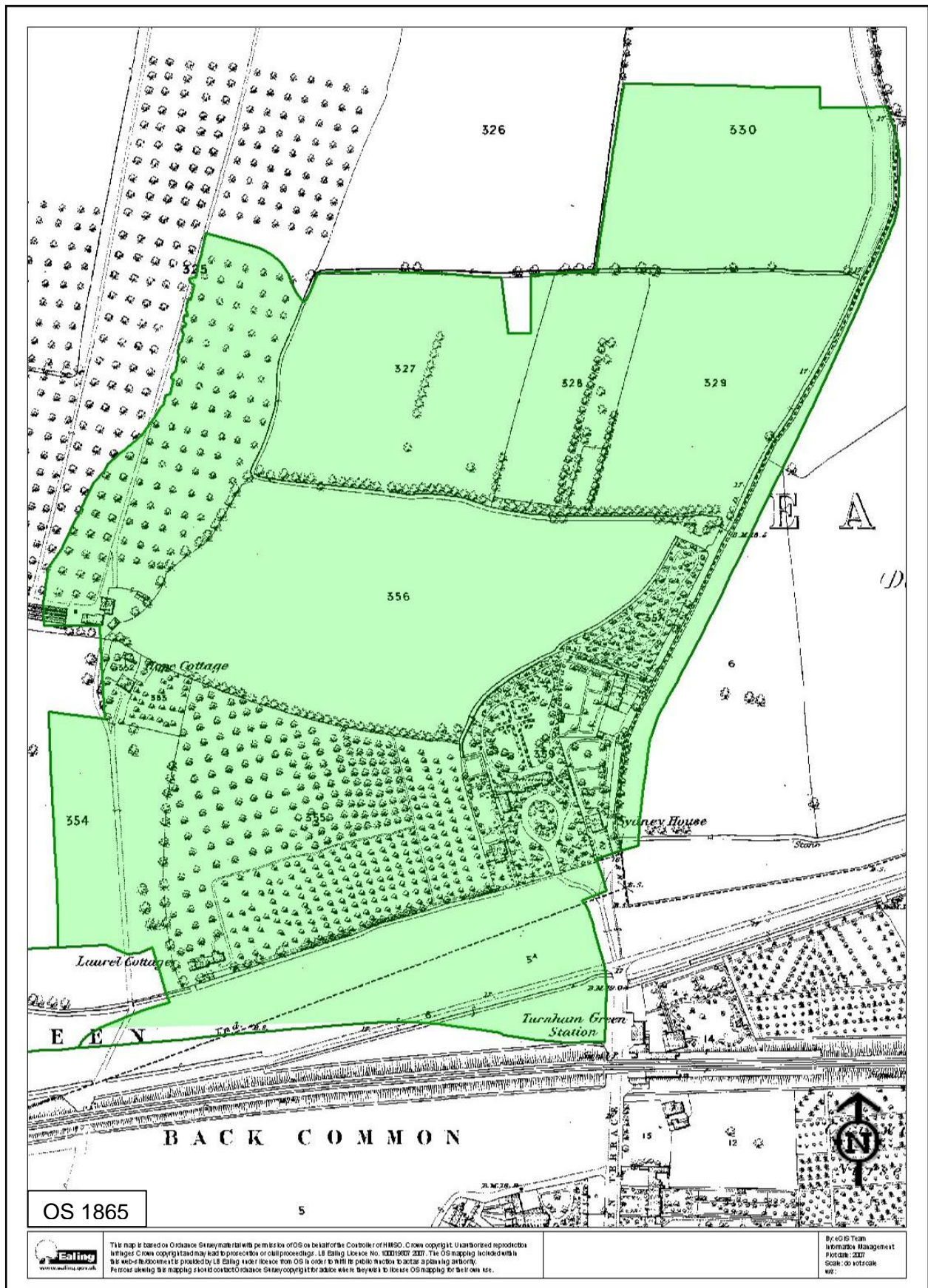
The original Tower House on Bedford Road was demolished in 1937 and St Catherine's Court was constructed shortly thereafter.



The Tower House by R N Shaw for J Carr (photo taken during Carr's time)



Bedford Park Conservation Area Character Appraisal

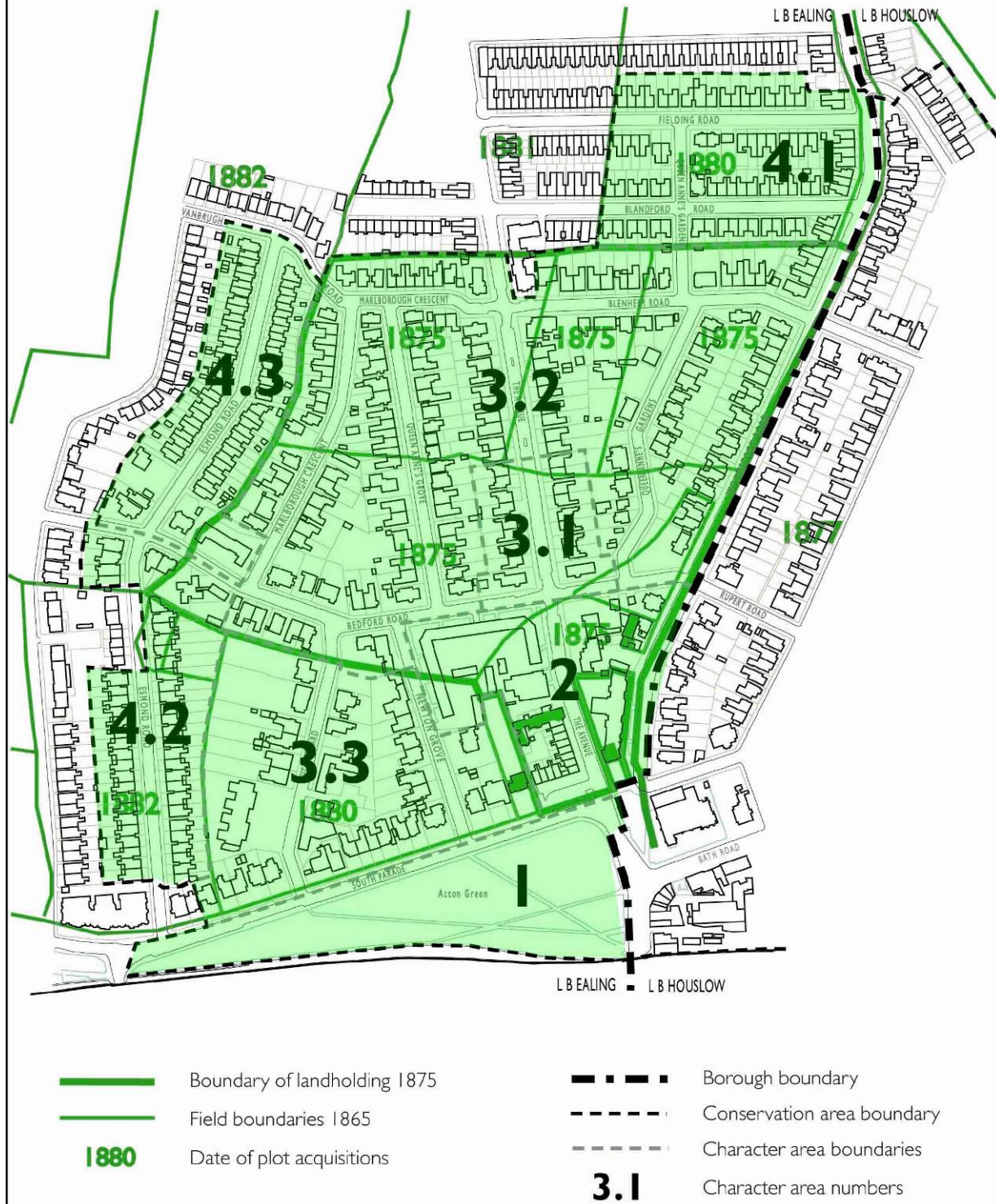


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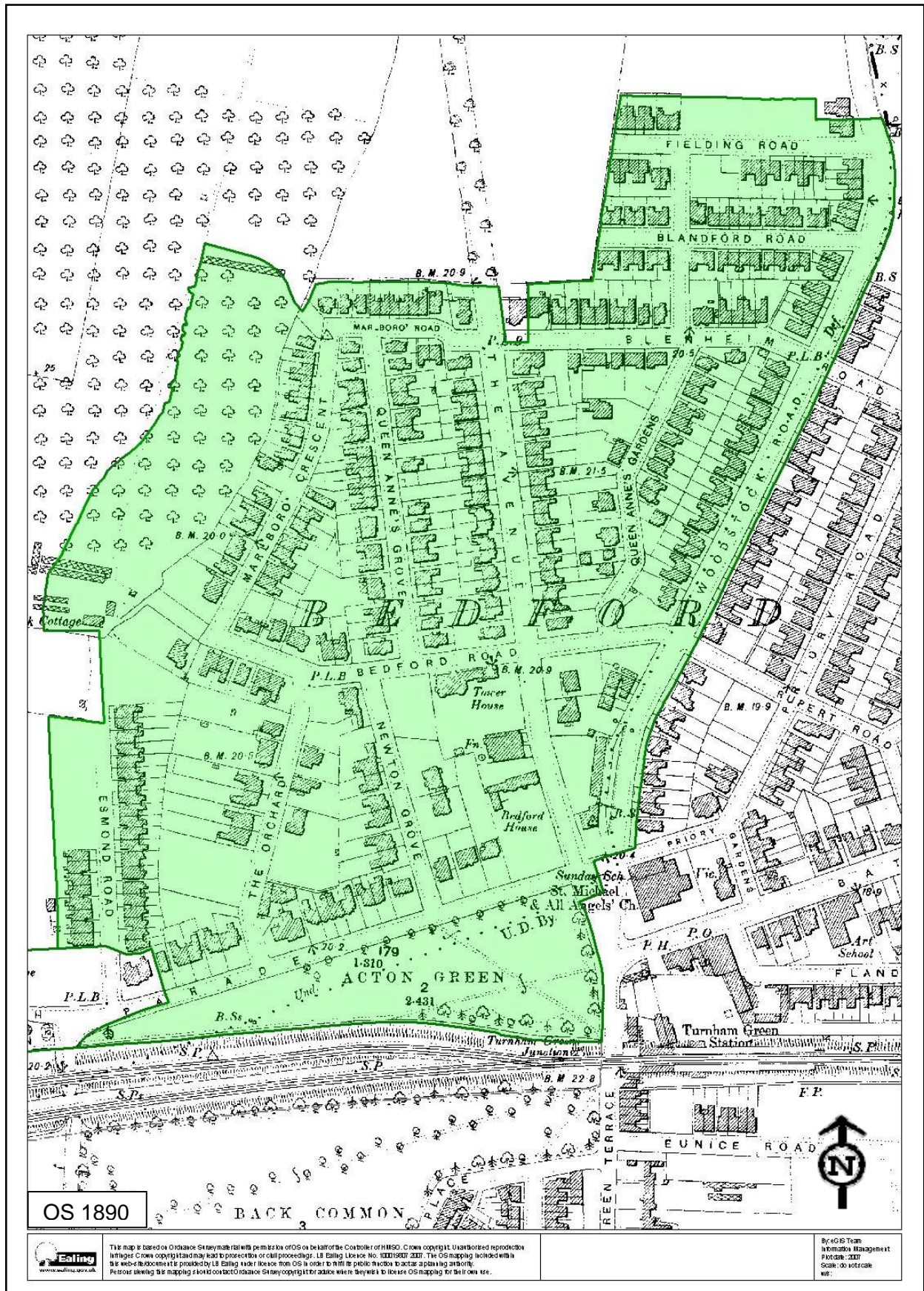
LONDON BOROUGH OF EALING BEDFORD PARK CONSERVATION AREA

Figure 1: Land Acquisition and Character Areas

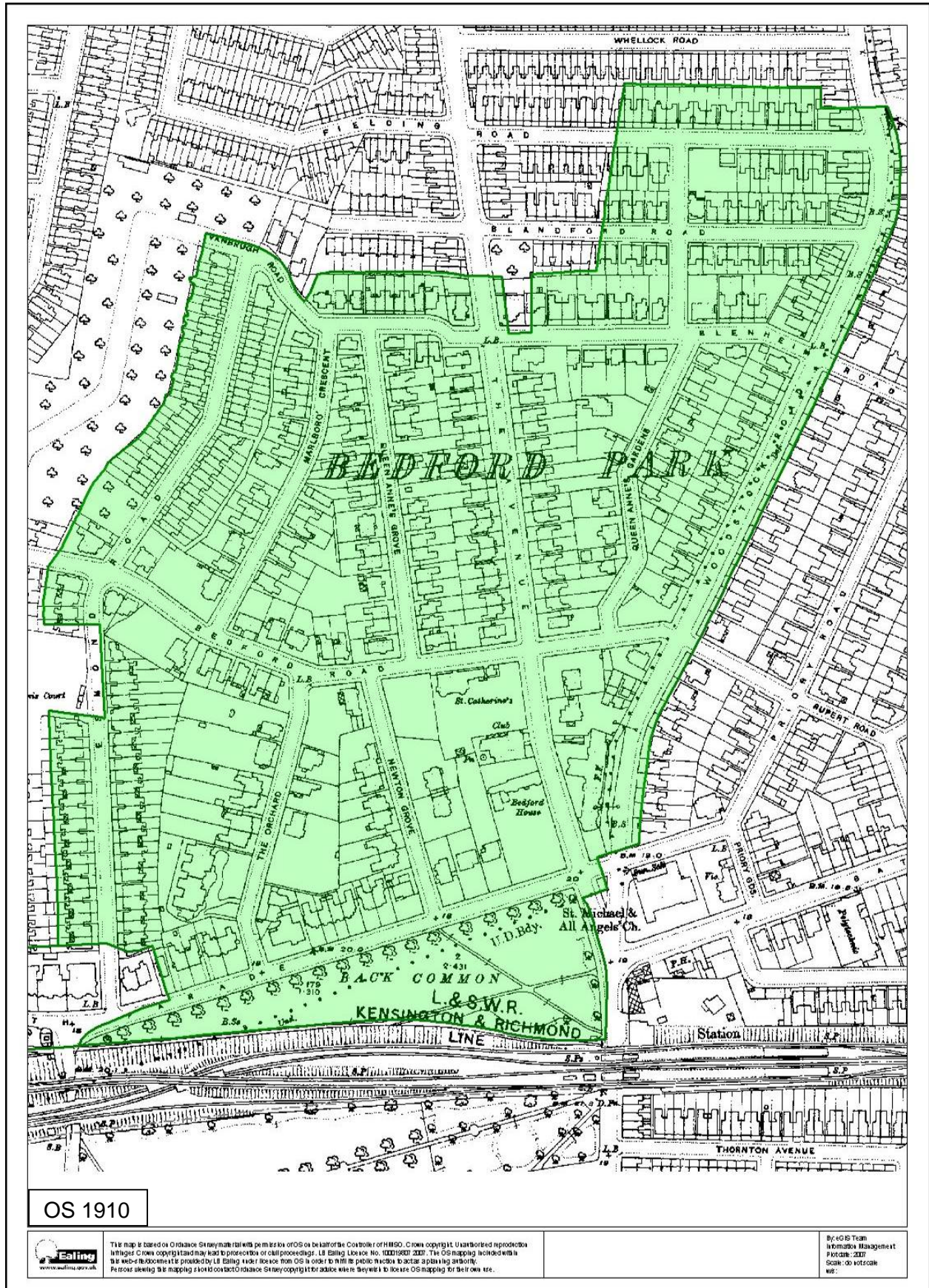
Field boundaries from the 1865 Ordnance Survey map are shown overlain on the present street plan.
(Compare also with dates of buildings)



Bedford Park Conservation Area Character Appraisal



Bedford Park Conservation Area Character Appraisal



Bedford Park Conservation Area Character Appraisal

The form and appearance of Bedford Park was greatly influenced by the Aesthetic Movement of 1870s, when in reaction against the High Victorian opulence and richness of ornaments, the red brick Queen Anne Revival style became the most desirable style.³

T & A Harper Smith, in their "The Buildings of Bedford Park" includes an interesting section on the "nature of the land" acquired by Carr. This might have determined the way in which houses in Bedford Park were built. Harper Smith refers to a survey of the area by the Royal Society in 1831, during which, due to the high degree of damp of the soil, "posts would not stand upright". There were severe floods in 1875, 1890, 1903 and 1905.

Edward Monson, surveyor to the Acton Board 1866-1877 concluded that: "Bedford Park [...] was originally a swamp and he has seen water standing in some of the houses a foot deep".⁴

Probably after discovering this aspect of the land he just acquired, Carr made a virtue of necessity and announced that "every house is built on a solid bed of concrete and but few houses containing room to the cellars underground [...]".⁵ Nevertheless the site did offer some advantages. It was just north of the newly built Turnham Green Station (1869) on the western edge of London. This granted connection from the station to all parts of the City in no more than 30 minutes.

The construction of houses within the estate took place in 4 main phases.

Phase 1: 1875-6

The initial phase of the overall development comprised the southernmost residential part of The Avenue, and is made up of house designs by E W Godwin and Coe & Robinson. Carr was at this stage still developing his ideas for the estate, and not all the key features which contribute to the overall Bedford Park character were yet apparent. In particular, this section of work predates the introduction of the distinctive palisade fencing, first recorded in 1877. Present from the outset, however, was the fundamentally domestic form; the predominantly red brickwork, with some moulded detailing; the use of panels of tile hanging on gables and bay windows; the white painted joinery, and the small panes in the upper sashes of windows. All these qualities marked the houses out as different from the normal developers' fare of the period.

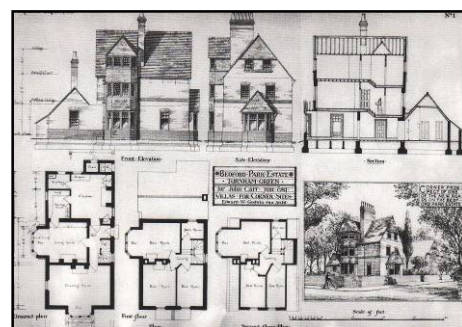
³ T Affleck Greeves, *Bedford Park – The first garden suburb*, 1999

⁴ T & A Harper Smith, *The Building of Bedford Park*, 1992, p.7 (unpublished)

⁵ Broadsheet of 1881, Chiswick Library, repeated in every issue of the Bedford Park Gazette 1883-4.



J. Carr



Design for corner houses by E W Godwin



No 1 Woodstock Road by Godwin

This is a detailed historical map of Bedford Park, London, dated 1930. The map shows a dense residential area with numerous streets and buildings. Key streets include Fielding Road at the top, Blandford Road running horizontally across the middle, and Acton Green at the bottom. A large green-shaded area covers much of the central part of the map, likely representing a park or undeveloped land. To the right, there are labels for 'Bedford Park Works (Motor Bodies)' and 'Bedford Station'. A north arrow is located in the bottom right corner, pointing upwards. The map is labeled 'OS 1930' in the bottom left corner. At the very bottom, there is a small logo for 'Ealing' and some fine print text.

3.2. Archaeology

The area on the south boundary of Bedford Park CA is identified as “Archaeological interest area” within the Ealing Plan for the Environment, 2004 (UDP). Acton Green Common has had in fact a possible medieval hamlet around the Green, the edge of a Roman Road and possible a Roman settlement at South.



4. Spatial analysis

4.1. *The character and interrelationship of spaces within the area*

Bedford Park is a primarily residential area characterised by the presence of a range of closely allied house types, laid out fairly informally within an ad-hoc street pattern.

The exceptional quality distinguishing Bedford Park is its permeability: glimpses of houses in the main streets can be caught by casual views between buildings and trees. The combination of straight avenues with winding, historic lanes preserved in the street pattern, allow these picturesque views.

The great majority of houses are semi-detached, although often set closely enough together to read as longer compositions on the street. This close spacing creates a strong distinction between the formal fronts and the private backs, only broken where the row meets a cross street or change in orientation. There is no overriding formal order or pattern to the design, although house types are frequently found in groups, giving local sub-areas a detailed character of their own.

Within this overall residential environment there is a commercial core, less uniform in pattern and development, stretching from Turnham Green station past the church to the shops at Bedford corner and the original Club beyond (although only the latter two of these are within Ealing). The commercial facilities are clustered at the east end of Acton Green, to the south of the main area of development, which is the only substantial area of open space. This arrangement of a commercial and social core, with a green adjacent, surrounded by an area of housing, is visually and functionally similar to a village, and operates similarly here. In contrast to this, however, the surroundings to the village are not rural, but are formed of a wide area of further residential streets.

Within most of the residential areas houses are spaced closely together and located near enough to the front of their plots to give a strong street presence, a pattern with a distinctly urban emphasis in itself. This is, however, tempered by the widespread presence of mature deciduous trees, both within gardens, and often visible through the small spaces between houses, and those lining the streets themselves.



Majority of houses are semi-detached or arranged in short rows of terraces



Commercial core



Houses spaced closely together. This is tempered by the presence of mature trees within gardens visible through the small spaces between houses

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This effectively enhances the sense of privacy between individual dwellings, attenuates extraneous noise, and shades the streets and houses in the summer. The loss of leaves in the autumn allows more light to the closely-spaced houses in the winter.

The overall vertical emphasis set up by tall gabled facades on narrow plots and augmented by prominent chimneystacks, is often carefully restrained by the addition of horizontal mouldings or changes in material at the level of internal floors and ceilings.

Another element that contributes to define the spatial relationship between properties and the street are the various fence types used at individual property boundaries. These are critical to the streetscape, and allied to the house designs. Generally the materials used are brick and timber, either white painted joinery or natural boarding, although a variety of detailed types can be identified. (see section 5.3 for details)

4.2. Key views and vistas

Due to the flat topography of Bedford Park, there are no natural vantage points that allow views embracing the entire estate. The only more comprehensive views in are obtainable from the District and Piccadilly line trains using the embankment at the southern edge of Acton Green. This embankment is also the strongest boundary feature; all other sides being permeable and defined solely by the change in character from Bedford Park to more generic late Victorian developers' sprawl.

Wide views towards Acton Green both from South Parade and from Bedford Corner contribute to the suburban and leafy character of the CA.

With the exception of Acton Green, the general ambience within the enclave is that of the enclosure of residential streets, and the views along some of the major ones. Within the estate close vistas are achievable thanks to the degree of permeability of the built fabric. Views between buildings very often have a strong picturesque connotation offering a perfect blend of nature and manmade elements. These picturesque vistas are in fact well recorded in contemporary artists 'watercolours and sketches.



Vertical emphasis set up by tall gabled facades



View of Acton Green from Turnham Green Station



Views between buildings very often have a strong picturesque connotation offering a perfect blend of nature and manmade elements

5. The character of the conservation area

5.1. *Quality of architecture*

The consistent architectural language within Bedford Park is one of the most significant aspects of the overall character. The prevailing “Queen Anne” style is based primarily on a free interpretation of seventeenth century English architecture with the appearance in places of some Dutch influences. As with the buildings of that period, the style is based on high quality vernacular construction composed with fine proportions and the application of literate architectural detail to raise it to a more genteel level. The effect overall is of a delicate balance of domesticity and formality which was highly attractive to the later Victorian educated middle classes.

The degree of variety found within this highly eclectic overall language is considerable, but almost always used with great discretion and care, illustrating the high level of aesthetic judgement for which Norman Shaw in particular was recognised. Consistent with the original inspiration, the front elevations of many of the houses are often given greater formality, and groups of similar buildings set side by side to create rhythmic compositions along the street. The overall vertical emphasis set up by tall gabled facades on narrow plots, augmented by prominent chimneystacks, is often carefully restrained by the addition of horizontal mouldings or changes in material at the level of internal floors and ceilings.

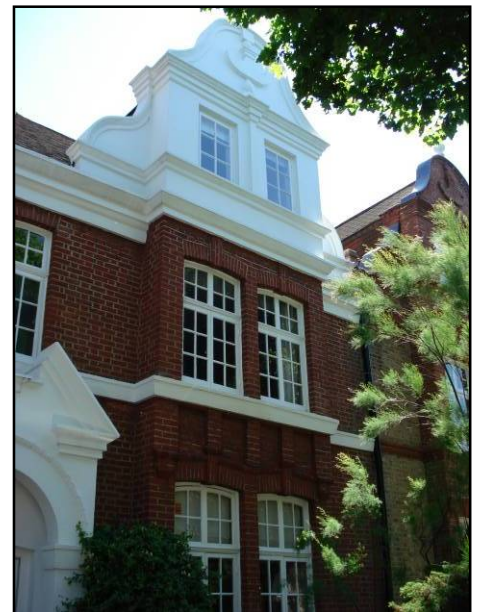
The principal materials used are red brick laid in a lime mortar and red plain tiles, the latter used both on pitched roofs and as tile hanging on elevations. Particularly on the more formal elevations the brickwork is enlivened with rubbed mouldings and architectural detailing. Although terracotta panels were often used in later buildings of this style elsewhere, they are very rare here. Where the effect of so much red clay would be in danger of being overbearing, areas of roughcast render can often be found, particularly on projecting bay windows and at deeply coved eaves, themselves derived directly from seventeenth century precedent. This would originally have been self-coloured, but is now more usually found painted white. Brickwork to the main elevations is frequently carried up to form Dutch gables.



Queen Anne style



The Club by May



Elevations are modulated with horizontal details such as string courses or projections

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The tall elevations resulting from the narrowness of many of the building plots tends to be carefully modulated with horizontal details such as stringcourses or jettied projections, or simply changes of material. Shaw also introduced the use of prominent dormer windows in the long roof slopes; bold front doors with hoods or porches, and the judicious application, where useful, of classical details. The entire style is highly eclectic, the first of many such new styles of the period and capable of huge variation, but it is always restrained by Shaw's careful eye.

Set off against the red brick and tile is the varied and exuberant joinery detailing to windows, doors, porches, canopies and balconies, always painted white in explicit rejection of the earlier nineteenth century preference for darker treatments. Now that white paint is so universal, it is difficult to appreciate how revolutionary its use was at Bedford Park.

Other buildings of note are no 2 South Parade, a 20th century house by Ruthemann and of course No 13 South Parade by Voysey.



Use of prominent dormer windows on the long roof slopes



White painted joinery is the norm in Bedford Park

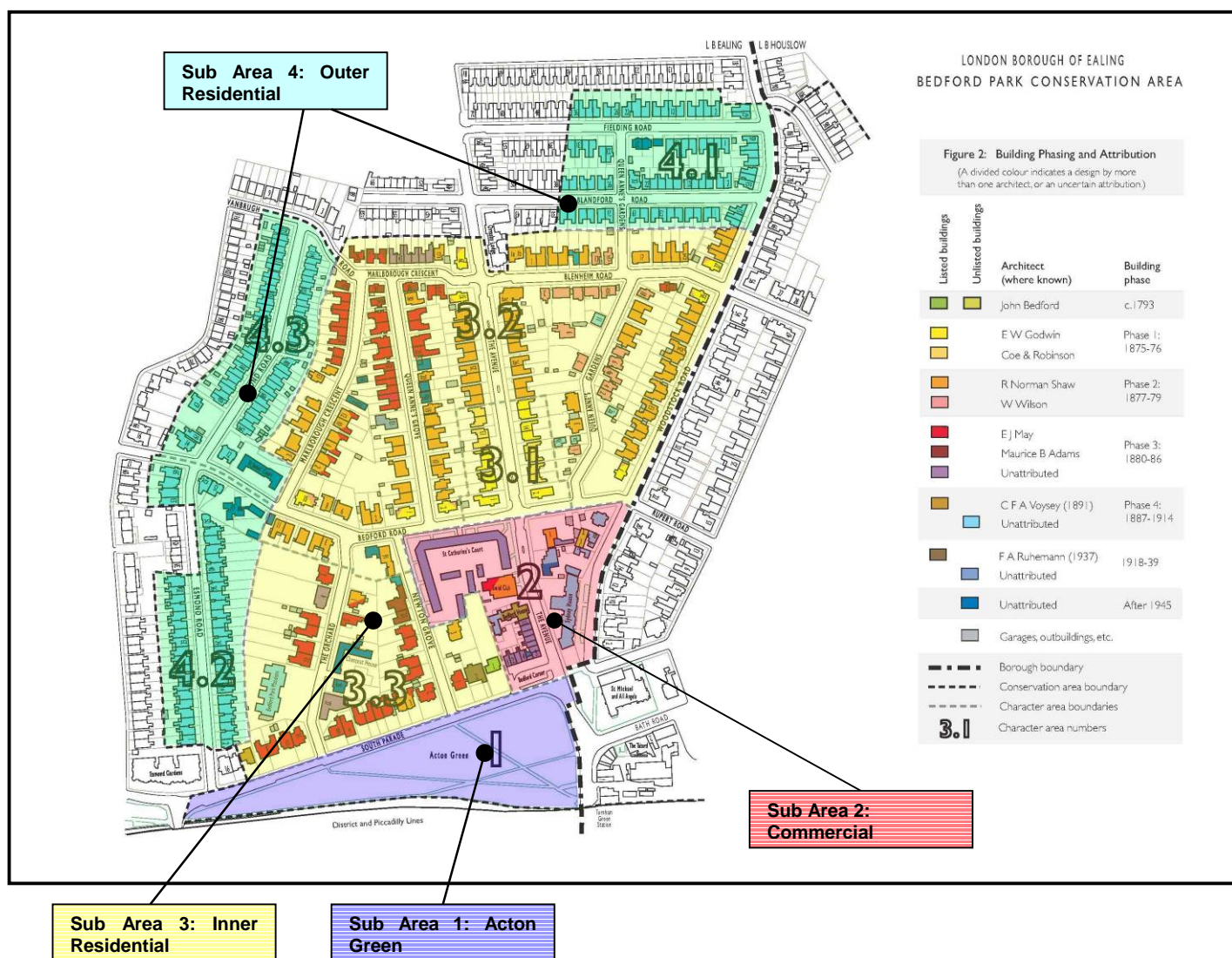
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5.2. Character Areas

This section has been subdivided to reflect the fact that the character of the CA changes within its boundary.

The CA breaks down into four main areas of character, some of which contain sub-areas:

- Character Area 1: Acton Green
- Character Area 2: Commercial core
- Character Area 3: Inner Residential
 - Character Area 3.1: Pre-Shaw
 - Character Area 3.2: Shaw
 - Character Area 3.3: Post Shaw
- Character Area 4: Outer Residential



5.2.1. Character Area no 1: Acton Green

As the only open space in the area, Acton Green is very different in character from the remainder. It is a flat, triangular, grassed municipal park largely surrounded by mature trees, bounded on the east and north by main roads and bus routes, and on the south by the raised embankment of the District and Piccadilly lines, all of which cause considerable intrusive noise. The road noise is worst from the east, where the perimeter of trees is broken, and from the south where the raised trains project sound over the space, also past a thin tree barrier.

The railway embankment has recently been reinforced with a substantial concrete wall, which is unsightly. Along South Parade on the north side the houses are set well back from the road and protected by tall walls and fences, which form a long protective barrier defending the principal residential zone. To the east are the shops of Turnham Green Terrace and the Church of St Michael & All Angels.

5.2.2. Character Area no 2: Commercial core and pre-Bedford Park

The commercial area is also significantly different from the norm, primarily because it contains few individual houses. It is split in two by the main road of The Avenue, to the west of which is the original Bedford House, now a much modified vestige of its original form, onto the main façade of which the shops at Bedford Corner were crudely joined in 1924. These shops have nevertheless become a very valuable facility within Bedford Park making a positive contribution to the townscape through the regular rhythm of the original shopfront designs, and assisted by the rather theatrically scrolled projecting bays to the upper floor accommodation. This is clearly a significant corner within Bedford Park as a whole and deserves much more careful consideration. The Avenue elevation of Bedford House itself has been rendered and painted white, a less sympathetic finish to the overall character of the area than the original stock brick.

North of this is the fine and characteristic Club building, by E J May, and north of this again, occupying almost half of the block on the site of Jonathan Carr's Tower House, is St Catherine's Court, a substantial apartment building which is not a bad building in itself but it is in an unsympathetic style. The street boundary around this building is marked solely by a dwarf brick wall which erodes the usual character of Bedford Road, Newton Grove, and The Avenue.



Acton Green



Railway Bridge looking towards
Chiswick High Street



Bedford House



St Catherine Court

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At the southernmost end, The Avenue is dominated by Sydney House to the east, another substantial apartment building. The main elevation of this faces Woodstock Road, where, although very large, it manages to make a generally positive contribution to the streetscape. Unfortunately its less significant rear elevation directly faces Bedford House and the shops, and compromises the character of The Avenue. It seems likely the original designer assumed this elevation would normally be screened by large, mature plane trees, the loss of which leaves it rather bare. The northern half of this block contains a mixture of houses and more functional buildings which are of a scale and range of types suitable to the CA generally, even though not all adhere as well as they might to the characteristic architectural style.

5.2.3. Character Area no 3: Inner Residential

This area is the principal part of Bedford Park, as it was designed by the best architects in accordance with the original ideas, it establishes the character of the whole, and forms the most culturally significant section. The majority of buildings within this area are independently listed.

Sub Areas 3.1 and 3.2 include properties along The Avenue which is the main thoroughfare.

Sub- Area 3.1: Pre-Shaw

It is clear from the design of the eighteen houses at the south end of The Avenue that Carr was reaching for a particular character and architectural style, even if it took several attempts to actually achieve it. The height of houses is two storeys, with dormers to the roof. There are generous gaps between the semi-detached houses, materials are generally bricks. Despite the criticism which they suffered at the time, these houses are of competent design, but clearly do not display the flair which Norman Shaw brought to the next phases of work. The boundary fences on the street were originally intended as close-boarded fences, lower and plain, offering a much less distinctive street presence.

The corners at Nos 1 and 2 are especially important, as they have the original Godwin pair of houses dating from 1876, by E W Godwin which are tall, 3-storey designs clad in red brick and having tile-hung gable above the bow windows.

Bedford Park had here not yet found its full flavour, although this area remains of great historical significance and an integral part of the whole.



Rear of Sydney House facing onto The Avenue



View of Melbourne House from Bedford Corner



No 1 The Avenue by Godwin

Bedford Park Conservation Area Character Appraisal

Sub-Area 3.2: Shaw

This Sub-Area can be considered as the very core of Bedford Park CA.

Shaw's influence was to create the character of Bedford Park as it has since been recognised, and it is his distinct sense of aesthetic balance and lightness of touch which sets it apart from other developments of its type. This in turn attracted its mixture of prominent residents, and therefore forms the complete foundation for its peculiar cultural significance. Although buildings in this area were also designed by Wilson and Adams, Shaw's overall control is clear.

The northern end of The Avenue is made up of fine houses by Shaw, but unfortunately rather compromised by the subdivision of several into flats or bed sits, and the loss of some front gardens and fencing, all exacerbated by the relatively heavy traffic along the bus route. Shaw's first houses is a semidetached pair at nos 20-22 on The Avenue.

Of this Sub-Area, Woodstock Road, Queen Anne's Grove and Marlborough Crescent are the finest and most evocative streets, where adherence to original precedent and consistency within groups are most important.

Woodstock Road:

Woodstock Road is one of the three main avenues radiating out from Turnham Green Station. It is a fairly long street lined with mature trees which are an important townscape feature. The road seems wide due to the relatively generous set-backs and fairly wide plot widths. The scale of houses is relatively low at about 2 ½ storeys on the west (Ealing) side of the street⁶.

At the southern end, at No.1 there is one detached E.W. Godwin house on a very large plot. At the northern corner with Blenheim Road, Nos.35 & 37 are also Godwin's houses, but they sit on much smaller plots. These large corner houses, along with No.22 (Hounslow side) are visual 'anchors' in the townscape and contrast with the smaller 2 ½ storey semi-detached pairs. On a larger scale, there is a 3-storey terrace of five houses (Nos. 39 – 45) followed by several other smaller terraces at the top end of Woodstock Road, north of Blenheim Road.

Apart from the Godwin's houses at Nos 1, 35 and 37, the remaining houses are semi-detached, resulting in a rather homogeneous architectural language. Some houses are pitched with plain end gables, whereas some others are hipped with extra dormers in the hip. Otherwise, the similarity in form and style gives a strong visual cohesion.



Pair of semi-detached houses by Coe and Robinson on The Avenue



Woodstock Road



No 35 Woodstock Road



No 37 Woodstock Road

⁶ (Note: this contrasts with the tall, 3 to 4-storey Norman Shaw houses especially, on the lower east side, in Hounslow).

Bedford Park Conservation Area Character Appraisal

Queen Anne's Grove:

Queen Anne's Grove sits just behind The Avenue, to the west, and it is a long, straight road that mirrors the stature and prominence of this main street. Its south end, at Bedford Road, is 'closed' by two prominent 3-storey houses designed by Godwin.

The north end, by contrast, has a more open character, due to the small, 2-storey cottages at the top end of Marlborough Crescent. Looking north, it is possible to see glimpses of the yellow stock faces of Nos 41-45 Marlborough Crescent.

The corners at the south end are strongly anchored by the Godwin houses, being prominent townscape features. No.1 on the west has a tall gable end to the street and a pitched slope to Bedford Road. No.2, to the east is the other half of a handed pair but has two distinctive, tiny oriel bay windows at the 1st floor that mark the corner.

The block patterns are tall, 3-storey, semi-detached houses. There is also one large, impressive terrace at Nos. 15 – 25 Queen Anne's Grove, halfway up the west side. Except for this terrace, there are prominent gaps between the pairs of houses and there are also many side porches, for example at Nos. 24, 26, 29, 33 and 35. The gaps between houses are more generous at the north end, starting from Nos. 24 (east side), and No.29 (west side). Due to these large gaps, there is an open aspect to the north end. The top houses, at Nos. 30 (east) and 35 (west), are detached. The north end of the street, above Nos. 30 & 35, culminates with two distinctly smaller cottages at Nos. 16 and 18 Marlborough Crescent. The wide gaps between these cottages and the taller 3-storey houses give characteristic neighbourhood glimpses of scenic Dutch gables beyond (mostly to Marlborough Crescent). The scale of the buildings is very tall, compared with neighbouring streets. Heights are mainly 3-storey giving an imposing presence in the Grove.

Marlborough Crescent:

Marlborough Crescent has an unusual layout. It is mainly a north-south street that then turns east at the north end to meet The Avenue. The main north-south section is lined mainly with tall, 3-storey houses faced in red-brick with plain clay tile roofs. The lower half of Marlborough Crescent has large houses, mostly two storeys with dormers. Nos. 7 & 9 stand out as being a large-scale, 3 storeys, semi-detached pair designed by Norman Shaw. The taller houses tend to be groups of 3-storey terraces: Nos. 21-31 and Nos. 41- 51. The scale dips to 2 storeys (semi-detached houses with dormers).



Queen Anne's Grove



No 1 Queen Anne's Grove



Nos 15-25 Queen Anne's Grove



Marlborough Crescent

Bedford Park Conservation Area Character Appraisal

The block patterns vary with 5 semi-detached houses on the south end 6 detached houses and a grand terrace of 5 tall houses on the north-west side (Nos.21 to 31).

The north-south avenue has an open aspect having no houses on the east side above No.14 but only small garages and close-boarded fences behind Queen Anne's Grove. The top half of Marlborough Crescent has a semi-rural aspect. The open aspect gives good views of the large houses on Queen Anne's Grove - glimpsed with their tall rear slopes, large dormers and balustraded terraces.

The north end of Marlborough Crescent (running west to east) has a distinctly different townscape to the long, north-south end. It has a generous spacing with detached, individual cottages at Nos. 16 and 18. There are also individual houses with narrow gaps at Nos.33, 35, 37 and 39, and a pair of semi-detached houses at Nos. 20 & 22. The block pattern is open and detached at this north end, except for a tightly-packed terrace from No.41- 51 on the north side. In contrast to the other houses the terrace is three storeys in yellow London stock brick, prominent 2nd storey dormers and more modest detailing.

Queen Anne's Gardens, Blenheim Road and Bedford Road are also fine examples of type, although less uniform in character.

Queen Anne's Gardens

Tucked behind The Avenue, on the east side, Queen Anne's Gardens is a secluded and winding street leading from Bedford Road at the south to Blenheim Road at the north, with three bends in the road. The scale of the houses is generally two storeys, except for the west side (Nos. 3 & 5, 9) which tend to be three storeys. The materials are mainly red-brick and plain clay tiles, except for the yellow London stock brick with red-brick trim on the Norman Shaw pair at Nos. 3 & 5. The Wilson cottage at No.7 mixes red brick facing with pebble-dash render on the large dormers and ground floor bay (apron). There are also wide dormers at Nos. 10 & 12, and Nos. 14 & 16.

On the east side there are large detached houses and very wide plot widths. At the south end, the bottom of the street is heavily treed and has 'open' corners consisting of the back gardens of larger houses. To the left is the gardens behind Nos. 2- 14 The Avenue, and to the right are the yards belonging to Nos.1-9 Woodstock Road. Also, on the right-hand side, just before reaching No.2, a small studio is tucked away.

On the west side, two smaller individual houses - Nos.1 & 1a - replace a large Norman Shaw design that originally matched the handed pair of Shaw houses at Nos. 3-5.



Nos 18 Marlborough Crescent



Nos 7-9 Marlborough Crescent



Queen Anne's Gardens



No 7 Queen Anne's Gardens

Bedford Park Conservation Area Character Appraisal

At the next turn in the road, at No.7, sits an unusual house. Built by W. Wilson in 1878 for the artist T.M. Rooke, it is a wide, 2-storey cottage that stands out with its three large dormers, sitting right on the street with virtually no front yard but a large rear garden. Next door, in contrast, No.9 is secluded at the back of a large garden, glimpsed only at the end of its driveway (beside a garage). Opposite, the pattern on the east side is much more regular as it is dominated by a row of mainly semi-detached houses with modular plot widths.

There are large gaps between the detached houses on the west side. The plot widths contribute to a spacious street pattern and to a secluded feel of the road augmented by the fact that most yards are heavily treed. Queen Anne's Gardens seems like a leafy, private road more semi-rural in character than any other street in Bedford Park.

Blenheim Road:

Blenheim Road is an east-west street which begins west of The Avenue and runs up to Woodstock Road (in Ealing). It has an intimate feel due to the low scale of cottages on the south side; these comprise a few known designs by W. Wilson, an unusual group of small two-storey and detached cottages from Nos. 2-10 Blenheim Road. Generally, the scale is at 2 storeys including the two narrow detached Shaw houses at Nos. 13 & 15. The 3-storey houses tend to be exceptions, such as Nos. 1 & 3 and 5 & 7, imposing designs by Shaw on the north-west end, with tall, gabled bays in stucco. Nos.19 - 25 is a red-brick, 3-storey terrace, with Dutch gables at Nos.21 and 23. Materials are mostly red-brick, with pebble dash introduced at Nos. 2 and 6. The Shaw's houses at Nos. 1 & 3, 5 & 7 are faced in yellow London stock brick with pebble-dash bays. The roofs have mainly plain clay tiles. Wide dormers are a particular feature here, especially at Nos. 4, 8, 10 and 11. Gable ends are a special feature at Nos. 2 and 4.

The block patterns vary considerably. There are the simple, detached houses at Nos. 2-10 by W. Wilson and a single cottage on the south side at No.12. Opposite, there are the semi-detached Shaw's houses at Nos. 1 & 3, 5 & 7 & 1; then, taller detached houses at Nos.13 & 15, and a three-storey terrace at Nos. 19-25. Prominent gable ends and large, wide dormers are special roof features.



No 9 Queen Anne's Gardens



**No 36 The Avenue corner with
Blenheim Road**



No 13 Blenheim Road

Bedford Park Conservation Area Character Appraisal

Nos. 17 and 12 are detached houses in grounds of their own giving the street a spacious feel. Otherwise there are generally only narrow gaps between houses, being semi-detached, mostly with little space on either side. Nos. 13 and 15, and 12 & 17 are the exception. There is a large gap between No.2 (end cottage) and No.36 The Avenue with its prominent side studio on Blenheim Road, having a huge oriel bay window for the artist Joseph Nash.

Bedford Road:

This is a relatively short street running east-west, with five detached houses and three semi-detached pairs. The plots are generally wide, which gives a generous proportion to the area. The scale is tall at 3 storeys with pitched roofs and prominent dormers. Nos. 3 & 5 and 9 & 11 are semi-detached pairs with good timber detailing and dentilled cornices at the eaves. The facing materials are red brick. The roofs have plain clay tiles with some tall chimney-stacks. The corners are not particularly prominent, except for No.1 Bedford Road, a large Godwin house, which faces The Avenue (see caption on p. 23)

Bedford Road has very wide plot widths, but shallow front gardens with houses being placed right on the street with the only exception of No.6, which is slightly set back.

Most houses do not have drives or crossovers. The exceptions are Nos. 9 & 11 on the south side, No. 8 on the north side, with a crossover and a garage, and No.10 with a side crossover framed by a close-boarded fence.

Sub-Area 3.3: Post Shaw

The Sub-Area 3.3 is enclosed by Bedford Road on the north and South Parade on the south. The area includes the properties along Newton Grove (south end), South Parade (north) and either side of The Orchard.

The relatively smooth succession of May as principal architect enabled this area of Bedford Park to maintain the character Shaw had established, to the great benefit of the whole. North of Bedford Road development continued entirely as previously intended. Although perhaps the most densely built part of Bedford Park, the northern ends of Queen Anne's Grove and Marlborough Crescent are particularly successful, demonstrating May's ability well. These are well set off by the cluster of smaller detached cottages adjacent around the north-west corner of Marlborough Crescent.

In the area south of Bedford Road, larger houses became the norm, usually on relatively substantial plots, giving a more open character to the area and offering householders more privacy. Several villas here were of unique design, possibly commissioned by particular purchasers.



No 17 Blenheim Road



Bedford Road



No 3 Bedford Road



South Parade

Bedford Park Conservation Area Character Appraisal

South Parade is significant in having buildings set very well back from the street behind long gardens, themselves behind walls or fences a consistent 1.8m high.

The Orchard:

The Orchard, as its name implies, was laid out on an old fruit grove; its large plot size and generous rear gardens reflect its origins. The block patterns are large plots and substantial gardens, set well back from the streetline. On the east side, there are only three very large detached houses set in large plots. The front boundaries on the east side of the street are narrow with very large houses right on the street. On the west side, large detached houses are placed close to the pavement. The semi-detached houses are more set back.

The scale of buildings is very large at 3 to 4 storeys. The west side has two sets of semi-detached houses, very tall 3-storeys, from Nos 6- 8 (by E.J. May) and 10- 12. North of these, Nos 2 & 4 are very large detached houses with crossovers and modern side garages. The materials in The Orchard are mainly red-brick with some pebble dash, as in the 2-storey bay and gable end at No.2.

At the south end, adjacent to No.12, stands Bedford Park Mansion. The Mansion is a tall, 4-storey flat block, built around the turn-of-the century. The flats have red brick cladding, bay windows and Dutch gable ends with distinctive moulded brickwork and original 19th-Century brick wall and piers, therefore they blend in well with the surrounding townscape.

The block enjoys a generous grassed lawn and is set in a virtually private enclave well back from the street behind tall hedges. Bedford Park Mansion, although larger than most properties in the CA, makes a positive contribution to the area.

Roofscapes in The Orchard are prominent. Apart from the imposing Bedford Park Mansion, there are impressive facades with Dutch gables to Nos. 4-6, and 8-10. No.1 The Orchard, a tall 3-storey house attributed to Norman Shaw, is distinguished by a distinctive crow-stepped gable end.

Newton Grove:

Newton Grove is a short, straight avenue linking South Parade to Bedford Road to the north. It is occupied on the east side by two houses only: No.1 - on the corner, facing South Parade, and No.3 - a detached Shaw house set well back from the road. On the west (left-hand) side, No.2 is also set well back and faces South Parade. The rest of the street consists of three pairs of large semi-detached houses.



No 2 The Orchard



No 4 The Orchard



Bedford Park Mansion

Bedford Park Conservation Area Character Appraisal

The scale is tall – mainly 3 storeys with the top floor being in the roof or gable. The 2-storey houses have steeply pitched roofs with large dormers. Nos.4 & 6 are 3-storey high and have prominent Dutch gables. The materials are predominantly red brick, with tile hanging such as No.1, a corner house by E J May.

Large plots with detached houses sit at Nos. 1 & 2 and at No.3, otherwise, the semi-detached houses at Nos. 4 & 6, 8 & 10, 12 & 14, have front gardens that decrease in size as the plots narrow. Plots width is very open on the east side up to St. Catherine' Court. Plots on the west side have narrow gaps between the semi-detached houses, except for Nos.4 & 6, which are well setback from the street. The street boundaries have a rare feature: some surviving original Palisade brick walls to Nos. 8, 10, 12, & 14. There are over ten 19th century Bedford Park piers and linking low brick walls. However, the timber palisade balusters are missing and have now been replaced with hedges.

This pattern of set back properties gives Newton Grove a secluded and private atmosphere, tucked away from the usual street pattern. The Orchard House (n.w. corner) is a very tall, 3-storey house with 2-storey Coach House, now used as a school with its own bespoke rear addition [c.1996] by Oliver West and John Scott.

Nos. 2-12 are set back from the corner with Bedford Road. Nos. 1 – 3 are similarly set back from South Parade. No.1 has a large side porch with huge turned timber balusters, a feature marking the corner of Newton Grove. No.2 is a large, 3-storey house with a double-gable, trimmed in green bargeboards. It has a ground floor conservatory facing Newton Grove and an unusually detailed chimney-stack, with its own narrow window and hip tile caps.



No 1 Newton Grove



No 3 Newton Grove



No 8 Newton Road

5.2.4. Character Area no 4: Outer Residential

The outer residential areas, although now within Bedford Park CA, were not originally considered to be part of the estate. Their constituent houses were not designed by recognised architects, but are typologically archetypal developers' housing of the period, adapted in detail to take on something of the flavour of the famous suburb they cling to. As such, their character is that of transitional areas between the original Bedford Park and the streets of general late Victorian development that now envelop it.

Sub-Area 4.1: Blandford and Fielding Roads

These roads are generally made up of two-storey houses, either semi-detached or in groups of four. They are compact, with bay windows and gables facing the street, and set back from the boundary behind front yards only a few feet deep. Those in Blandford Road use materials and detailing closer to the Bedford Park precedent, especially using windows, balustrading and door canopies of appealingly detailed white painted joinery and roughcast render finish to upper floors of bay windows. These have been widely supplemented in recent years by the addition of a simple palisade fence type which is very appropriate to the reduced scale of this street.

Fielding Road, further away from the inner residential areas, is more diluted. Houses here are of a similar scale and overall type to Blandford Road, but the designs are closer to standard developers' fare of the period, showing less exuberance and lightness of touch, although good window joinery and balustrading are still evident. Front boundary treatment was originally low brick walls with piers and flat caps of pyramidal terracotta, differentiating the street further from the normal Bedford Park precedent.

Sub-Area 4.2: Esmond Road South

The southern half of Esmond Road is a relatively long, nearly straight street closely lined with substantial three-storey houses on both sides. Although these houses have a consistent semi-detached plan form, they are set together for maximum density, removing the views between so characteristic of Bedford Park generally. As a result, the street is noticeably more urban and enclosed in feel than elsewhere.

This character is reinforced by the heaviness of the house designs themselves, conspicuously lacking the lightness of touch added by the good architects of the inner residential area. Articulation is, however, provided by the variety of detailing present, with a range of eclectic designs for bays, gables and porches within the overall architectural language used to offset the tendency



Blandford Road east



Blandford Road west



Fielding Road east



Esmond Road south

Bedford Park Conservation Area Character Appraisal

towards overbearing monotony. Materials, however, are consistent with the Bedford Park norm, with red brick, roughcast render and white painted joinery providing a consistent palette and justifying the street's inclusion in the CA.

Sub-Area 4.3: Esmond Road North

North of its junction with Bedford Road, Esmond Road has another character, dating from a rather later period of construction. Here small two-storey houses are built as symmetrical, handed pairs within longer terraces in an eclectic Arts-and-Crafts cottage style, often with considerable ingenuity in the detailing. The architectural character in this instance owes nothing to the Bedford Park precedent, but the entire west side of this street, and the south half of the east, form a coherent group. The north half of the east side was built slightly later in an allied style, although without the same exuberance or sense of fun.

All these buildings are variations on consistent plan types, and are plain generic products of their time at the rear, although the fronts of each pair are detailed differently. The majority have an exposed timber "frame" with roughcast render panels and wall surfaces, but others are entirely in brick. Fences are inconsistent, but mostly low.

5.3. Key unlisted buildings

The peripheral streets of unlisted buildings like the northern arm of Esmond Road and Fielding Road are important to the historical context of Bedford Park and its wide influence on the Garden Suburb movement. They contribute to the character of the area despite not meeting the criteria for statutory or possibly local list and are reminder of the gradual development of the settlement.

The Parade of shops at Bedford Corner is also a key feature of the CA and worthy of protection.



Esmond Road north



No 63 Esmond Road



Bedford Corner is a key feature of the CA and worthy of protection

5.4. Building materials and local details

Based on the 17th Century Dutch influenced Queen Anne style, Bedford Park architecture has a stylized composition in conjunction with vernacular construction methods. This creates an interesting hybrid of formality and playfulness showing good taste with solidity and eclecticism with consistency.

The buildings create an illusion of height due to a rather mannerist use of gabled facades on narrow elevations and prominent chimneystacks. The vertical nature of these elements is then counterbalanced by horizontal mouldings and changes in levels and materials.

Building Materials Bedford Park is characteristically built with warm red masonry. The bricks can be traced back to the local brickfields of Acton, The Vale, Southfield Road and Shepherd's Bush. For example St Michael's and All Angel's Church was built with bricks from George Wright's brickfields in The Vale.

On some elevations the warm red brickwork is broken up by rubbed mouldings and by areas of rough cast render such as on projecting bay windows, some gable ends and coved eaves all elements of 17th Century architectural language.

Pointing Weatherstruck cement pointing is unfortunately the norm over much of the estate.

Render Roughcast render was originally used self-coloured to articulate elevations of houses, although it has often now been painted white.

Roofs are of the steeply pitched gabled variety intercepted with dormer windows tiled with rosemary plain tiles with half-round or roll-top ridges.

Chimneystacks are tall rectangular in form with brick offset capping and moulded brick and tile string courses with long earthenware pots.

Gables A typically dominant Queen Anne feature in Bedford Park are the Dutch gables. They stand out due to their high level (at 2nd floor). Some have special details, such as the moulded brickwork on the tall houses at Nos.12 & 14, and 29 & 33 Queen Anne's Grove, as well as on The Avenue (Nos.24-26, 28-30 and 32-34). These Norman Shaw designs have special carved-brick 'urns', and moulded brick cornices integral to the design, that are important to preserve.



Gabled, tall facades in red brick with white painted timber windows



Tall and elaborate chimney stacks with tall, clay chimneypots



Roughcast render painted white

Bedford Park Conservation Area Character Appraisal

The pointing and face brickwork to gable ends is also an important feature in itself.

There are many other types of tall gable ends, some much simpler. All contribute greatly to the character and appearance of the CA.

Windows are highly varied in size, shape and detailing but all of them are white painted timber. Whilst some windows have wide timber mullions and transoms and have squared glazing bars on fanlights or on the entire glazed field, there are other large windows on front bays which are broken up by arched transoms centrally placed. The R.N Shaw windows are generally sash and have moulded glazing bars. Other examples include leaded windows particularly in the form of long rectangular stairwell lights and stained glass mainly as fanlights above casement windows.

Windowpanes tend to be small, sometimes with leaded lights set orthogonally. Both sash and casement windows may be found, often on the same building.

Dormer windows either set on roof sloped or set between elevations and the pitch are very common and form part of the architectural language of the area.

Bay windows on the front elevation are a typical characteristic of Bedford Park semi-detached houses. Houses on the west side of Woodstock Road have ground floor bay windows with turned, timber balustrades as the dominant feature on the facade. Where the crowning balusters are missing or have been replaced with 'stick' members, the overall effect is spoiled.



Variety of windows design, but most have small panes and are in white painted timber



Terracotta detail on a Shaw's house



Early tiled pathway



Painted brick porch



Timber porch



Projecting ground floor rooms are often detailed as balconies with turned timber balustrading

Bedford Park Conservation Area Character Appraisal

Doorways Entrance **doors** are generally broad panelled doors with raised mouldings with upper panels of one glazed panel or divided into fields. **Porches** are generally timber built with brick dado height walls. Door hoods are often seen on semi-detached properties supported on shaped brackets with flat lead lined roofs or pitched tiled roofs. Large, gabled front porches are a special feature in Marlborough Crescent, where they are wide enough to incorporate wooden benches inside. 'Benched' front porches are found on the detached, 2-storey Shaw cottages: at No 3 Newton Grove, No 6 Bedford Road, No 17 Blenheim Road, and bricked-in at No 5 Marlborough Crescent. Side porches are more common along Queen Anne's Grove and The Orchard on the large semi-detached houses by Norman Shaw.

Boundary treatments Fences, walls and gates are vital components in the character of the CA. Various types of fencing and boundary treatments are distinguishable within the CA:

Type 1: Low vertical boarding; pre-Shaw

This type of fencing is correct for semi-detached houses within character area 3.1 at the southern end of The Avenue, although it does not extend to the corner properties designed by Godwin. The gate type with double arched opening is integral with this fence design.

Type 2: High vertical boarding without piers

This fence type is widespread throughout the estate wherever privacy was regarded as important. Typical locations are at the sides and rear of properties in order to adequately screen the back gardens.

Type 3: High vertical boarding with piers

This fence type is primarily found along South Parade where both formality and privacy are necessary for the front gardens.

Type 4: Bedford Park palisade

The archetypal fence type which has become so strongly identified with Bedford Park it is recognised almost as a trade mark for the estate. The proportion, details and mouldings of this design are critical to its overall effect, and care should in all instances be taken to reproduce them accurately. This type is, however, only appropriate for use within character areas 3.2 and 3.3, and only where associated with the formal front elevation of a property.

Considerable variety exists between the moulding profiles and details of various instances of this fencing type.



Fencing type 1



Fencing type 2



Fencing type 3

Type 4a: Bedford Park Palisade with piers

Similar to Type 4, but reinforced with brick piers with ball finials. Piers are located with a deliberate ordered relationship to the elevations of houses behind, thus forming a particular rhythm when viewed at an angle along the street.

Type 4b: Bedford Park palisade, cottage version.

A variant of type 4 with piers and higher brick plinth. Used primarily around the cottages at the north-west corner of Marlborough Crescent. It is used both with and without stooped ends to the principal rail.

Type 5: Blandford Road palisade

A reduced variant of type 4b, using smaller components to suit the particular smaller terraced houses within Blandford Road. This type is well established on this one street, and contributes strongly to its overall character. It is used both with and without stooped ends to the principal rail. (not to be encouraged)

Type 6: Esmond Road palisade

A contemporary design which has come to be used frequently along Esmond Road, and now forms part of its established character. (not to be encouraged)

Type 7: Fielding Road dwarf wall with piers

A conventional late Victorian pattern used throughout much of London, but which is an important part of Fielding Road, and significantly contributes to its character as a transitional area. The caps were originally intended to be natural terracotta, and would be better that way.

There is no consistent fence type used in Character Area 4.3, although low picket type fences are particularly sympathetic to the architecture here. It is recognised that there may also be found localised exceptions to any of these, particularly where building types are not consistent with the immediately local norm. These nevertheless make a positive contribution to the character of the CA where they are designed from the principal “kit of parts”, and this principal will be preferred in all non-standard situations. In such cases the Council will consider all applications for the modification or replacement of fences and gates on their individual merits.⁷



Fencing type 4



Fencing type 7

⁷ More detailed information about boundary treatments in Bedford Park and how they should be treated will be contained in a Design Guidelines document specific to Bedford Park CA and expected to be approved during Autumn 2007.

5.5. Contribution of open spaces, trees and landscape

According to residents Acton Green is the “lung” of Bedford Park. The triangular green surrounded by mature trees provides the setting for the residential part of the CA and the only formal recreational space for residents. Acton Green is listed as one of Ealing Borough’s Public Open Space, this status recognises the value of the open space also for cultural and social activities.⁸

The presence of healthy mature broadleaved trees along all streets is critical to the character of the suburb. The nature and shape of Bedford Park is still determined by Jonathan Carr’s decision to retain the Local “country” lanes and their trees. Trees and green hedges complement the architecture and frame views within the CA.



Trees and green hedges complement the architecture



Acton Green

⁸ UDP, Vol 1 p. 45, policy 3.4 and, Vol 2, p.12

5.6. The extent of intrusions or damage (negative factors)

There are a number of later buildings within the CA or immediately adjacent to it that can be considered intrusions into the CA as they do not display sympathetic architectural language:

- Ormsby Court on The Avenue
- No 13 Bedford Road
- Chestnut House on The Orchard
- No 35 The Orchard
- Nos 47-51 (odd) Esmond Road
- No 13 Queen's Ann Grove
- The "Cloister's" between 20 and 22 Queen Anne's Grove.

Other negative factors and threats to the preservation of the special character of the CA are linked to inappropriate alterations and replacements to properties.

In 1967 three hundred and fifty six of the properties in Bedford Park were included in the statutory list of Buildings of National interest of Grade II. This of course granted – more than in other CAs in the Borough - a good degree of control over inappropriate developments that would harm and erode the special character of the CA. Nevertheless, both on Listed and unlisted buildings and in their proximity, several harmful interventions can be recorded. These, if not stopped, could seriously spoil the character and value of the CA.

Dormer windows – houses in Bedford Park offer a strongly varied and articulated roofscape with steeply pitched roofs, prominent gables and dormer windows. Nevertheless the addition of oversized, flat roof, dormer windows on some of the Listed Buildings creates a disruption in the original balance of volumes in the architecture. Brick gable ends and Dutch gables are roof extensions in themselves, so should not be in-filled with further side 'dormer' extensions (i.e. such as the unsympathetic dormer extension, at No.33 Queen Anne's Grove). Also, due to the visual permeability typical of Bedford Park, bulky dormer windows and flat roof extensions are visible from main streets in the CA, thus disturbing the rhythm and quality of the streetscape.

Rooflights on front elevations – some of the unlisted buildings, especially along the northern arm of Esmond Road, have an excessive number of rooflights on their front slopes. This creates unnecessary clutter and disruption to the roofscape. In sensitive areas as Bedford Park, rooflights should be kept to a minimum number and be placed on the rear slope.



Bulky dormer windows visible from principal roads



The "Cloister's" Queen Anne's Grove



Excessive number of velux windows on the front slope



Conversion of front yards to hardstanding



Satellite dishes not discreetly placed create visual disturbance

Extensions – The high degree of permeability in the layout of properties of Bedford Park is one of the key element of its character. Narrow views between buildings and glimpses of back yards from the main streets should be preserved. Side and rear extensions to Listed and unlisted houses sometime have upset this special relationship.

Boundary treatments - These are a key element to the character of the CA, however large portions of boundary treatments have been demolished and in some cases replaced inappropriately. In some cases later boundary treatment have been executed with materials and design or technologies that do not reflect their context. The thinning of trees and hedges along property boundary also contribute to create an undistinguished and neglect feel.

Hardstanding also on Listed Buildings – A number of Listed and unlisted properties within the CA have had their front yards completely converted to hardstanding. This exercise disrupts the setting of the architecture and results in a significant loss of definition in the streetscape.

Inappropriate door and window replacements – The loss of traditional fenestration pattern on unlisted buildings together with later doorways where materials and design are not in keeping with the character of the property are a major concern for the quality of the architecture in the CA. Inappropriate replacements weaken the finish of the houses and give them a bland look.

Basements - Houses in Bedford Park were conceived without basements. The absence of basements was a deliberate decision made by the developer and a feature intended to distinguish and differentiate Bedford Park from other contemporary developments. Therefore basements already added to properties are considered to harm the historical value and the architectural character of the CA⁹.

5.7. Public realm and street furniture

Surviving original street furniture and paving surfaces should be retained, such as appropriate lamp standards and the cobbled road margins in Blenheim Road and Queen Anne's Grove. A fine early post box survives on the corner of Bedford Road and The Orchard.



Inappropriate window replacement



Inappropriate door replacement – before and after



Inappropriate boundary wall replacement



Street furniture

⁹ This deliberate decision might also have been influenced by the nature of the land, see section 3.1

Relatively low modern streetlamps, replacements for the originals, are set between the trees, giving pools of light at night below and between the canopies; they are not in themselves distinguished designs, but are visually secondary to the trees during the day.

5.8. General condition

The overall condition of most of the fabric in the CA is sound, with the only exception of some damaged road surfaces, fly-tipping and damage to brickwork due to inappropriate pointing.

5.9. Problems, pressures and capacity for change

There is little capacity for major change within the CA. In the course of the years all plots have been developed in a reasonably sensitive manner. Further intensification could detract from the traditional layout of properties, which has been identified as one of the elements of special interest.

Although, pressures for change within CAs are inevitable, and neither can nor should be rigidly resisted. It is vital, however, that the processes of change should be properly managed in order to ensure that the essential value of the area is preserved and enhanced, and actually detrimental changes resisted.

It is significant in places like Bedford Park that detrimental changes tend to result far more from a lack of understanding of the particular value and character of a place, or of an individual building, than of simple neglect. Typically, this might manifest itself through maintenance using unsympathetic materials; the removal of valuable features for short-term convenience; the application without consideration of standardised ways of working; conformity with revised legislation; a change in owners' circumstances, or simply a desire for the personalisation of a property. In most cases the motivating force is entirely understandable, but the unsympathetic or hasty action resulting can do very real damage.

Small changes which may in themselves be of little significance can easily add up over an area, and over time, to become detrimental in aggregate, and these therefore need to be controlled quite carefully. Changes to buildings which form a compositional group also have an effect on the entire group, and on the setting of buildings nearby, not just on the individual building concerned.



Example of very bad pointing



Damage to the brickwork due to hardcement pointing



Fly-tipping and damaged pavements in the CA

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Although the CA legislation relevant within Bedford Park gives particular emphasis on the publicly visible parts of unlisted buildings, rear elevations remain important because of views from gardens, upper windows, footpaths, between houses, and so on. Property values within Bedford Park reflect the desirability of living in such a successful area. It should always be borne in mind, however, that careless change can easily erode the overall character and the quality of the individual buildings on which the financial value rests.

6. Suggested boundary changes

The appraisal of Bedford Park CA and of its immediate surrounds has shown that the present boundary of the CA includes the areas of major interest and has been therefore appropriately drawn. The appraisal shows that no there is no current need for an extension of the CA boundary.

7. Community involvement

In accordance with English Heritage guidance, the Council has involved key stakeholders during the appraisal process, a list of which is appended. This initial consultation process has been undertaken in a number of on site meetings with representatives of local amenity groups and in the form of a questionnaire sent to key stakeholders based in and around the CA. The questionnaire called for careful consideration and in some instances detailed responses. Due regard to the questionnaire responses has been paid in this text.

8. Summary of issues

- Loss of front yard trees and fences
- Loss of front yard walls to create parking for cars
- Some later buildings that do not reflect the character of the CA
- The general inappropriate design of recent developments:
 1. New boundary walls with inappropriate material and design
 2. Changes to the fenestration
 3. Inappropriate door replacements
 4. Bulky dormers that disrupting the roofscape
 5. Addition of basements with subsequent alteration to the architectural and historic character of buildings

9. Planning and Policy framework

A summary of the principal legislation and policy guidance applicable to Bedford Park CA is set out below:

The Planning (Listed Buildings and Conservation Areas) Act 1990 sets out the process of assessment, definition, or revision of boundaries and formulation of proposals for CAs as well as the identification and protection of Listed Buildings. Authorities are required to pay special attention to the desirability of preserving or enhancing the character or appearance of the CA, or in case of Listed Buildings, to have special regard for their preservation in the exercise of their powers under the Planning Acts.

Planning Policy Guidance (PPG) Note 15, for local and other public authorities, property owners, developers, amenity bodies and public, sets out Government policies for the identification and protection of historic buildings, CAs, and other elements of the historic environment. *Ealing Council's Unitary Development Plan (UDP)* or *Local Development Framework (LDF)* includes its statutory policies for implementing the Acts and apply the PPG. This Appraisal should be taken into account when considering planning or listed building applications within the CA.

The prime objective of the relevant legislation and guidance is the preservation and/or enhancement of character or appearance of CAs. Any proposed developments which conflict with that objective should be normally expected to be refused. PPG 15 and local policy also support a presumption in favour of preservation of any buildings or objects which are considered to make a positive contribution to the character of a CA. At the same time, it is recognised the need to accommodate changes which respect or reinforce the character of the area in order to maintain its vitality.

Many local planning policies – not only those for design and conservation – can affect the developments in a CA. For instance policies on sustainable development, meeting housing needs, affordable housing, landscape, biodiversity, energy efficiency, transport, people with disabilities, employment and town centres can all influence development and the quality of the environment in CA. However, policies concerned with design quality and character generally take greater importance in CAs. The adopted UDP's section on Urban Design includes policies dealing with:

Bedford Park Conservation Area Character Appraisal

- Design of Development (4.1)
- Mixed Use (4.2)
- Landscaping, Tree Protection and Planting (4.5)
- Statutory Listed Buildings (4.7)
- Conservation Areas (4.8)
- Ancient Monuments and Archaeological Interest Areas (4.9)
- Commercial Frontage and Advertising Signs (4.10)

Throughout the Urban Design section, references are made after each policy to further relevant documents and policies, including:

- *SPG 5: How to Prepare an Urban Design Statement*
- *SGP 12: Greening Your Home*
- *Ealing LA21: Keeping Your Front Garden Alive*
- *PPG 15: Listed Buildings and Conservation Areas*
- *PPG16: Archaeology and Planning*
- *PPG 19: Outdoor Advertisement Control*
- "By Design - Urban Design in the Planning System: towards a better Practice"(CABE & DETR, 2000)
- "By Design – Better Places to Live: A Companion Guide to PPG 3" (CABE, 2001)
- *The London Plan*, Policy 4B.5, 4B10, 4B11, 4B12, 4B14

Policy 4.8 for CA states:

- The Council will preserve or enhance the character and appearance of CAs and their setting.
- New developments, built or otherwise within or adjacent to the CA, will be permitted provided that they are well related to the existing character of the area in terms of its historic and architectural quality and green setting. The Council requires that any development proposal adhere to the Council's specific CA guidelines.
- The council will refuse planning permission and CA consent for development of existing buildings, unless the proposed replacement development will preserve or enhance the character of the CA. Where appropriate, the Council will also make Article 4 Directions that restrict development rights granted by the General Permitted Development Order.
- It is the Council's intention to create new and extended CAs in the Borough, in areas which merit this status, having regard to the individual quality of the area as a whole.

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The criteria for further designation or extension of CAs are sets out as:

- The area concerned must be the setting for one or more of the following:
 1. Listed Buildings, or a group of buildings of good design from any period especially when they create an attractive townscape.
 2. Urban open spaces or historic village greens.
 3. Features of historic or archaeological interest including industrial or transport heritage.
 4. Landscape features including, water, trees, and gardens of value for their plant, wildlife or their amenity of the surrounding area.
 5. An historic street pattern.
- The area should have some cohesion of character worthy of preservation.
- The benefit of preserving that character must be considered to be greater than the loss of certain permitted development rights having regard to the financial and resource implications of such action.

Detailed advice on policies contained in the UDP, on restrictions on Listed Buildings, residential and commercial properties in CAs, and for guidance on the procedure to apply for permission, can be obtained from the London Borough of Ealing, Planning and Surveying Services, Perceval House, 14-16 Uxbridge Road, London, W5 2HL, Tel 020 8825 6600, email: planning@ealing.gov.uk, or, alternatively, from the Council's website at www.ealing.gov.uk.

10. Glossary

Ashlar hewn blocks of masonry neaten and laid in horizontal courses

Arch the spanning of an opening by means other than a lintel. Most commonly arches are curved and made up of wedge shaped blocks. Numerous variations exist e.g. **Blind, Triumphant, Vernacular**

Band an unmoulded, projecting string course, often delineating a floor/storey

Bargeboards projecting boards set against the incline of the gable of a building

Bay the vertical division of the exterior, (or interior) of a building marked by a window opening. They may be **Round**, (or **Canted**) or **Square**

Bond style of laying **Headers**, (bricks laid with the long side at right angles to the face of a wall), and **Stretchers**, (bricks laid with the long side along the face of the wall), within masonry courses. **Flemish Bond** is where alternate Headers and Stretchers are used in the face of the wall. **English Bond** is where alternate courses of bricks in the facing wall are either Headers or Stretchers

Buttress a mass of masonry or brickwork projecting from or built against a wall to give additional strength

Capitals the top or head of a column, pier or pilaster, which relate to Classical architecture

Casement window a window hinged vertically to open like a door

Cladding an external covering applied to a structure for protective/aesthetic purposes

Coade Stone an artificial cast stone used from the second half of the 18th Century for decorative keystones

Column an upright, often supporting, structure either, round, square or rectangular in form

Coping a capping or covering found on top of a wall. They can be flat or sloping to discharge water

Cornice a projecting, decorative moulding found along the top of a building refers to a cornice made up of a series of small square blocks **Dentil Cornice**

Bedford Park Conservation Area Character Appraisal

Corbel a projecting block, usually stone, supporting a horizontal beam

Course a continuous layer of stones or bricks found in a wall. Referred to as **String**, (horizontal) or **Soldier** (vertical)

Cupola a dome that crowns a roof or turret

Curtilage the available space attached to a property which forms a singular enclosure

Door hood a projected moulding above an exterior door designed to through off the rain

Dormer window a projecting window placed vertically in a sloping roof with a roof of its own

Dressings a decorative feature made of stones, most commonly set around windows

Eaves the underpart of a sloping roof overhanging a wall, (**Oversailing**), or flush with it

Elevation the external wall or face of a building

Façade commonly the front face of a building

Fanlights a window, often semi-circular with radiating glazing panels, found over a door in Georgian buildings

Fenestration the arrangement of windows in a building

Finial a formal ornament, (usually in Fleur-de-Lis) at the top of a gable, pinnacle or canopy

Footprint the total area over which a building is situated

Gable the triangular upper part of a wall found at the end of a ridged roof

Grain refers to the arrangement and size of buildings in the urban context

Hardstanding an area of hard material used for parking cars within the cartilage, (often front garden space) of a house

Hipped roof a shallowish pitch with sloping at the vertical ends

Keystone central wedge-shaped stone at the crown of an arch

Mortar mixture of cement, (or lime), sand and water laid between bricks as an adhesive

Lintel a horizontal supporting element of timber, metal or stone found across the top of a door or window

Mansard roof has a double slope where the lower part is steeper than the upper part

Moulding a continuous projection or groove used decoratively to throw shadow or rain water off a wall

Mullion a vertical element (glazing bar) that divides a window into two or more lights

Pantile a roofing tile with a curved S shape designed to interlock

Parapet a low wall used as a safety device where a drop or edge exists

Pediment a low pitched Gable above a Portico

Pier a solid vertical masonry support (or mass) found in buildings and walls

Pilaster a shallow pier projecting slightly from a wall

Pinnacle a small pyramidal or conical shaped crowing element

Pitched roof the most common type. Gables exist at each end of the pitch

Plinth the projecting base of a wall or column

Pointing the exposed mortar finish to brick or masonry joints

Polychromatic multi-coloured brickwork

Portico a roofspace open or partly enclosed

Quatrefoil a set of decorative openings, often leaf shaped cut into an arch

Quoins dressed bricks found at the corners of buildings, usually laid so that the brick faces are alternately large and small

Ragstone rubble masonry, rough building stones or flints, generally laid in irregular courses

Recess space set back in a wall, often the setting for an entrance porch

Render plaster or stucco applied to a wall

Bedford Park Conservation Area Character Appraisal

Rooflight a window set flush into the slope of a roof

Rusticated masonry cut in huge blocks, often in its original hewn state, that is normally found on the lower half of buildings

Sash window a window that is double hung with wooden frames (sashes) that slide up and down with pulleys

Sepulchre a recess with Tombchest designed to receive an effigy of Christ

Sett paving slabs

Sills the horizontal element found at the base of a window or door frame

Stucco a form of plaster used internally or externally to decorate or protect

Transom a horizontal bar of stone or wood across a window

11. Bibliography

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* Historic images are from: Bedford Park Society website and Affleck Greeves T., *Bedford Park - the first garden suburb*, 1975 and 1999

12. List of Maps

12.1. *Historic Maps*

- 1) OS 1870
- 2) OS 1890
- 3) OS 1910
- 4) OS 1930

13. Appendix - Stakeholder consultation

13.1. *List of stakeholders consulted*

Ealing Civic Society

Bedford Park Conservation Area Panel

Bedford Park Society

Ward Councillors: Gary Malcolm, Elizabeth Reilly and Harvey Rose

13.2. *Bedford Park Conservation Area Appraisal Questionnaire*

2. Please list any special qualities, distinctive features or areas, which you consider a positive contribution to the CA.
3. Can you identify any key feature – within the built or natural environment – that you feel have been eroded over time?
4. Can you identify any development that has taken place since designation, which you feel had a negative impact of the character of the CA? If yes, why?
5. Can you identify any areas on the attached map that you consider should be included or excluded from the CA? Please give your reason.
6. How effective do you consider the present controls over development to be? Please explain.
7. Apart from the Listed Buildings within the CA, are there any buildings or structures that you consider

**Bedford Park Conservation Area
Character Appraisal**

are of architectural or historical significance?
Please give details.

8. Can you identify any open spaces, significant trees or hedges that you feel make a significant contribution to the special character of CA?
Please list
9. What would you say were the most significant views, vistas or panoramas, within, into or from the CA? Please give details.
10. In your opinion, what impact does road traffic have upon the CA?
11. Do you think there are any areas that would benefit from being car-free? If so please describe.
12. Are the streets and public areas generally appealing and easy to use? Please comment.
13. Do you think that street furniture in character with the CA? If not, what improvements could you suggest?
14. Do you have any concerns about personal safety within the area? Please give details.
15. Do you feel that sufficient CA direction exists to guide development proposals? Please give details.

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